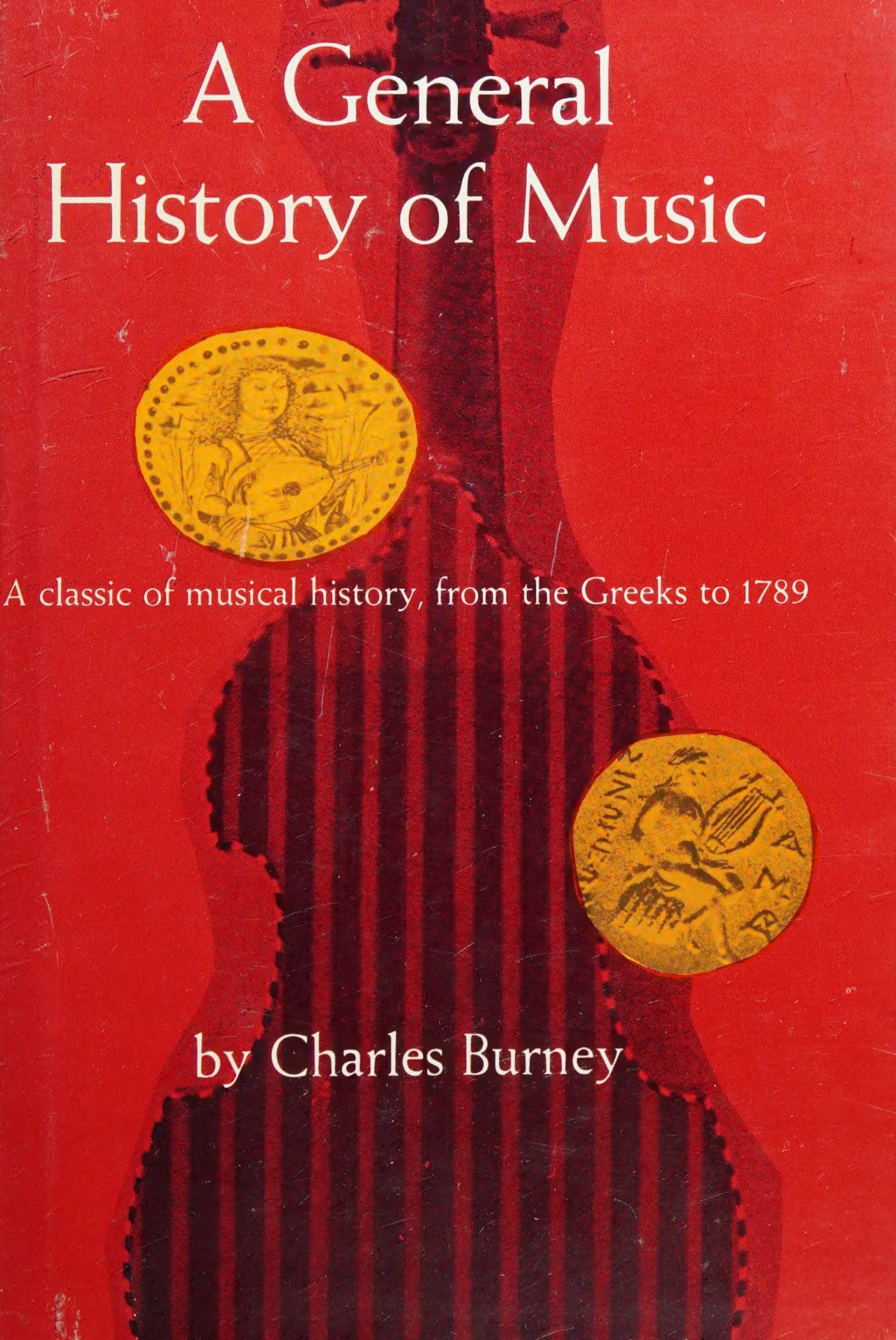
A General History of Music



A classic of musical history, from the Greeks to 1789

by Charles Burney

A General History of Music

Charles Burney

This classic of musical history, written by an intimate friend of Samuel Johnson's, is generally recognized as the most interesting, detailed history of music ever written. Edited and corrected by Frank Mercer, it provides a remarkably clear and complete coverage of musical history from ancient times up to Burney's period in the late 18th century. It covers all types of music, secular and sacred, instrumental and vocal, operatic and symphonic, with information on musical theory, musical notation, musical forms, instruments, innovators in theory, great composers, important and typical pieces of music, performers and performances.

The first book begins with a consideration of musical theory among the ancients, with full discussion of modes, mutations, melopoeia, rhythm, and similar topics. Egyptians, Hebrews, Greeks and Romans are described, with more than 110 pages devoted to Greek music alone. The second book ranges from the introduction of music into the early medieval church, through the contributions of Guido of Arezzi, the invention of counterpoint and the modern time table, up to the 16th century. The third book extends from the 16th to 17th centuries, discussing national styles in England, Italy, Germany, France, Spain, and the Netherlands. The fourth book traces the rise of such forms as opera oratorio, comic opera, chamber music, and other forms, with stress upon the schools of Venice, Naples, and Rome.

While modern research has enlarged or altered Burney's ideas in many areas, this set still remains unique as a delightfully written source of detailed information difficult to locate elsewhere. It will probably never be surpassed as a pillar in a library music collection or as a fascination gift book for the serious music lover.

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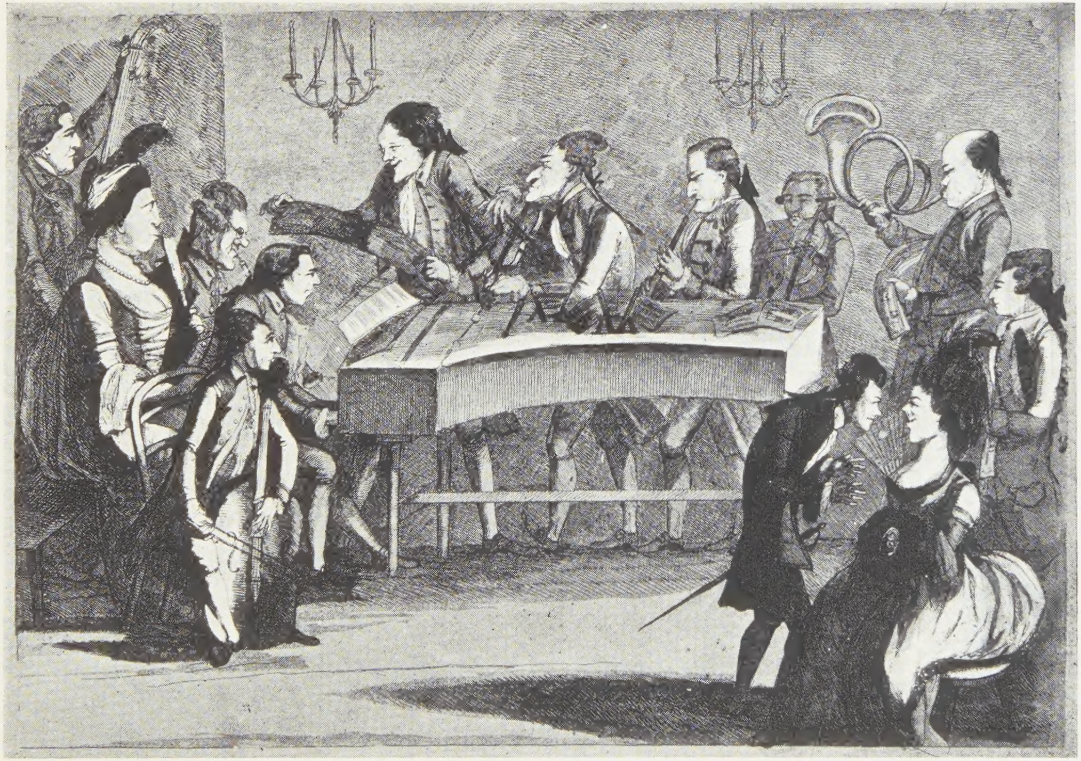
A GENERAL HISTORY OF MUSIC



Charles Loraine Smith] A SUNDAY CONCERT AT DR. BURNEY'S, 1782 [*Etched by Bretherton*

Left to right —GARBALDI *Double-Bass.* LADY MARY DUNCAN. HAYFORD *Oboe.* CERVETTO *'Cello.* BERTONI *Harpsichord.* PACCHIAROTTI *Singing.*
SALPRETO ? *Violin.* FISCHER *Oboe.* LANGARI *Violin.* BURNEY. MISS WILKES PIELTAIN *Horn.* —— ?

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A
GENERAL HISTORY OF MUSIC

From the Earliest Ages to the
Present Period
(1789)

by

CHARLES BURNEY
Mus.D., F.R.S.

VOLUME THE SECOND
WITH CRITICAL AND HISTORICAL NOTES
by
FRANK MERCER

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CONTENTS

Book III.

Page
Essay on Musical Criticism 7
Chapter I. The Progress of Music in England from the Time of King Henry VIII to the Death of Queen Elizabeth 13
Chapter II. Of the State of Music in Italy during the Sixteenth Century: including an Account of Theorists, with the Progress of Practical Music in the Church, as well as of Madrigals, Ricercari, or Fantasias, and Secular Songs, of that Period 128
Chapter III. Of the Progress of Music in Germany during the Sixteenth Century ... 201
Chapter IV. Of the State of Music in France during the Sixteenth Century 210
Chapter V. Of the Progress of Music in Spain during the Sixteenth Century 235
Chapter VI. Concerning the Music of the Netherlands during the Sixteenth Century ... 242
Chapter VII. Of the Progress of Music in England from the Death of Queen Elizabeth, till the end of the Seventeenth Century 260
Chapter VIII. Of the Music of Italy in the Church and Chamber during the Seventeenth Century 411
Chapter IX. Progress of the Violin in Italy, from the Sixteenth Century to the Present Time ... 433
Chapter X. Of the Progress of Music in Germany during the Seventeenth Century 456
Chapter XI. Of the State of Music in France during the Seventeenth Century 464
Chapter XII. Progress of Church Music in England after the death of Purcell 475

BOOK IV.

Page
ESSAY ON THE EUPHONY OR SWEETNESS OF LANGUAGES AND THEIR FITNESS FOR MUSIC ... 497
CHAPTER I. Of the Invention of Recitative, and Establishment of the Musical Drama, or Opera, in Italy 506
CHAPTER II. Rise and Progress of the Sacred Musical Drama, or Oratorio 560
CHAPTER III. Of the Opera Buffa, or Comic-opera, and Intermezzi, or Musical Interludes, during the Seventeenth Century 592
CHAPTER IV. Of Cantatas, or narrative Chamber-Music 601
CHAPTER V. Attempts at Dramatic Music in England, previous to the Establishment of the Italian Opera 639
CHAPTER VI. Origin of the Italian Opera in England, and its Progress there during the present Century 651
CHAPTER VII. Progress of the Musical Drama at Venice, during present Century 905
CHAPTER VIII. Progress of the Musical Drama at Naples, and account of the eminent composers and School of Counterpoint of that City ... 914
CHAPTER IX. Opera Composers employed at Rome, and Tracts published in Italy on the Theory and Practice of Music, during the present Century 937
CHAPTER X. Of the Progress of Music in Germany, during the present Century 941
CHAPTER XI. Of the Music of France during the present Century 964
CHAPTER XII. General State of Music in England during the present Century 983
CONCLUSION 1024

APPENDIX I. A Selection of Charles Burney's Letters 1027
APPENDIX II. Memoir of Charles Burney 1043
APPENDIX III. Some lesser-known Gramophone Records of Music referred to in this History ... 1053
INDICES 1055

ESSAY ON MUSICAL CRITICISM

AS Music may be defined the art of pleasing by the succession and combination of agreeable sounds, every hearer has a right to give way to his feelings, and be pleased or dissatisfied without knowledge, experience, or the fiat of critics; but then he has certainly no right to insist on others being pleased or dissatisfied in the same degree. I can very readily forgive the man who admires a different Music from that which pleases me, provided he does not extend his hatred or contempt of my favourite Music to myself, and imagine that on the exclusive admiration of any one style of Music, and a close adherence to it, all wisdom, taste, and virtue depend.

Criticism in this art would be better taught by specimens of good composition and performance than by reasoning and speculation. But there is a certain portion of enthusiasm connected with a love of the fine arts, which bids defiance to every curb of criticism; and the poetry, painting, or Music that leaves us on the ground, and does not transport us into the regions of imagination beyond the reach of cold criticism, may be correct, but is devoid of genius and passion. There is, however, a tranquil pleasure, short of rapture, to be acquired from Music, in which intellect and sensation are equally concerned; the analysis of this pleasure is, therefore, the subject of the present short Essay; which, it is hoped, will explain and apologize for the critical remarks which have been made in the course of this History, on the works of great masters, and prevent their being construed into pedantry and arrogance.

Indeed, musical criticism has been so little cultivated in our country, that its first elements are hardly known. In justice to the late Mr. Avison, it must be owned, that he was the first, and almost the only writer, who attempted it. But his judgment was warped by many prejudices. He exalted Rameau and Geminiani at the expence of Handel, and was a declared foe to modern German symphonies. There have been many treatises published on the art of musical composition and performance, but none to instruct ignorant lovers of Music how to listen, or to judge for themselves. So various are musical styles, that it requires not only extensive knowledge, and long experience, but a liberal, enlarged, and candid mind, to discriminate and allow to each its due praise:

Nullius addictus jurare in verba magistri.

A critic should have none of the contractions and narrow partialities of such as can see but a small angle of the art; of whom there are some so bewildered in fugues and complicated contrivances that they can receive pleasure from nothing but canonical answers, imitations, inversions, and counter-subjects; while others are equally partial to light, simple, frivolous melody, regarding every species of artificial composition as mere pedantry and jargon. A chorus of Handel and a graceful opera song should not preclude each other: each has its peculiar merit; and no one musical production can comprise the beauties of every species of composition. It is not unusual for disputants, in all the arts, to reason without principles; but this, I believe, happens more frequently in musical debates than any other. By principles, I mean the having a clear and precise idea of the constituent parts of a good composition, and of the principal excellencies of perfect execution. And it seems, as if the merit of musical productions, both as to composition and performance, might be estimated according to De Piles' steel-yard, or test of merit among painters. If a complete musical composition of different movements were analysied, it would perhaps be found to consist of some of the following ingredients: melody, harmony, modulation, invention, grandeur, fire, pathos, taste, grace, and expression; while the executive part would require neatness, accent, energy, spirit, and feeling; and, in a vocal performer, or instrumental, where the tone depends on the player, power, clearness, sweetness; brilliancy of execution in quick movements, and touching expression in slow.

But as all these qualities are seldom united in one composer or player, the piece or performer that comprises the greatest number of these excellences, and in the most perfect degree, is entitled to pre-eminence: though the production or performer that can boast of *any* of these constituent qualities cannot be pronounced totally devoid of merit. In this manner, a composition, by a kind of chemical process, may be decompounded as well as any other production of art or nature.

Prudent critics, without science, seldom venture to pronounce their opinion of a composition, decisively, till they have heard the name of the master, or discovered the sentiments of a professor; but here the poor author is often at the mercy of prejudice, or envy. Yet the opinion of professors of the greatest integrity is not equally infallible concerning every species of musical merit. To judge minutely of *singing* for instance, requires study and experience in that particular art. Indeed, I have long suspected some very great instrumental performers of not sufficiently feeling or respecting real good singing. Rapid passages neatly executed seem to please them infinitely more than the finest *messa di voce,* or tender expression of slow notes, which the sweetest voice, the greatest art, and most exquisite sensibility can produce. They frequently refer all excellence so much to their own performance and perfections, that the adventitious qualities of singers who imitate a hautbois, a flute, or violin, are rated higher than the colouring and refinements that are peculiar to vocal expression; which instrumental performers ought to feel, respect, and try to imitate, however impossible it may be to equal them: approximation would be something, when more cannot be obtained. Of *Composition* and the genius of particular instruments, whose opinion, but that of composers and performers, who are likewise possessed of probity and candour, can be trusted? There are, alas! but too many professors who approve of nothing which they themselves have not produced or performed. Old musicians complain of the extravagance of the young; and these again of the dryness and inelegance of the old.

And yet, among the various styles of composition and performance, the partial and capricious tastes of lovers of Music, and the different sects into which they are divided, it seems as if the following *criteria* would admit of little dispute.

In *Church Music,* whether jubilation, humility, sorrow, or contrition are to be expressed, the words will enable the critic to judge; but of the degree of dignity, gravity, force, and originality of the composition, few but professors can judge in detail, though all of the general effect.

In hearing *Dramatic Music* little attention is pointed by the audience to any thing but the airs and powers of the principal singers; and yet, if the character, passion, and importance of each personage in the piece is not distinctly marked and supported; if the airs are not contrasted with each other, and the part of every singer in the same scene specifically different in measure, compass, time, and style, the composer is not a complete master of his profession.

Good singing requires a clear, sweet, even, and flexible voice. equally free from nasal and guttural defects. It is but by the tone of voice and articulation of words that a vocal performer is superior to an instrumental. If in swelling a note the voice trembles or varies its pitch, or the intonations are false, ignorance and science are equally offended; and if a perfect shake, good taste in embellishment, and a touching expression be wanting, the singer's reputation will make no great progress among true judges. If in rapid divisions the passages are not executed with neatness and articulation; or in adagios, if light and shade, pathos, and variety of colouring and expression are wanting, the singer may have merit of certain kinds, but is still distant from perfection.

Of perfect *performance* on an *instrument,* who can judge accurately but those who know its genius and powers, defects and difficulties? What is natural and easy on one instrument, is often not only difficult but impracticable on an other. *Arpeggios,* for instance, which are so easy on the violin and harpsichord, are almost impossible on the hautbois and flute. And the rapid iteration of notes which give the violin player such little trouble, are impracticable on the harpsichord with the same finger. Those instruments of which the tone and intonation depend on the player, as the violin, flute, hautbois, &c. are more difficult than harps and keyed-instruments, where the player is neither answerable for the goodness of the tone nor truth of intonation. However, there are difficulties on the harpsichord of another kind, to ballance the account, such as the two hands playing two different parts in dissimilar motion at once, and often three or four parts with each hand. Of a good shake, a sweet tone, and neat execution, almost every hearer can judge; but whether the Music is good or bad, the passages hard or easy, too much or too little embellished by the player, science and experience only can determine.

In *Chamber Music,* such as cantatas, single songs, solos, trios, quartets concertos, and symphonies of few parts the composer has less exercise for reflection and intellect, and the power of pleasing in detached pieces by melody, harmony, natural modulation, and ingenuity of contrivance, fewer restraints, and fewer occasions for grand and striking effects, and expression of the passions, than in a connected composition for the church or the stage. Many an agreeable lesson, solo, sonata, and concerto, has been produced by musicians who would be unable to compose a *Te Deum* for voices and instruments, or to interest and satisfy an audience during a single act of an opera. We never have heard of Corelli, Geminiani, or Tartini attempting vocal melody, and the Music merely instrumental of the greatest vocal composers is often meagre, common, and insipid. There are limits set to the powers of every artist, and however universal his genius, life is too short for universal application.

It was formerly more easy to compose than play an *adagio,* which generally consisted of a few notes that were left to the taste and abilities of the performer; but as the composer seldom found his ideas fulfilled by the player, *adagios* are now made more *chantant* and interesting in themselves, and the performer is less put to the torture for embellishments.

In 1752, Quantz classed QUARTETTOS at the head of instrumental Music, calling them the touch-stone of an able composer; adding, that they had not yet been much in fashion. The divine Haydn, however, has since that time removed all kind of complaint on that account, having produced such quartets for number and excellence, as have never been equalled in any species of composition at any other period of time.

In composing and playing a SOLO, the least complicated of all Music in parts much knowledge, selection, invention, and refinement are necessary. Besides consulting the genius of the instrument and power of the performer, new, interesting, and shining passages must be invented, which will at once please and surprise the hearer, and do honour to the composer and performer. And who can judge of the originality of the composition, its fitness for the instrument, or degree of praise due to the performer, but those who have either studied composition, practised the same instrument, or heard an infinite variety of Music and great performers of the same kind?

The famous question, therefore, of Fontenelle: *Sonate, que veux tu*? to which all such recur as have not ears capable of vibrating to the sweetness of well-modulated sounds, would never have been asked by a real lover or judge of Music. But men of wit of all countries being accustomed to admiration and reverence in speaking upon subjects within their competence, forget, or hope the world forgets, that a good poet, painter, physician, or philosopher, is no more likely to be a good musician without study, practice, and good ears, than another man. But if a lover and judge of Music had asked the same question as Fontenelle; the Sonata should answer: "I would have you listen with attention and delight to the ingenuity of the composition, the neatness of the execution, sweetness of the melody, and the richness of the harmony, as well as to the charms of refined tones, lengthened and polished into passion."

There is a degree of refinement, delicacy, and invention which lovers of simple and common Music can no more comprehend than the Asiatics harmony (*a*). It is only understood and felt by such as can quit the plains of simplicity, penetrate the mazes of art and contrivance, climb mountains, dive into dells, or cross the seas in search of extraneous and exotic beauties with which the monotonous melody of popular Music has not yet been embellished. What judgment and good taste admire at first hearing, makes no impression on the public in general, but by dint of repetition and habitude. A syllogism that is very plain to a logician, is incomprehensible to a mind unexercised in associating and combining abstract ideas. The extraneous, and seemingly forced and affected modulation of the German composers of the present age, is only too much for us, because we have heard too little. Novelty has been acquired, and attention excited, more by learned modulation in Germany, than by new and difficult melody in Italy. We dislike both, perhaps, only because we are not *gradually* arrived at them; and difficult and easy, new and old, depend on the reading, hearing, and knowledge of the critic. The most easy, simple, and natural is new to youth and inexperience, and we grow nice and fastidious by frequently hearing compositions of the first class, exquisitely performed.

(*a*) The Chinese, allowed to be the most ancient and longest civilised people existing, after repeated trials, are displeased with harmony, or Music in parts; it is too confused and complicated for ears accustomed to simplicity.

A GENERAL HISTORY OF MUSIC

BOOK III

Chapter I

The Progress of Music in England from the Time of King Henry VIII to the Death of Queen Elizabeth

A SKETCH of the State of Music in this country during the reign of Henry the Eighth, has already been given in the preceding volume; where cotemporary specimens have likewise been exhibited of the musical productions of our countrymen. Though I can readily believe the motet (*Quam pulcra es*), which goes under the name of this Prince, to be genuine, as it is not too masterly, clear, or unembarrassed for the production of a Royal Dilettanti; yet the anthem printed in Dr. Boyce's collection,* upon a more careful examination, seems not only too good for his Majesty, but almost for any other English master during his reign: however, though no marks of superior genius may be discoverable in his compositions, Henry, who was doubtless a judge and an encourager of the art, had, besides the household band on the establishment, according to the ancient custom of our Sovereigns (*a*), supernumerary musicians in his service; as we find in Rymer's *Fædera* (*b*) a grant to William Betum of £20 sterling per annum

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(*a*) See Book II. p. 697.

(*b*) *Pro capitoli Organista Regis*. Rymer *in anno*.

* This refers to "Cathedral music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last two hundred years" 3 vols., 1760-78; reprinted 1788. An enlarged edition was published in 1849.

(*c*), A.D. 1537, and another grant of £50 per annum to the eldest of four brothers, musicials, of the name of Basam, 1540. The second brother had 2*s*. 4*d*. *per diem*, and the two youngest 20*d*. (*d*).

The fluctuating state of religion in England, during this turbulent reign, was such as must have kept the inhabitants in perpetual terror both for soul and body; as what was ordered under severe pains and penalties to be practised and believed as necessary to salvation at one period, at another was pronounced illegal, heretical, and damnable. Music in the church, however, appears to have undergone no other change at this time than in being applied in some parts of the service to the English instead of the Latin language; but though choral music was not much affected by the small progress that was made in the reformation under this Prince, yet it was in frequent danger of utter abolition by the violence of the times, and fanaticism of the most furious reformers.

After Henry's breach with the Roman Pontiff, several slight alterations were made in the Liturgy, yet still the service was in Latin, and *sung* in the usual manner.

The King's *Primer,* in English, was published in 1535.

In 1536, Tyndal's translation of the whole Bible was not only printed, but ordered to be received into churches.

In 1538, a folio translation of the Bible was ordered to be had in every church; this was Tyndal's, with a few alterations by Coverdale.

In 1539, the *Bloody Act,* or Six Articles of Convocation, passed; and in the same year, a book of *Ceremonies* was published, in which (*e*) is the following passage favourable to choral music: "The sober, discrete, and devout singing, music, and playing with organs, used in the church, in the service of God, are ordained to move and stir the people to the sweetness of Godis word, the which is ther sung: and by that sweet harmony both to excite them to prayer and devotion, and also to put them in remembraunce of the heavenly triumphant church, where is everlasting joy, continual laud, and praise to God (*f*)."

On the contrary, the furious reformers, according to one of *The Seventy-eight Fautes and Abuses of Religion,* in the *Protestation of the Clargie of the Lower House* within the province of Canterbury, presented to the King 1536, declared, that "Synging, and saying of mass, matins, or even song, is but roryng, howling, whistelyng, mummying, conjuring, and jogelyng, and the playing at the organys a foolish vanitie (*g*)."

At Henry's funeral, however, all the ceremonies of the Romish church seem to have been performed in the ancient manner:

(*c*) William Beton, organ-maker, had likewise a salary of 20*l*. a year from Edward VI.

(*d*) Rymer *in anno*.

(*e*) Sect. *Service of the Church*.

(*f*) Strype's *Eccles. Memorials*. Append. to Vol. I. p. 284.

(*g*) Ib. Append. 178.

" Wednesday 16th Feb. 1547, the Bishop of Ely began the mass of the Trinity. His Dean and Subdeacon were two Bishops mitred, which mass was solemnly sung in *prick-song discant,* and organ playing, to the offertory (*h*)."—" Then three Bishops came down to the herse; after them followed the Archbishop of Canterbury, and stood a little behind the Bishops with his crosses. Then the Quire with one voice did sing *circumdederunt me,* with the rest of the canticle funeral; and the Bishops *censing* the corps, with ceremonies thereunto appertaining (*i*). When the mold was brought and cast in the grave by the Prelate executing, at the words *pulverem pulveri,* and *cinerem cineri* (*k*), first the Lord Great Chaumberlain and al others aforesaid in order, with heavy and dolorous lamentations brake their staves, &c. with exceeding sorrow and heaviness, not without grievous sighs and tears very piteous and sorrowful to behold.—Then the trumpets sounded with great melody and courage, to the comfort of al them that were there present (*l*). And al these things were don afore six of the clock of the same day (*m*)."

Edward VI [*r. 1547-53*]

Music seems not to have been omitted in the education of Henry's successor, Edward VI. For not only Cardan, in his character of this young Prince (*n*), tells us, that " he was not ignorant of Logic, of the principles of Natural Philosophy, *nor of Music.*" But in his own journal, preserved in the collection of records, &c. in the appendix to Burnet's History of the Reformation (*o*), he says, July 20th, 1550, " M. le Mareschal St. André, the French Ambassador, came to me in the morning to mine arraying, and saw my bed-chamber, and went a hunting with hounds; and saw me shoot, and saw all my guards shoot together. He dined with me, heard me *play on the lute,* (saw me) ride; came to me to my study; supped with me, and so departed to Richmond."

The musical establishments of the Houshold and Chapel Royal, during this reign, seem to have been nearly as ample as those of any other English Sovereign, before or after this period (*p*). And as not only the number and names, but the salaries of the several musicians in the service of the Court, during this reign, are

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(*h*) Strype, Vol. II. Repository, p. 15, from an ancient MS. (*i*) Ib. p. 17.

(*k*) Here is a proof that the service was still *in Latin.*

(*l*) This was after proclaiming King Edward. (*m*) Ibid.

(*n*) See Burnet's Hist. Ref. part. ii. p. 2. (*o*) Part ii. p. 31.

(*p*) Those of Edward IV. have been given in the Second Book, p. 697, from the *Liber Niger,* whence the "Chaplenes and Gentlemen Clerkes of the Chappelle." to the number of twenty-four, should have been added: for it appears that the knowledge of Music was a necessary qualification to their election by the Dean of the Chapel; as they were required to be "endowed with uirtues morrolle and specikatyve, as of the Musicke, shewing (f. knowing, well seen) in descante, clean uoyced, well releshed and pronounsinge. Eloquente in readings, suffityente in organes playinge," &c. Here it is necessary to correct a mistake that was made in the reference to the *Liber Niger Domus Regis,* in the Second Book, p. 697, where, instead of these words, "as published, with additions, by Batman," the reader should be directed to No. 293, of the Harl. MSS. in the British Museum. and to No. 1147, 2, 3, 11, of the Ashmol. Collect. Oxf. for *Ordinances touching the King's Household,* made in the time of Edward II. as well as in that of Edward IV.

recorded in a MS. of the British Museum, I shall present them to the reader in the language of the times.

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Wm. Huchins	Robert Stone		

	£	s.	d.
2 at 4*d.* *ob.* a day either of them 5 at 4*d.* the day euery of them Hugh Williams, at 40*s.* a yeere	46	2	1
Summa Totalis	476	15	5

Musitions, 73	1732	0	0	
Officers of the Chappell, 41	476	15	5	Number of persons 114.
Total of both	2209	0	5	

(*q*) Perhaps from Trommel schläger, drum-beater. *Germ.**

(*r*) The VIRGINAL is a keyed instrument of one string, jack, and quill, to each note, like a spinet; but in shape resembling the present small Piano-forte. It has been imagined to have been invented in England during the reign of Queen Elizabeth, and to have been thus denominated in honour of that virgin Princess; but we have here not only a proof of its use in this kingdom before she was Queen, but a drawing and description of it appeared in Luscinius's *Musurgia,* before she was born.**

* The word is from the Dutch "Dromstade," meaning a drummer. The variant "Drumsted" is also used.

**This is not correct. The *Musurgia* of Luscinius, which is chiefly a Latin translation of Virdung's *Musica getutscht* appeared in 1536. Elizabeth was born in 1533.

The number of boys in the chapel is not specified, though there is an allowance for their maintenance and teaching.

In the journal of this amiable young Prince, we find that use was made of these musicians upon all great occasions: for he tells us, that, April 29th, 1549, " The Count d'Enguien, brother to the Duke of Vendosme, and next heir to the Crown (of France) after the King's children; the Marquis de Means, (Meun) brother to the Scotch Queen; and Monsieur Montmorency, the Constable's son, came to the Court, where they were received with *much Musick* at dinner." And the next year, when he was visited by the Queen Dowager of Scotland, after a great public entertainment, which was given with the utmost splendour and magnificence, to this Princess, in Westminster, he says, "After dinner, when she had heard *some Musick,* I brought her to the Hall, and so she went away." And it appears that Music, which, at present, only augments the noise and confusion of a city feast, was thought, during the sixteenth century, the most elegant regale that could be given to Princes in every Court of Europe. An engraving, by Hollar, from an ancient illumination, and inserted in Ashmole's *History of the Order of the Garter* (*s*), represents Ferdinand, Prince of Spain, on the day of his investiture, sitting with the habit and ensigns of the Order, attended by the four Commissioners of Legation, two on each side; on the left are the officers of his Court, and on his right two men and a boy, *each singing out of a Music Paper,* and behind them three other persons, supposed likewise to be singing. Glareanus, at the end of his *Dodecachordon,* in relating the circumstance already mentioned in the Second Book (*t*), of Lewis XII. of France desiring Jusquin to compose a song for him, in which he could bear a part, tells us, that it was produced the next day, *after dinner,* at the time that his Majesty usually called for Music (*u*).

Indeed, according to Roger Ascham (*x*), the Emperor Charles V. was entertained with Music, during his repast, in the manner of my Lord Mayor; for he tells us, in a letter written from Augsburg, January 20, 1551, that he had stood by the Emperor's table, and that " his Chapel sung wonderful cunningly all the dinner while." This seems an abuse of Music; for though one of the Benedictine monastic rules is, that " no Monk shall speak a word in the refectory during meals;" and another says, " Let them listen to the lecturer reading scripture to them whilst they feed themselves," a rule that is still observed in our Universities by the under graduates in the halls of some of the colleges, during dinner; yet we may suppose that the original intention of these lectures was to counteract sensuality. But Music at a city feast, by interrupting conversation, has a contrary effect, and serves only to enforce the

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(*s*) P. 404.

(*t*) P. 737.

(*u*) *Postridie* quum pransus fuisset Rex, *ac Cantilenis more Regio recreandus esset.*

(*x*) See his works, published by Bennet, p. 375.

precept, *Hoc age,* by telling the company that at such times "Delays are dangerous (*y*)."

It was during the reign of Edward VI. that METRICAL PSALMODY, in the same manner that it is still practised in our parochial churches, had its beginning, or at least became general in England, by the version of Thomas Sternhold, John Hopkins, and others; which, though it now appears bald, coarse, and despicable, was then equally refined with the poetical taste of the most polite courtiers and polished scholars of the nation (*z*). But time, which has added strength and energy to the *prose* translation of the Psalms, as well as other parts of Scripture, and made them still more venerable, has rendered the *verse* of these translators a disgrace to our literature and religion. But I shall trace this manner of singing hereafter to a much higher period, and give a chronological account of its progress in the principal reformed churches, till the close of the sixteenth century; as the subject seems to require a particular description.*

With respect to the cathedral service, as far as concerns chanting and the responses in unison, an ample account has been given, in the Second Book (*a*), concerning the manner in which it was set and published by John Marbeck, in 1550; but to resume the consideration of *Choral Music* from the death of Henry VIII. and to point out by what degrees the great work of reformation was accomplished, I shall give a chronological summary of the principal events relative to Music in our Ecclesiastical History, from the best writers on the subject.

(*y*) Indeed, in these important moments, no conversation can be carried on without manifest loss; for during the shortest story that can be told, or even the mere repetition of a *bon mot,* the fat of a haunch of venison, or, which is still a greater misfortune, the whole *calapash* and *calapee* of a turtle have disappeared!

A friend of the author, having been invited two or three successive years to an annual venison feast, found at last, that being less a helluo than the rest of the company, he had constantly lost his dinner by telling a long story of an uncommon malady which had carried off his father; but the next time he was invited to meet the same company, when a wag, who sat near him, wishing to employ him again in the same manner, that he might avail himself of his inactivity, begged him, just as the haunch was served, to relate the manner in which his father died; my friend, to cut the matter short, said, "Sir, my father died suddenly,"—and immediately went to work with as much vigour as the rest.

(*z*) Fuller, in his quaint and quibbling way, tells us that Sternhold, "who was Groom of the Robes to Henry VIII. and afterwards of the Bed-chamber to Edward VI. was one of them who translated the Psalms into *English meeter,* being then accounted an excellent poet; though he who wore *bayes* then, deserves not *ivie* now."

Church Hist. of Brit. Vol. I. Cent. XVI. *Book* v. *p.* 252, *publ.* 1655.

(*a*) See p. 803.

* Sternhold's translation was not the first effort. The elder, Sir Thos. Wyat [1503-42] had translated the seven penitential psalms, whilst three others had been done by the Earl of Surrey. Miles Coverdale had also issued thirteen of the better known psalms. Coverdale's version was based upon early German hymn books and entitled.

"Goostly psalmes and spirituall songes drawen out of the holy Scripture, for the cōforte and consolacyon of such as loue to rejoyce in God and his worde" (no date, but probably *c* 1539-46). The only known copy of this work is in the Queen's College Library at Oxford, but a reprint was made in 1846 by the Parker Society.

Sternhold's collection (without music) was published by Whitchurche in 1549 with the title: "Certayne Psalmes chosen out of the Psalter of David and drawen into English Metre by Thomas Sternhold, Grome of ye Kynges Majesties Robes."

In the same year the same publisher issued an enlarged edition:

"All such psalmes of David as Thomas Sternhold late grome of ye Kinges Maiesties Robe didde in his lyfetime draw into English Metre."

Of the additions Sternhold was responsible for 18 and J. Hopkins for seven. There was no music in this edition.

In 1549, R. Crowley published a metrical translation of the whole psalter with music. This is the earliest known volume with music. There is a copy at Brasenose College, Oxford.

The compline, being a part of the Evening Prayer, a kind of final chorus, was sung *in English* in the King's chapel, 1547, before any act of Parliament enjoined it (*b*).

In the 21st injunction, 1547, "and that in time of *high mass*, he that sayeth or singeth a *Psalm*, shall read the Epistle and Gospel in English (*c*)."

23d—"Immediately before high mass the litany shall be distinctly said or *sung*, &c. (*d*)."

The same year the *compline* was *sung* in the King's chapel on Monday in Easter week, April 11th, in the English tongue.

On the 19th of June, at St. Paul's, and in other London churches, a *dirige* was sung for the death of Francis I. of France, and next day the Archbishop of Canterbury sung a mass of requiem in the choir of St. Paul (*e*).

In September the litany was sung in the English tongue at St. Paul's, Bishop Bonner being in the Fleet prison. Images taken down soon after.

The English Liturgy, or Book of Common Prayer, was published, and ordered to be generally used, 1548; but the books could not be furnished to the whole kingdom till next year, 1549, when on Whitsunday it was first used in St. Paul's church. This year all *antiphonaries, missals, breviaries, offices, horaries, primers,* and *processionals,* were called in, and destroyed. Calvin, Peter Martyr, Bucer and the Zwinglians, breed schisms among the reformers, and augment the number of puritans and fanatics throughout the nation (*f*).

It seems as if, till this reign, 1549, parish churches had used the plain chant as well as cathedrals: for at a visitation this year, complaint was made that the priests read the prayers with the same tone of voice that they had used formerly in the Latin service (*g*), &c. however, in the Forty-one [42 Articles] Articles of Religion, prepared in this reign, 1551, not a word is said concerning cathedral chanting, musical service, or parochial psalmody. Edward, who died July 6th, 1553, was buried by Archbishop Cranmer, according to the reformed rites of the church, August 8th, though Mary was his successor.

The principal composers of services and full anthems during the short reign of Edward, were Dr. Christopher Tye, John Shephard, Robert Johnson, Robert Parsons, Robert White, Richard Farrant, and Thomas Tallis. Dr. Tye,* though not inserted in the list of Musicians of the Chapel Royal or Household in this reign, was doubtless at the head of all our ecclesiastical composers

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(*b*) Strype's *Memorials*, Vol. II. p. 25. See too Heylin's *Hist. of the Reformation*, p. 42. Fuller's *Church Hist.* Vol. 1. p. 406. Burnet, Vol. I. p 333. And Collier, Vol. I. p. 263.

(*c*) Heylin's *Eccles. Hist.* p. 35.

(*d*) Ib. p. 36.

(*e*) Ib. p. 40.

(*f*) Ib.

(*g*) Burnet, Part ii. p. 101.

* There is no mention in the Chapel Royal cheque book or in the Lord Chamberlain's Tye published in 1553 he speaks of himself as "Doctor in Musyke, and one of the Gentylmen of records of Dr. Tye being a member of the Chapel Royal. In "The Acts of the Apostles" which hys Graces most honourable Chappell."

of that period: Neither the state of the church, nor religious principles of its nominal members, were so settled as to render it possible to determine, in these times, who among quiet and obedient subjects were protestants, and who catholics; for, during the conflict between the zealots of both religions, the changes were so violent and rapid, that great flexibility or great dissimulation must have been practised by those who not only escaped persecution, but still continued in offices, either of Church or State. The few who seem to have been truly pious and conscientious on both sides, suffered martyrdom in support of their opinions; the rest seem to have been either unprincipled or fluctuating between the two religions. One of the principal evils which the champions for reformation combated, was the use of the Latin language in the service of the church; however, the best choral compositions produced by the masters of these times, that are come down to us, are to Latin words. Specimens have been already given (*h*) of Dr. Tye's clear and masterly manner of composing for the church in that language, when he was at least a nominal catholic, either during the reign of Henry VIII. or Queen Mary; and the late worthy Dr. Boyce has given an admirable example of his abilities in the anthem for four voices, "I will exalt thee, O Lord," inserted in the second volume of his excellent *Collection of Cathedral Music, by English Masters*. There is hardly any instance to be found in the productions of composers for the church during his time, of a piece so constantly and regularly in any one key as this is in the key of C minor, and its relatives; the harmony is pure and grateful; the time and melody, though not so marked and accented as in those of the best compositions of the present century, are free from pedantry, and the difficulties of complicated measures, which this composer had the merit of being one of the first to abandon (*i*). That he translated the first fourteen chapters of the Acts of the Apostles into metre, in imitation of Sternhold's Psalms, which were the delight of the Court in which he lived, was doubtless an absurd undertaking, and was not rendered less ridiculous by the elaborate music to which he set them, consisting of fugues and canons of the most artificial and complicated kind (*k*). Dr. Tye, however, if compared with his cotemporaries, was perhaps as good a poet as Sternhold, and as great a musician as Europe could then boast; and it is hardly fair to expect more perfection from him, or to blame an individual for the *general* defects of the age in which he lived.*

(*h*) Book II., p. 811.

(*i*) The point, in the second part of his anthem, to these words, "Thou hast turned my sorrow into joy," is admirable in respect of harmony and contrivance; indeed, I can recollect nothing in Palestrina or Tallis superior to it.

(*k*) Mr. Warton (*Hist. of Poetry*, Vol. III. p. 192), seems to take *literally* what the author in his dedication to Edward VI. says of his *notes;* but he only assumes that coquettish kind of modesty which is expected from an author, in speaking of his own productions: and when he says, "though they be not *curious*," he does not mean that they were "*plain* and *unisonous*:" nor was that "the established character of this sort of Music."

* Tye's settings of the Acts of the Apostles are, on the whole, simple and melodious, but in one or two some complexities occur Burney could not have examined the entire collection and Davy (*p.* 130) suggests that his criticism is based upon the elaborate double Canon given by Hawkins.

Of Shepherd, Johnson, and Parsons, notice has already been taken, and a specimen of the composition of each inserted in the preceding volume. Richard Farrant, one of the Gentlemen of Edward's and Elizabeth's chapel, and some time Master of the children of St. George's chapel at Windsor, died about 1585.* Dr. Boyce has published several of his productions, which are grave and solemn, but somewhat dry and uninteresting. As White and Tallis chiefly distinguished themselves during the time of Queen Elizabeth, we shall class them among composers of that reign.

Queen Mary [*r. 1553-8*]

During the short reign of Queen Mary, Ecclesiastical Music was again transferred to Latin words, which seems to have been the principal change that the renewal of Roman catholic rites and ceremonies had occasioned in choral singing; as metrical psalmody had not yet been generally received in our parochial churches, though a *proviso* was made for it, in the Act of Uniformity for the use of the Common Prayer, so early as the reign of Edward VI.

This gloomy and bigotted Princess was herself a performer on the virginals and lute, as appears by a letter sent to her by Queen Katherine, her mother, after her separation from the King, in which "she encourages her to suffer chearfully, to trust to God, and keep her heart clean. She charged her in all things to obey the King's commands, except in matters of religion. She sent her two Latin books, the one *De Vita Christi,* and the other the Epistles of St. Jerom; in them, says the Queen, I trust you shall see good things. And sometimes, for your recreation, use your virginals, or lute, if you have any (*l*)."

Fuller tells us (*m*), that "eight weeks and upwards passed between the proclaiming of Queen Mary and her assembling the Parliament: ** during which time two religions were together set on foot, *Protestantisme* and *Poperie;* the former hoping to be continued, the latter labouring to be restored:—and during this *interim* the churches and chapels in England had a *mongrel celebration* of their divine services betwixt reformation and superstition. For the obsequies for King Edward were held by the Queen in the Tower, August 7th, 1553, with the *dirige* sung in Latin, and on the morrow a masse of *requiem,* and on the same day his corps were buried at Westminster with a *sermon service,* and communion in English."

In October following, the laws of her predecessor, Edward, concerning religion, were all repealed. And in November 1554,

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(*l*) *Collect. of Records to Burnet's Hist. Ref.* Part. ii. p. 242. No. 2.

(*m*) *Ch. Hist. of Brit.* cent. xvii. b. viii.

* Farrant died before 1585. There are two entries in the Cheque Book, one giving his death as occurring on 30th Nov., 1580, and the other on 30th Nov., 1581.

** Mary's first Parliament met on Oct. 5th, 1553.

Bishop Bonner "set up the old worship at Paul's, on St. Katherine's day; and it being the custom, that on some holy-days, the quire went up to the steeple to sing the anthems, that fell on that night:—and the next day, being St. Andrew's, he did officiate himself, and had a solemn procession (*n*)."

After this period, during the subsequent years of Mary's reign, the public service was every where performed in the Roman catholic manner, throughout the kingdom ; and we may imagine, that the numerous compositions to Latin words, which have been preserved, of Dr. Tye, White, Tallis, Bird, and the rest of our most eminent harmonists, were produced and performed at this time, while the Romish religion had the ascendant. And indeed it appears by a record now in the possession of the Antiquarian Society, that the list of Mary's chapel establishment contains nearly the same names as those which have been already given in that of her brother Edward.

Queen Elizabeth [*r. 1558-1603*]

In speaking of Choral Music during the long and prosperous reign of Queen ELIZABETH, our nation's honour seems to require a more diffuse detail than at any other time: for perhaps we never had so just a claim to equality with the rest of Europe, where Music was the most successfully cultivated, as at this period ; when indeed there was but little melody any where. Yet, with respect to harmony, canon, fugue, and such laboured and learned contrivances as were then chiefly studied and admired, we can produce such proofs of great abilities in the compositions of our countrymen, as candid judges of their merit must allow to abound in every kind of excellence that was then known or expected.

Elizabeth, as well as the rest of Henry VIII.'s children, and indeed all the Princes of Europe at that time, had been taught Music early in life. For Camden (*o*), in giving an account of her studies, says, that " she understood well the Latin, French, and Italian tongues, and (was) indifferently well seen in the Greek. Neither did she neglect Musicke, so far forthe as might become a Princess, being able to sing, and play on the lute prettily and sweetly."

There is reason to conclude that she continued to amuse herself with Music many years after she ascended the Throne. Sir James Melvil (*p*) gives an account of a curious conversation which he had with this Princess, to whom he was sent on an embassy by Mary Queen of Scots, in 1564. After her Majesty had asked him how

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(*n*) Burnet's *Hist. Ref.* Part ii. p. 276.

(*o*) *Annales, or the History of Elizabeth, late Queen of England.* Transl. by R. N. Gent. 3d edit. 1635. fol. p. 6.

(*p*) *Memoirs*, 2d edit. Edinburgh 1735 his Queen dressed? What was the colour of her hair? Whether that or her's was best? Which of them two was fairest? And which of them was highest in stature? " Then she asked what kind of exercises she used? " " I answered," says Melvil, " that when I received my dispatch, the Queen was lately come from the Highland hunting: that when her more serious affairs permitted, she was taken up with reading of histories: that sometimes she recreated herself in playing upon the lute and virginals. She asked if she played well? I said, reasonably for a Queen (*q*)."

" The same day after dinner, my Lord of Hunsden drew me up to a quiet gallery, that I might hear some Musick, (but he said that he durst not avow it), where I might hear the Queen play upon the virginals. After I had hearkened a while, I took by the tapestry that hung before the door of the chamber, and seeing her back was toward the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately, so soon as she turned about and saw me. She appeared to be surprised to see me, and came forward, seeming to strike me with her hand ; alledging, she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there? I answered, as I was walking with my Lord

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(*q*) This Princess, besides her personal charms, captivating powers of conversation, knowledge of six several languages, and a sufficient skill in Music for a person of her high rank had an *inclination*, at least, towards Poetry. Brantome says, *"Elle se méloit d'être Poëte et composoit des vers, dont j'ai vû aucuns de beaux et très bien-faits,"* &c. The following specimen of her versification is given in the *Dict. du Vieux Langage*, p. 337.

Chanson de Marie Stuart, Reine d'Ecosse, en partant de
Calais pour Londres.

Adieu plaisant pays de France,
O ma patrie la plus cherie!
Que a norrit ma jeune enfance,
Adieu France, adieu mes beaux jours!
La nef qui déjoint nos amours,
N'a cy de moi que la moitié,
Une part te reste, elle est tienne,
Je la fie à ton amitié,
Pour que de l'autre il te souvienne.

Song written by Mary Queen of Scots in sailing from
Calais to London, 1560.

Farewell the sweet, the ever blest abode!
Farewell the country to my soul most dear!
Where none but pleasure's flow'ry paths I trod,
Far from the gloomy haunts of strife and fear.
The ship that wafts me from thy happy shore,
Is only freighted with the meaner part[†];
And, while my youthful pleasures I deplore,
Leaves thee in full possession of my heart.

There is in the British Museum, No. 1265, a cantata, set by Giacomo Carissimi, on the death of this Princess, which begins by a recitative, in which she addresses herself to the executioner: *Ferma, lascia ch'io parli;* this is followed by an air, in adagio, that is full of uncommon simplicity, and energy of passion: *A morire, a morire:* but it is too soon as yet to give specimens of such music.

[†] Shakspeare has the same thought in his lxxiv. sonnet:

" My spirit's thine, the better part of me"—

See Suppl. to Johnson and Steevens's edit. Vol. I. p. 640.

Hunsden, as we passed by the chamber door, I heard such a melody as ravished me, whereby I was drawn in ere I knew how ; excusing my fault of homeliness, as being brought up in the Court of France where such freedom was allowed ; declaring myself willing to endure what kind of punishment her Majesty should be pleased to inflict upon me for so great offence. Then she sate down low upon a cushion, and I upon my knees by her ; but with her own hand she gave me a cushion, to lay under my knee ; which at first I refused, but she compelled me to take it.—She enquired whether my Queen or she played best. In that I found myself obliged to give her the praise.''

If her Majesty was ever able to execute any of the pieces that are preserved in a MS. which goes under the name of *Queen Elizabeth's Virginal Book,* she must have been a very great player: as some of these pieces, which were composed by Tallis, Bird, Giles, Farnaby, Dr. Bull, and others, are so difficult, that it would be hardly possible to find a master in Europe who would undertake to play one of them at the end of a month's practice. But of this MS. we shall have further occasion to speak hereafter.

Besides the lute and virginals, it has been imagined that Elizabeth was a performer on the *violin,* and on an instrument something like a lute, but strung with wire, and called the poliphant* (*r*). A violin of a singular construction, with the arms of England, and the crest of Dudley, Earl of Leicester, this Queen's favourite, engraved upon it, was purchased at the sale of the late Duke of Dorset's effects. The date of its make, 1578 (*s*). It is very curiously carved ; but the several parts are so thick and loaded with ornaments, that it has not more tone than a mute, or violin with a sordine ; and the neck, which is too thick for the grasp of the hand, has a hole cut in it for the thumb of the player, by which the hand is so confined as to be rendered incapable of shifting, so that nothing can be performed upon this instrument but what lies within the reach of the hand in its first position. Playford (*t*) tells us, that " Queen Elizabeth was not only a lover of this divine science (Music) but a good proficient therein ; and I have been informed (says he) by an ancient musician, and her servant, that she did often recreate herself on an excellent instrument, called the *poliphant,* not much unlike a lute, but strung with wire.''

Among the Sloane MSS. in the British Museum, No. 1520, there is a list of the officers of the Court of Revenue in this reign ;

(*r*) Quere, *polyphon*? from *ωολυς multus, φωνη, vox, sonus*: *i.e.,* an instrument of many strings, or sounds.

(*s*) The instrument is at present the property of Mr. Bremner, in the Strand. It is from the arms and crest that are engraved upon it, that conjecture has made Queen Elizabeth its original possessor.

(*t*) Pref. to his *Introduction,* 11th edit. 1687.

* A drawing of this instrument is in the B.M. (Harl. MSS. 2034. III). It is reproduced by Pulver on p. 176 of his *Dictionary of Old English Music and Musical Instruments.*

in which is included the musical establishment of her Majesty's household, about the year 1587.*

MUSYTYONS.

	£	s.	d.
The servant Fee	24	6	8
Trompeters 16. Fee to every of them	24	6	8
Lutes, harps, and singers.			
Chief luter, Fee	40	0	0
Chief harper	20	0	0
Rest of the luters	19	0	0
The other of the harps	9	0	0
And	8	0	0
Bagpiper, Fee	12	13	4
Minstrells 9, whereof 7 at	18	5	0
every of them; one at	24	6	0
and thother at	66	0	8
Drumsleds 3, every of them	18	5	0
Players on the flute, 2 at a piece	18	5	0
Makers of instruments Regall-maker	20	0	0
Six children to sing Rebeck 2 Fee	28	6	6
Sackbutt, 6 whereof 5 having	24	6	8
by the year, and one at	36	10	0
Vialls 8, whereof 6 at	30	8	4
one at	20	0	0
and thother at	10	0	0
Players on the virginalls 3, one at	50	0	0
and thother 2 at a piece.	30	0	0
Musitions straungers 7, whereof			
6 have	30	10	0
and one	38	0	0
Players of enterludes 8, every of them p. ann	66	0	8
Organ-maker	20	0	0

Her Majesty's chapel establishment was nearly the same, in number and salaries, as that of her brother and sister, Edward and Mary. Indeed, it seems as if the religious scruples of musicians had been considerably diminished by the severity with which Testwood had been treated in the time of Henry VIII. and the peril into which Marbeck's zeal for reformation had involved him. (*u*). For in comparing the chapel establishments of Edward, Mary, and Elizabeth, we find, that however the creeds of these Monarchs differed, their musicians had constantly tuned their consciences to the Court pitch: *i.e.* in perfect unison with the orders of their Sovereign, *the Supreme Head of the Church.*

Camden (*x*) says, that "the Romish religion remained a full moneth and more after the death of Queen Mary, in the same state as before (*y*)." For Elizabeth, who began her reign November 17th, 1558, had a solemn service performed for her sister Mary at Westminster, December 5th, and another December 20th, for the Emperor Charles V. (*z*); and these, as well as her own coronation, were celebrated in the Romish manner.

Burnet (*a*) says, that "Elizabeth had been bred up from her infancy with a hatred of the Papacy, and a love to the Reformation: but yet as her first impressions in her father's reign were in favour of such old rites as he had still retained; so in her own nature she loved state, and some magnificence, in religion as well as in every thing else."

Neal, in his *History of the Puritans* (*b*), says, that the service of her chapel was not only sung with organs, but with other instruments, such as cornits, sacbuts, &c. on festivals. In 1559, she

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(*u*) Testwood, a singing-man in the choir of Windsor, was burnt for his intemperate zeal in the cause of Protestantism, 1544, when Marbeck was likewise condemned, but afterwards pardoned.

(*x*) Ubi supra, p. 30.

(*y*) Fuller says six weeks. Vol. II. p. 51.

(*z*) Heylin, p. 277.

(*a*) *Hist. Ref.* Part ii, p. 376.

(*b*) P. 156.

* There is a list similar, in many respects, to the following in the L.C. Vol. 617, folio 19d, dated 1593

published injunctions for the clergy, in the forty-ninth of which there is one for Choral Music (*c*). " For the encouragement, and the continuance of the use of singing in the Church of England, it is injoined; that is to say, that in divers collegiat, as well as some parish churches, heretofore there hath been livings appointed for the maintenance of men and children for singing in the church, by means whereof the laudable exercise of Musick hath been had in estimation, and preserved in knowledge; the Queen's Majesty neither meaning in any wise the decay of any that might conveniently tend to the use and continuance of the said science, neither to have the same so abused in any part of the church, that thereby the Common Prayer should be worse understood by the hearers, willeth and commandeth, that, first, no alterations be made of such assignments of living as heretofore hath been appointed to the use of singing or Musick in the church, but that the same so remain, and that there be a modest and distinct song, so used in all parts of the common prayers of the church, that the same may be plainly understood as if it were without singing; and yet nevertheless, for the comforting of such as delight in Musick, it may be permitted, that in the beginning or in the end of common prayer, either at morning or evening, there may be sung an hymn, or such like song, to the praise of Almighty God, in the best melody and musick that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived."

"According to which order," says Heylin, " as plain-song was retained in most parish churches for the daily Psalms, so in her own chapels, and in the quire of all cathedrals, and some colleges, the hymns were sung after a more melodious manner, with organs commonly, and sometimes with other musical instruments, as the solemnity required. No mention is made here," adds this writer, " of singing David's Psalms *in metre,* though afterwards they first thrust out the hymns which are herein mentioned, and by degrees also did they the *Te Deum,* the *Magnificat,* and the *Nunc Dimittis.*"

It was by the moderation, liberality, and intelligence of this injunction, that Choral Music was saved from utter extirpation in this country; for the outcry and violence of the puritans against *playing upon organs, curious singing,* and *tossing about the Psalms from side to side* (meaning antiphonal, or alternate singing), were at this time so great, that they could only be restrained by an exertion of all the power and firmness of this Princess.*

" In 1560, the Church of England, as it was first settled and established under Queen Elizabeth, may be regarded as brought to perfection. The government of the church by Archbishops and Bishops; its doctrines reduced to its ancient purity, according to

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(*c*) See Sparrow's *Collect. of Articles, Injunctions, and Canons,* 4to. 1684, and Heylin, p. 289.

* The attitude of the Puritans towards music is dealt with later in this volume (Chapter headed *Interregnum*).

the Articles agreed on in Convocation, 1552; the Liturgy, conformable to the primitive patterns, and all the rites and ceremonies therein prescribed accommodated to the honour of God, and increase of piety. The festivals preserved in their former dignity; the sacrament celebrated in most reverend manner; Musick retained in all such churches in which provision had been made for the maintenance of it, or where the people could be trained up at least to *plain-song* All which particulars were either established by the laws, commanded by the Queen's injunctions, or otherwise retained by virtue of some ancient usages not by law prohibited. Nor is it much to be admired, that such a general conformity to those ancient usages was constantly observed in all cathedrals, and the most part of the parish churches, considering how well they were precedented by the Court itself, in which the Liturgy was officiated every day both morning and evening, not only in the public chapel, but the private closet; celebrated in the chapel with organs and other musical instruments, and the most excellent voices, both of men and children, that could be procured in all the kingdom (*d*)."

When Elizabeth first met her Parliament [Jan. 1559], she desired them to consider religion without heat, partial affection, or using any reproachful terms of Papist or Heretic, and that they would avoid the extremes of idolatry and superstition on the one hand, and contempt and irreligion on the other. And thus this wise Princess seems always to have steered, according to the true spirit of the Church of England, between the two extremes of superstitious bigotry, and irreverent fanaticism; a golden mean that seems best to suit with our mixed government, which is neither wholly monarchical nor democratical, but, when well administered, a perfect compound of both; being neither necessarily so parsimonious nor indigent as to degrade the King, or the great officers and magistrates of the realm, below that dignity which impresses reverence and respect; nor to require a ruinous pomp and luxury; but consistent with such splendor, magnificence, and encouragement of elegant arts and liberal science as become a great and affluent state, equally secured from regal tyranny, and popular insolence. One of the wisest, or at least the most liberal exercises of this Queen's prerogative, seems to have been the proclamation which she issued in the second year of her reign *against defacing the monuments* in churches; for so savage was the rage of the puritans and fanatics of this time, that under the pretence of destroying popery and idolatry, they ruined and demolished in our public buildings whatever was sufficiently elegant and venerable to distinguish us from Barbarians.*

Elizabeth, who succeeded to the crown in November, 1558, on the 28th of April, 1559, gave the royal assent to the bill for the

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(*d*) Heylin, p. 296.

* The destruction and defacing of monuments, etc., in Churches was not by the order of Puritans.

Uniformity of Common Prayer, or English Liturgy, which was to take effect the 12th of May; but so eager was her Majesty to hear the reformed service, that she anticipated its restoration, by having it performed in her chapel on Sunday, May the 2d, four days after the act had passed (*e*). This Liturgy was printed the same year by Grafton, with the following title: " The Boke of Common Prayer, and Administration of the Sacraments, and other Rites and Ceremonies of the Church of England." And the licence contained in the rubrics, allowing it to be either said or *sung,* and ordaining that in *choirs* and places where they sing, the *anthem* shall follow certain parts of the service, is a plain indication that the choral, as well as the parochial service, was authorised and established.

I have found no other Music printed expressly for the cathedral service to English words during the reign of Edward VI. than that of Marbeck (*f*), which was mere *canto fermo,* without counterpoint; but the year after the publication of the English Liturgy by Queen Elizabeth, the following choral work appeared: "Certaine notes set forth in four and three parts to be song at the morning Communion and evening praier, very necessary for the Church of Christe to be frequented and used: & unto them added divers godly praiers & Psalmes in the like forme to the honour & praise of God."

" Imprinted at London over Aldersgate beneath S. Martins by John Day, 1560. *Cum gratia & privilegio Regie Maiestatis.*"

The authors of these compositions were Tallis, Cawston, Johnson, Oakland, Shepherd, and Taverner.*

For the performance of this kind of Music in our cathedrals, great diligence was used, and indeed some violence, in the manner of procuring singers. It seems as if our Monarchs of former times had either rewarded the talents of their singers no more liberally than sailors, or that musicians were then less sensible of the honour of attending royalty than at present ; for it appears by a precept, preserved in Rymer's Fœdera (*g*), so early as the reign of the gentle Henry VI. 1454, that they attended with such reluctance as to make it necessary to *impress* them into the service (*h*). Luckily his present Majesty is reduced to the exercise of no such stretch of

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(*e*) Strype, Vol. I. p. 191.

(*f*) See Book II. p. 803.

(*g*) Tom. XI. p. 375.

(*h*) The form of the placard is the following:

De Ministrallis propter solatium Regis providendis.

"*Rex, dilectis sibi,* Walthero Halyday, Roberto Marshall, Willielmo Wykes, & Johanni Clyff, *salutem.*

"*Sciatis quod nos, considerantes qualiter quidem Ministralli nostri jam tardè viam universæ carnis sunt ingressi, aliisque, loco ipsorum, propter solatium nostrum, de necesse indigentes, assignavimus vos, conjunctim & divisim, ad quosdam pueros,* membris naturalibus elegantes, *in Arte Ministrellatûs instructos, ubicunque inveniri poterint, tàm infra libertates, quàm extra, capiendum, & in servitio nostra ad vadia nostra ponendum,*" &c. The requisition that the boys thus impressed should be not only skilled in the art of minstrelsy, but *handsome and elegantly shaped,* seems to point at the theatrical use that was frequently made of the choristers of cathedrals, as well as the private chapels of Noblemen, in acting plays, mysteries, and moralities, on particular festivals.

* The B.M. (K. 7, e. 7) has a medius part book and the Bodleian a Bassus part book (Douce B. 248) of this publication.

power in procuring recruits, either for his band of music or chapel ; for so many more volunteers now crowd to the standards of the Chamberlain of the Household, and Dean of the Chapel Royal, than can be received, that it is more necessary to *press them* to depart, than to enter into the service.

In the time of Henry VIII. when Music was more cultivated in England than it had ever been before, a similar power was given to the Deans of cathedrals and collegiate churches for supplying their several choirs with children possessed of good voices by this arbitrary and oppressive method. John Tusser, the unfortunate author of the *Five Hundred Pointes of Good Husbandrie* [1557] one of the most pleasant and instructive poems of the time, tells us, that he was impressed from Wallingford college, in Berkshire, into the King's chapel. Soon after, by the interest of friends, he was removed to St. Paul's, where he received instructions in Music from John Redford, an excellent contrapuntist, and organist of that cathedral. There seems, however, to have been care taken of the general education of boys so impressed, as we find that Tusser was sent from St. Paul's to Eton school, and thence to Cambridge. He afterwards tried his fortune in London about the Court, under the auspices of his patron Lord Paget, where he remained ten years ; then he retired into the country, and embraced the occupation of a farmer, in the several counties of Sussex, Suffolk, and Essex ; but not prospering, he procured a singing-man's place in the cathedral of Norwich ; where he does not seem to have remained long before he returned to London. But being driven thence by the plague, he retired to Trinity college, Cambridge ; returning afterwards, however, to the capital, he there ended his restless life in 1580 ; not, as has been said, *very aged,* if he was born about 1523 (*i*).

Records are still extant to prove that the immediate descendants of Henry VIII. continued the full exercise of this prerogative of impressing singers for the chapel royal.

1550. " A commission to Philip Van Wilder, Gent. of the privy chamber to Edward VI. (*k*), in any churches or chapels, or other places within England, to take to the King's use such, and as many singing children or choristers, as he or his deputy shall think good (*l*)."

1551. A warrant was issued to Richard Gowre, master of the children of the King's chapel, to take up, from time to time, as many children to serve in the chapel as he should think fit (*m*).

In the first year, however, of Edward's reign, a privilege which had been granted by Henry VIII. to Windsor, exempting the

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(*i*) *Hist. of Poetry,* Vol. III. p. 298, *et seq.* where is given an ample and interesting account of Tusser and his writings.

(*k*) Philippe de Vuildre was a Flemish musician, who settled in England; there is a *pater-noster* of his composition, *Libro quarto Ecclesiasticarum cantionum,* published at Antwerp, 1554. See the Museum Collection [K. 8. i. 4] 1500?

(*l*) Dated in February. Strype, Vol. II. p. 539.

(*m*) Ib. June.

singers of that chapel from being impressed for any other service, was renewed. Queen Mary confirmed this privilege likewise in the first year of her reign (*n*). And among the MSS. of the Ashmolean Museum (*o*), at Oxford, a copy of Queen Elizabeth's warrant, of the same purport, is preserved entire (*p*), which is so curious, and different from the present spirit of our government, that I shall present it to the reader.

" Eliz. ℞. Whereas our castle of Windsor hath of old been well furnished with singing men and children.—We willing it should not be of less reputation in our days, but rather augmented and encreased —declare, that no singing men or boys shall be taken out of the said chapel by virtue of any commission, not even for our Household chapel. And we give power to the bearer of this *to take any singing men or boys* from any chapel, our own Household and St. Paul's only excepted. Given at Westminster, the 8th day of March, in the second year of our reign.

" Elizabeth R."

This Princess, who relinquished no prerogative which had been exercised by her ancestors, kept in full force during her whole reign that of issuing placards or writs for impressing singing-boys for her chapel, as well in the capital as at Windsor. The original of one of these, signed by herself, being preserved in the Sloane Collection, British Museum (*q*), it seems to merit a place here ; as it will not only manifest the care that was taken to supply the royal chapel with the best treble voices which could be found throughout the kingdom, but convey to the reader an idea of the state of our civil liberty during the sixteenth century.

By the Queen.

Elizabeth R

" WHEREAS we have authorised our servaunte Thomas Gyles, maister of the children of the cathedrall churche of St. Paule, within our citie of London, to take up suche apte and meete children as are most fitt to be instructed and framed in the arte and science of

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(*n*) Sloane MSS. Brit. Mus. No. 1124 from Dr. Evans's Collections, A.

(*o*) Ib. No. 1124. Hugget's MSS. Vol. IX.

(*p*) No. 1113. (9). The original is in the chapter-house, at Windsor.

(*q*) No. [87].

Musicke and singing, as may be had and founde out within any place of this our realme of England or Wales, to be by his education and bringing up made meete and hable to serve us in that behalf, when our pleasure is to call for them. WEE therefore by the tenoure of these presents will and require you that ye permitt and suffer from henceforthe our said servaunte Thomas Gyles, and his deputie or deputies, and every of them, to take up in anye cathedrall or collegiate churches, and in every other place or places of this our realme of England and Wales, suche childe and children as he or they, or anye of them, shall find and like of, and the same childe and children, by virtue hereof, for the use and service aforesaid, with them, or anye of them, to bring awaye without anye your lette, contradictions, staye, or interruptions to the contrarie. CHARGINGE and commanding you, and everie of you, to be aydinge, helpinge, and assistinge unto the above named Thomas Gyles, and his deputie or deputies, in and aboute the execution of the premisses, for the more spedie, effectuall, and better accomplyshing thereof from tyme to tyme, as you, and everie of you, doe tender our will and pleasure, and will answere for doinge the contrarie at your perille.

Yeven under our Signet at our Manour of Greenwiche, 26 day of Aprill, in the xxvii yeare of our reign.

To all and singular Deanes, Provostes, Maïsters and Wardens of Collegies, and all Ecclesiastical Persons and Ministers, and to all other our Officers, Mynisters, and Subjects, to whome in this case it shall appertayne, and to everye of them greetinge."

Notwithstanding the attention that was paid to Choral Music by her Majesty, and the Deans of cathedrals throughout the kingdom, it was in frequent danger of utter abolition by the fury with which some of the reformers, actuated by a spirit of change and extirpation rather than of reformation, attacked every thing that was right, wrong, or even indifferent, in the ancient service of the church (*r*).

By the statute of the 27th of Henry VIII. cap. 15, 1536, the year of the suppression of the monasteries, power was given to the King to nominate thirty-two persons among the clergy and laity to examine all canons, constitutions, and ordinances, provincial and synodical, to compile a body of such ecclesiastical laws as should in future be observed throughout the realm. Nothing material, however, was done in this important work during the life of Henry; but in the next reign it was again taken into consideration, and a commission granted to eight Bishops, eight of the inferior clergy, eight civilians, and eight common lawyers, which

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(*r*) One of Latimer's injunctions to the Prior and Convent of St. Mary-house, in Worcester, so early as the year 1537, when Bishop of that diocese, runs thus: "*Item.* Whenever there shall be any preaching in your monastery, that *all manner of singing,* and other ceremonies, be utterly laid aside."—*Burnet,* P. ii. *Collect. Rec* No. 23.

constituted the *Ecclesiastical Court of Convocation*. The result of their debates was published under the title of *Reformatio Legum Ecclesiasticarum*, in 1571, by Fox, the martyrologist; and afterwards, in 1640, when the fury of religious disputation was at its height. But as these laws were framed during the violence of contention between the puritans and Roman catholics, and never received the royal assent, they have been only had in remembrance from time to time for polemical purposes.

Reformation was doubtless at this time necessary, and sincerely wished by the most reasonable and truly pious Christians in the kingdom; yet the fanaticism with which it was carried on by others, made the lovers of Choral Music, who had a veneration for this part of the solemn service of the church, tremble for its safety during the compilation of these laws (*s*).

The reasonable complaints made in them against the abuse of Music, and those subtilties in *figurative melody*, which were then termed *curious singing*, are nearly the same as those of the Council of Trent, about the same time (*t*); and seem with equal wisdom and good taste to be levelled at the pedantry of operose Music and complicated measures, which not only rendered the words, but the Music, difficult to be comprehended. And the fears of those who wished well to our cathedral service were abated, on finding that the thirty-two commissioners had not wholly condemned Church Music, but confined their censures to that species of singing which was productive of confusion, and that rendered unintelligible those parts of the service which required the greatest reverence and attention.

In 1565, our ecclesiastical composers, encouraged, probably, by the reception of the former publication, and favour of the Queen, printed another collection of offices, with musical notes, under the following title: "Morning and Evenyng prayer and Communion, set forthe in four partes to be song in Churches, both for men and children, wyth dyvers other godly praiers & Anthems, of sundry meins doynges."

The musicians who contributed to this collection were Thomas Cawston, Heath, Robert Hasleton, Knight, Johnson, Tallis, Oakland and Shepard. In order to gratify the musical reader's

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(*s*) Among the proposals prepared by the puritans for further reformation, 1562, there is one, "That the Psalms may be sung distinctly by the whole congregation; and that organs may be laid aside." Neal's *Hist. Purit.* p. 180 and Strype *in Ann.* Burnet likewise, P. iii. p. 103, tells us, that "*Organs* and *curious singing* were near being banished the church; their continuance being carried by only one vote, and that given by the proxy of an absent member."

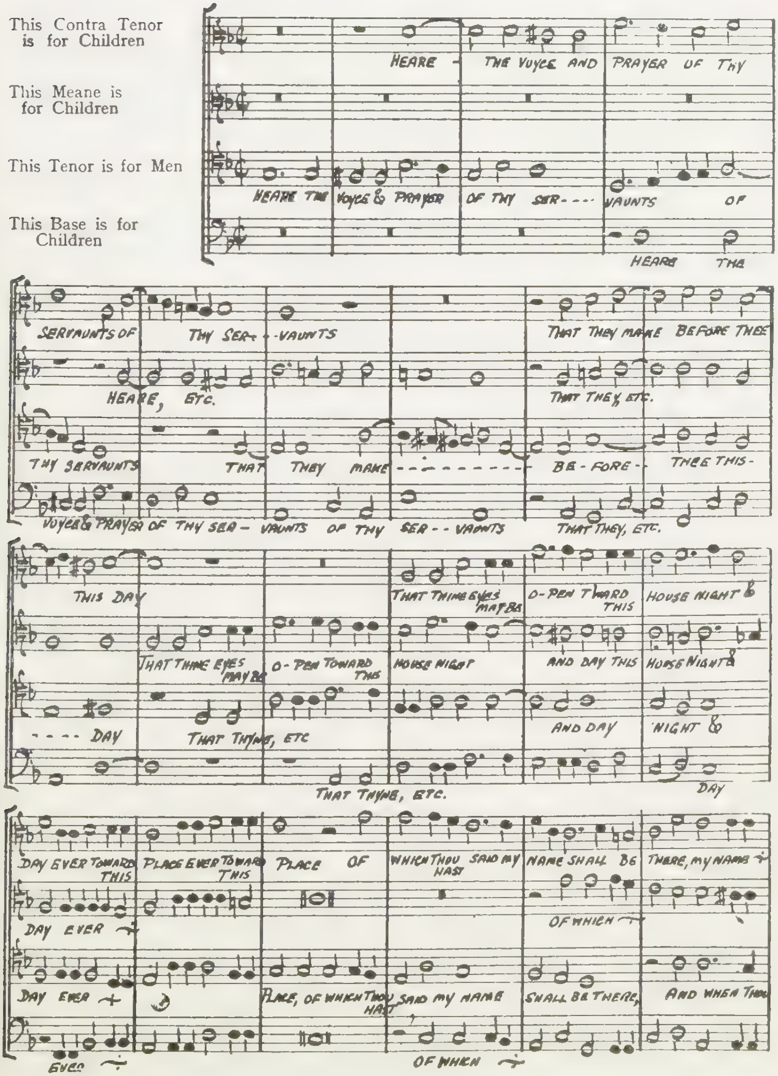
(*t*) *Qua propter partitè voces et distinctè pronuntient, et cantus sit illorum clarus et aptus, ut ad auditorum omnia sensum, et intelligentiam proveniant; itaque vibratam illam, et operosam musicam, quæ figurata dicitur, auferri placeat, quæ sic in multitudinis auribus tumultuatur, ut sæpè linguam non possit ipsam loquentem intelligere.* Reform. Leg. Eccles. Tit. Divinis Officiis, cap. v.

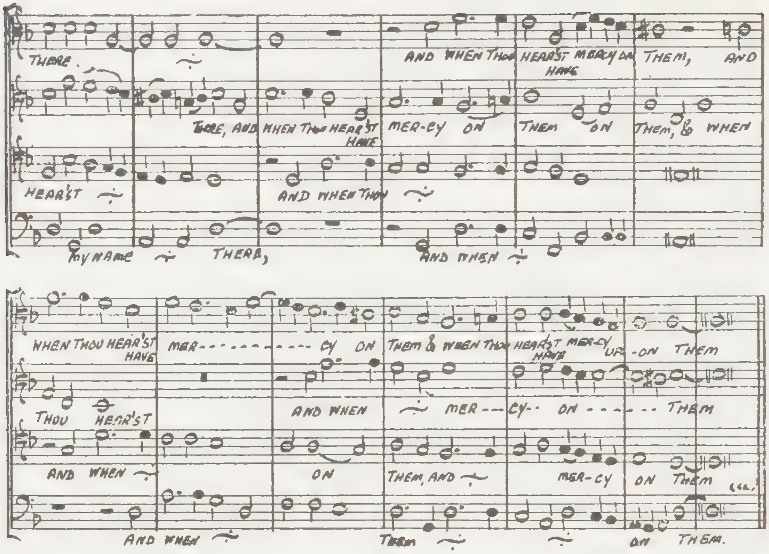
The Council of Trent, 1562. made a decree against curious singing, prohibiting, among other things, *L'uso delle Musiche nelle chiese con mistura di canto, o suono lascivo, tutte le attioni secolari, colloquie profani, strepiti, gridori.*—Hist. del Concil. Trid.

curiosity, I shall select from this publication the following composition by the admirable Tallis, as one of the most early to which I have seen his name prefixed in print.

A Prayer.

THOS. TALYS.


This Contra Tenor is for Children
This Meane is for Children
This Tenor is for Men
This Base is for Children
HEARE THE VOYCE AND PRAYER OF THY
HEARE THE VOYCE & PRAYER OF THY SER- - - - VAUNTS OF
HEARE THE
SERVAUNTS OF THY SER- -VAUNTS
THAT THEY MAKE BEFORE THEE
HEARE, ETC.
THAT THEY, ETC.
THY SERVAUNTS THAT THEY MAKE - - - - - - - - - BE-FORE- THEE THIS-
VOYCE & PRAYER OF THY SER- VAUNTS OF THY SER- - VAUNTS
THAT THEY, ETC.
THIS DAY
THAT THINE EYES MAY BE O-PEN TOWARD THIS HOUSE NIGHT &
THAT THINE EYES MAY BE O-PEN TOWARD THIS HOUSE NIGHT
AND DAY THIS HOUSE NIGHT &
- - - - DAY THAT THYNE, ETC
AND DAY NIGHT &
THAT THYNE, ETC.
DAY
DAY EVER TOWARD THIS PLACE EVER TOWARD THIS PLACE OF WHICH THOU HAST SAID MY NAME SHALL BE THERE, MY NAME
DAY EVER
OF WHICH
DAY EVER PLACE, OF WHICH THOU HAST SAID MY NAME SHALL BE THERE, AND WHEN THOU
EVER
OF WHICH


THERE
AND WHEN THOU HEAR'ST HAVE MERCY ON THEM, AND
THERE, AND WHEN THOU HEAR'ST HAVE MER-CY ON THEM ON THEM, & WHEN
HEAR'ST
AND WHEN THOU
MY NAME THERE,
AND WHEN
WHEN THOU HEAR'ST HAVE MER---------- CY ON THEM & WHEN THOU HEAR'ST HAVE MER-CY UP-ON THEM
THOU HEAR'ST AND WHEN MER---CY-- ON------ THEM
AND WHEN ON THEM, AND MER-CY ON THEM
AND WHEN THEM ON THEM.

Imprinted at London by John Day dwellyng over Aldersgate, beneath Saynte Martynes. Cum gratia & privilegio Regiæ Majestatis.

The Bookes are to be solde at hys shop under the gate, 1565.

The two publications by John Day, fixed for near a century the style of our Choral Music; of which the movement was grave, the harmony grateful, and the contrivance frequently ingenious. Yet, besides the censures of the puritans, modern times have often charged this kind of Music with obscuring the sense of what was sung, by too frequent fugue, as well as by an utter inattention to the accent and expression of the words. These imperfections, however, were not peculiar to the productions of our countrymen during the sixteenth century, but were general in the compositions for the church of every author, in every language, throughout Europe.

In 1570, Cartwright, one of the most violent and intolerant reformers, attacked Cathedral Music; and afterwards Field and Wilcox, two puritan ministers, and Brown. Against these the pious, learned, and excellent Hooker, then Master of the Temple, undertook its defence (x).*

In 1571, in the confession of the puritans, they say, " Concerning singing of Psalms, we allow of the people's joining *with one*

(u) Transcribed from a printed copy in the possession of the Revd. Dr. Monkhouse, Queen's College, Oxford, and corrected from several typographical errors.

(x) See his *Eccles. Politie*, book v. sect. 38 and 39. Eulogium and defence of Church Music.

* The first four books of Hooker's *Ecclesiastical Polity* were not published until 1593 or 4, although completed by 1592. The fifth book, which contains the defence of Church music was not completed until 1597.

voice in a plain tune, but not of tossing the Psalms from one side to the other, with intermingling of organs (*y*). And in 1586, at the time that the puritans were framing innumerable bills of further reformation in the church, a pamphlet was dispersed, in spite of all the restrictions at that time laid on the press, entitled "*A Request of all true Christians to the House of Parliament*;" which, among other things, prays, "That all cathedral churches may be put down, where the service of God is grievously abused by piping with organs, singing, ringing and trowling of Psalms from one side of the choir to another, with the squeaking of chanting choristers, disguised (as are all the rest) in white surplices; some in corner caps and silly copes, imitating the fashion and manner of Antichrist the Pope, that man of sin, and child of perdition, with his other rabble of miscreants and shavelings (*z*)."

All this fanatical cant was greatly discountenanced by the Queen, though it was wholly out of her power, extensive as it was, to suppress the levelling principles of these enemies to all elegance and comfort; whom nothing less than the utter subversion of Church and State, which they effected in the next century, would satisfy.

Having shewn the manner in which Figurative Music was established in our cathedrals, during the reign of Queen Elizabeth, it now remains to trace the origin and progress of METRICAL or PAROCHIAL PSALMODY, different from the plain-song, or chanting, of cathedrals and collegiate churches.

Singing of this kind, among the reformers and schismatics, seems in all ages to have been the favourite mode of addressing the Divinity: for not only the Arians practised it in their processions (*a*), but the Albigenses, who may be called the first protestant martyrs (*b*); and who, according to ecclesiastical writers, when Simon Montford, their persecutor, in 1210, had lighted a pile of wood for their destruction, precipitated themselves in the flames, to the number of a hundred and forty, *singing Psalms* (*c*).

The disciples of Wickliff, in England, during the fourteenth century, and those of John Huss and Jerom of Prague, in the

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(*y*) Neal, p. 290. (*z*) Ib. p. 480. (*a*) See Book II, p. 413.

(*b*) The term *Protestant*, however, did not subsist till the year 1529, when it was given to such as adhere to the doctrines of Luther; because the chiefs of his party *protested* against the decree of the Diet of Spire, made the same year by Ferdinand, Archduke of Austria, and other catholic Princes.

(*c*) The sect of Waldenses had its rise in the twelfth century; its errors were first condemned in the Council of Thoulouse, 1119. Can. 2. Again in the Council of Lateran, 1139. And in the Council of Tours, 1163. And the end of this century the disciples of Peter Valdo, called *Vaudois, Waldenses*, and the poor of Lyons, joined these heretics. And all the several sects were called by the general name of Albigeois, from the city of Albi, where they were established. The first crusade against the Albigenses was published 1210. The inquisition for extirpating the whole sect was established at Thoulouse, 1229. And in 1233, they seem to have been totally destroyed, except a few that had escaped, and joined the Waldenses in the Valleys of Piedmont, France, and Savoy. There they persevered in their opinions till the time of Zwingle, to whom they sent deputies, desiring him to become their chief. Zwingle, who was a Swiss by nation, born 1487, perished by the sword, while he was fighting valiantly at the head of his sect, 1531, in support of his religious opinions.

fifteenth, were Psalm-singers; and the Hymn Book of the Picards, and Bohemian brethren, printed with musical notes, at Ulm, 1538, shews, that the melodies used by these sects originated from the chants to which the ancient Latin hymns of the Romish church were sung (*d*). For in this book there are translations and imitations in German metre of most of the hymns and proses still used in the Romish church: such as the *Stabat Mater dolorosa, Te Deum laudamus; O lux beata Trinitas; Pange lingua gloriosi,* &c. Some of these melodies indeed are in triple time, which never is the case in canto fermo, or cathedral psalmody (*e*). But *Stabat Mater,* and *O lux,* in this book, are set to old Romish chants, and *Te Deum* to the same that is inserted in the preface of Meibomius to the ancient Greek musical writers, as the most ancient melody which the church has preserved (*f*).

Among the first reformers who interested themselves about the manner of performing the Psalms, we have not only Wickliff, Huss, Jerom of Prague, and Zwingle, but Luther, Cranmer, Calvin, Beza, Buchanan, and John Knox ; who, though each of them had different ideas on the subject of Sacred Music, yet they agreed in stripping it of all the energy and embellishments of measure and melody, as indeed the Calvinists did likewise of harmony. Nor were the original institutes of psalmody more favourable to Poetry than Music ; for by giving to each syllable, whether long or short, a note of the same length, all prosody, rhythm, and numerical cadence, are destroyed. And however beautiful the poetical measures may be to read, when sung in this drawling and isochronous manner, they not only afford the ear no pleasure, but become unintelligible.

The bold and intrepid reformer, LUTHER, was the first who shook the Papal Throne, and had sufficient abilities and address to gain proselytes to his doctrines among the Princes of his country, as well as the people. No religion is ever firmly established till embraced by the Sovereign, and supported by government. The Christians were not only oppressed and persecuted for more than three centuries, but regarded with horror, till the conversion of Constantine. Luckily for Luther, preaching against the sale of indulgencies, Peter-pence, celibacy, monasteries, and papal tyranny in general, coincided with the interest of the Nobles, and power of the Prince. His opinions, therefore, in spite of imperial authority, catholic zeal, and persecution, were adopted with greater

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(*d*) Ein hubsch new Gesang buch, &c., or, *a fine new Hymn Book,* "containing the Usage of the Church, and the Hymns belonging to the country of Fulneck, in the kingdom of Bohemia, and by the Christian brotherhood of the sect called PICARDS, who have hitherto been reckoned heretics, and anathematized as unworthy of salvation. By these the following Hymns are sung, to the honour and glory of God." I was favoured with this scarce and curious book by my honoured friend, Mr. Emanuel Bach, at Hamburgh, from the collection of his father, the celebrated Sebastian Bach.

(*e*) See fol. ix. xiii. xxviii. &c. of this Hymn Book.

(*f*) See Book II. of this Hist. p. 767, *et seq.*

rapidity in the northern parts of the world, than those of Mahomet had been in the south (*g*).

With respect to Music, Luther, being himself a judge and lover of the art, was so far from banishing it from the church, that he rather augmented the occasions for its use (*h*). Indeed Luther must have had an insatiable passion for Poetry, or at least for rhyme, and Music ; as, besides translating, himself, most of the ancient ecclesiastical hymns, the creed, Lord's prayer, and many other parts of his Liturgy, into German verse, in order to be sung, he wrote his catechism in verse, which was set to Music, in four parts, by Henry of Gottingen ; and even the confession of Augsburg was *done* into verse, and likewise set to Music (*i*).

It appears that the ancient ecclesiastical tones still regulated the Music of the Lutheran church at the time of the reformation ; and most of the old melodies to the evangelical hymns are composed in some of them (*k*). The Cantaten, or anthems and services of this reformed church, in the German language, are, however, as elaborate and florid as the motets to Latin words, used in Italy during the celebration of the mass. But in the *Hymnologia,* and metrical psalmody of this, as well as all other protestant churches, there seems to have been one common principle, totally inimical to Poetry, which is that of destroying all quantity, and distinction of syllables, by making them all of the same length (*l*). The modern

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(*g*) Luther began to preach against indulgencies 1517. In 1520, he and his doctrines were anathematised by Leo X., after which he published his *Captivity of Babylon*. In 1521, his writings were burnt at Rome, and the Pope's bulls and decretals at Wittemberg. In the same year he pleaded before the Imperial Diet, at Worms, contrary to the advice of his friends, who told him, that he would share the same fate as John Huss and Jerom of Prague, who were both burned for heresy; when he protested, that "if he were certain there were as many devils at Worms, as tiles on the houses, he would still go thither." (*Hayne's Life,* p. 34). The same year he procured the abolition of the ancient mass at Wittemberg. In 1523, Lutheranism was established in Denmark and Sweden; and in 1525, in Saxony, Brunswic, Hesse, Strasburg, and Francfort. In 1530, the Confession of Augsburg was presented; and before his death, which happened in 1546, his doctrines were received in almost every part of the German empire, except Austria and Bavaria.

(*h*) Henry VIII. who began, and his children who finished the reformation of religion in England, being likewise delighted with Music, and able to distinguish harmony and melody from noise and jargon, took care to support its dignity in the service of our cathedrals; which has not been the case with the founders of other protestant sects.

(*i*) In Luther's epistle to Senfelius, of Zurich, the musician, and scholar of Henry Isaac, he places Music above all arts and sciences, except theology, as that and religion are alone able to sooth and calm the mind. In the same epistle Luther says, "We know that Music is intolerable to dæmons." *Scimus Musicam dæmonibus etiam invisam & intolerabilem esse;* and therefore thus concludes: "I verily think and am not ashamed to say, that, next to divinity, no art is comparable to Music." *Planè judico, nec pudet asserere, post theologiam esse nullam artem, quæ possit Musicæ aequari.*

(*k*) It was by degrees that the Latin language gave place to the German in the Lutheran Liturgy. Concerning the Lord's Supper he says, (To. II. Ep. p. 72), "I wish the mass might be used in the mother tongue, rather than promise it, as it is not in my power, being a matter requiring both Music and Spirit." He first celebrated the mass in the German language, 1525, as he himself says (To. II. Ep. p. 301). "This day we attend the Prince's command, the next Lord's Day we will publickly sing in the name of Christ; and mass shall be in the mother tongue for the lay people. But the daily service shall be in Latin, however we will have the lessons in the vulgar tongue." Yet the Psalms, and ancient chants of the Romish church, were still long retained in the Lutheran service, as appears by a book with the following title: PSALMODIA, *hoc est cantica sacra veteris ecclesiæ selecta, per* Lucam Lossium *collecta, cum præfatione* Phillippi Melancthonis. *Wittebergæ,* 1561. No German Liturgy, *Agenda,* or *Kirchenordnung,* for this sect, appears to have been printed during the life of Luther. The most ancient I can find in Draudius is the *Agendbuchlein der Kirchen, zu* Basil & Mulhausen, 1565. Becken printed at Leipsic, 1621, the *Psaltry of David,* in the German language, with the melodies used in the Lutheran church.

(*l*) These *equal syllables* alone admire,
Though oft the ears the open vowels tire.—Pope's *Essay on Criticism,* v. 344.

Methodists, indeed, have introduced a light and ballad-like kind of melody into their tabernacles, which seems as much wanting in reverence and dignity, as the psalmody of other sects in poetry and good taste.

Music, in itself an innocent art, is so far from corrupting the mind, that, with its grave and decorous strains, it can calm the passions, and render the heart more fit for spiritual and pious purposes ; particularly when united with language, and the precepts of religion. It has already been said (*m*), that " Music, considered abstractedly, is in itself a language ; " and we may add, that it is more universally understood by mankind in general, whose nerves vibrate in unison with its selected tones, than any other language among all the dialects of the earth. That articulation must be rough and violent indeed, which, without singing, can easily be comprehended in buildings so vast as some of the Christian churches ; in such it is the *spirit,* not the *letter* of supplication or thanksgiving which must employ the mind (*n*). St. Paul says, " I will sing with the *spirit,* and I will sing with the *understanding* also (*o*)." And in this sense, even Instrumental Music, without words, if composed with propriety, and performed with reverence, seems worthy of a share in sacred rites. As there never was a national religion without Music of some kind or other, the dispute concerning that which is most fit for such solemnities, is reduced to one short question: If Music be admitted into the service of the church, is that species of it which the most polished part of mankind regard as *good,* or that which they regard as *bad,* the most deserving of such an honour?

That Metrical Psalmody, in slow notes of equal length, had its origin in Germany, and was brought thence by reformers to other parts of Europe, is demonstrable: for the 128th Psalm, *Beati omnes qui timent Dominum,* had been translated into German verse, in order to be sung in this manner, by John Huss, in the beginning of the fifteenth century ; which translation was afterwards modernized in the same measure, and to the same tune, by Luther (*p*). And the same melody which we sing to the 100th Psalm, is not only given to the 134th, in all the Lutheran Psalm-books, but by Goudimel and Claude Le Jeune, in those of the Calvinists ; which nearly amounts to a proof that this favourite melody was not produced in England. It is said to have been the opinion of Handel, that Luther himself was its author ; but of this I have been able to procure no authentic proof. Tradition, however, gives to

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(*m*) See Book II. p. 527.

(*n*) Indeed speech itself, when very loud and slow, becomes singing: that is, each syllable is rendered a musical tone, which may be fixed, and its unison found in a musical instrument of the same pitch. As may be proved in calling very loud to any one at a distance.

(*o*) 1 *Cor.* ch. xiv. ver. 15.

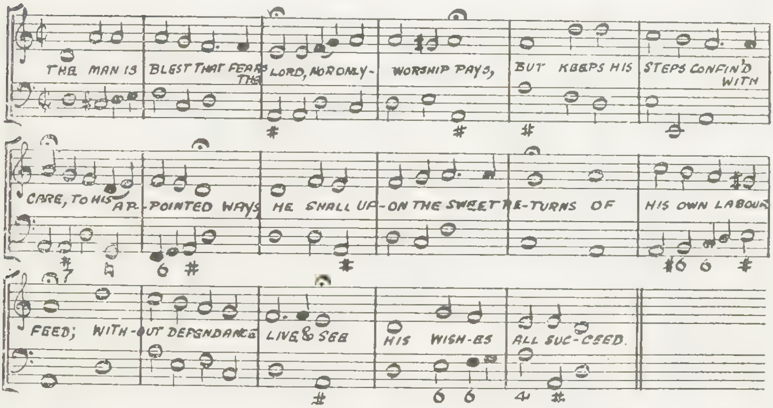
(*p*) John Huss was likewise the author of the German Easter Hymn, *Jesus Christus unser heyland,* &c., which was also modernised and re-published by Luther, 1525, and from which the modern Methodists have taken the Easter Hymn, "Jesus Christ is risen to-day," &c. Luther has *Kyrie eleison* for the burden of his hymn, instead of *Hallelujah.*

this celebrated Heresiarch, as he is called by the Roman catholics, several of the ancient melodies which are still used in Germany: particularly the following psalm and hymn tunes, that are preserved in the Choral and *Gesang Büchern,* and still sung in all the Lutheran churches (*q*).

PSALM CXXVIII.

First translated into German *by* John Huss, *and afterwards modernised and set to Music by* Martin Luther.

SEELIG IST DER GEPREISER, &c.


THE MAN IS BLEST THAT FEARS THE LORD, NOR ONLY-WORSHIP PAYS, BUT KEEPS HIS STEPS CONFIN'D WITH
CARE, TO HIS AP-POINTED WAYS HE SHALL UP-ON THE SWEET RE-TURNS OF HIS OWN LABOURS
FEED; WITH-OUT DEPENDANCE LIVE & SEE HIS WISH-ES ALL SUC-CEED.
6 # # 6 6 # 6 # 4 #

(*q*) The 30th Psalm was the first which Luther versified; then the 12th, 46th, 14th, 53d, 67th, 124th, and 128th, which last Huss had done before, and it was only modernised by Luther. The following are the titles of the three first Psalm and Spiritual Song books which he published at Wittenberg:

I. ENCHIRIDION, or *Etlich Christlich lieder, und Psalm,* &c, 1524.

II. *Etliche Christliche Gesenge und Psalmen,* with a preface by Luther, 1525.

III. *Geystliche Gesenge.*—"Spiritual Songs, *which* (*blessed by God*) *are sung in the Church,* taken from the sacred writings of the true and holy Evangelists." Wittemberg, 1525, with the same preface as that to the preceding publication. To this he prefixes his name.*

It has been erroneously imagined by Sir John Hawkins, Vol. III. p. 447, and Mr. Warton, Vol. III. p. 165, that no Psalms or Hymns in the vulgar tongue were used in the church, or printed in Luther's time, and that Clement Marot's Psalms were the first of the kind with which France and Germany were instantly infatuated: For, besides the numerous Hymns and Metrical Psalms of Luther and his friends, there was a complete translation of the Psalms published at Augsburg, in German verse, 1523, by John Boschenstein, under the title *Psalter des Königlichen Propheten Dauids geteutscht,* &c. "The Psalter of the Royal Prophet David, Germanized," &c. *Kurtzgefassete Historie der Hymnop,* p. 20.

It does not appear in the Life or Letters of Luther and Calvin, that these reformers had ever conferred or corresponded together; and yet Mr. Warton, Vol. III. p. 164, says, that it was by the "advice of Luther," that Calvin established his Psalmody, with which both Germany and France were soon over-run. Germany was certainly furnished with innumerable Psalmodists and Hymnologists long before Calvin, who was born 1509, became the head of a sect. He was but thirty-six when Luther died.

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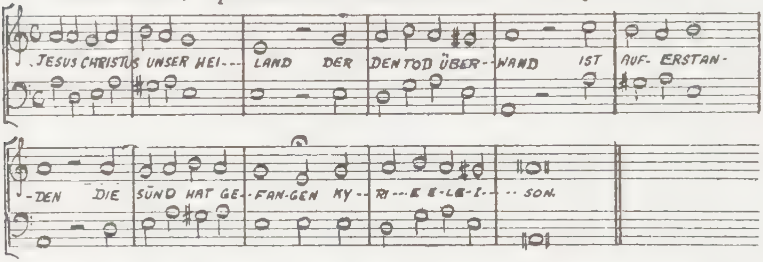
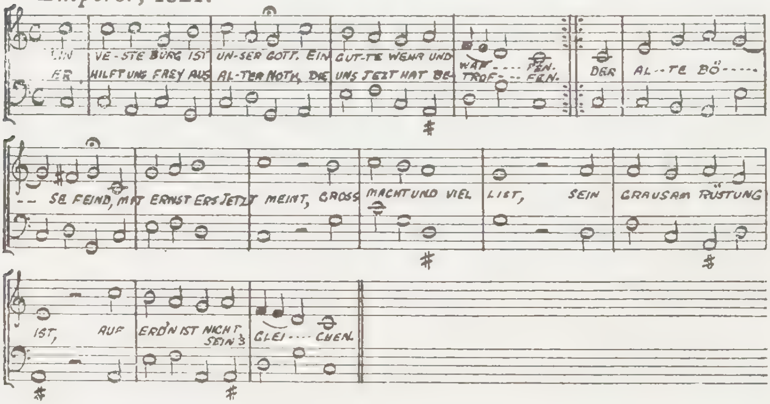
* The earliest Protestant hymnbook was Walther's *Etlich christlich lieder* (*the "Achtliederbuch"*) published in 1524 (B.M. 1220, f. 26). The *Enchiridion* was published in the same year. 1524 also saw the publication of Walther's *Geystliche gesangk Buchleyn* with a preface by Luther. This book contained 35 tunes for 32 hymns, of which 24 were by Luther. In 1529 Klug published for Luther the *Geistliche Lieder.* No copy of this edition is known, but from an edition of 1535 it is gathered that Luther was responsible for 29 of the 50 German hymns of the collection. All of Luther's hymns were issued in a collection published by Bapst at Leipzig in 1545 (B.M. 3437. e. 51). This was the last hymnbook to be published for Luther.

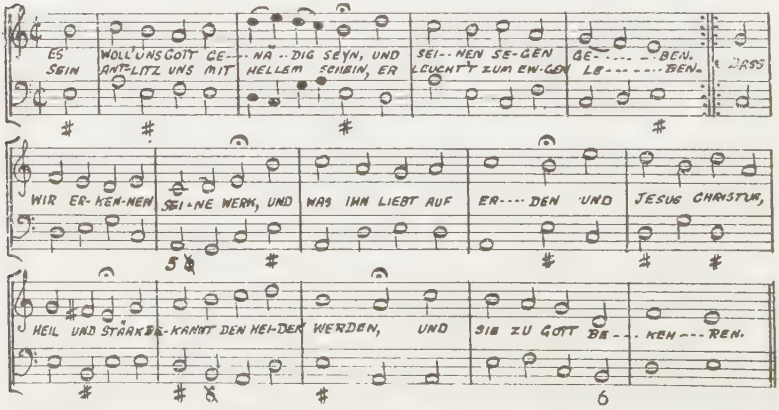
Original Melody to the Easter Hymn, *as sung by the Followers of* John Huss *and* Martin Luther ; *from* Müller's "*Psalmen und Choral-Buch,*" *printed at* Franckfort *on the* Mayne, 1754.


JESUS CHRISTUS UNSER HEI--- LAND DER DEN TOD ÜBER--WAND IST AUF- ERSTAN-
-DEN DIE SÜND HAT GE--FAN-GEN KY-- RI---E E-LE-I--- SON.

Hymn *written, set to Music, and sung by* Luther, *at his Entrance into* Worms, *whither he was summoned to plead before the Emperor,* 1521.*


EIN VE-STE BURG IST UN-SER GOTT. EIN GUT-TE WEHR UND WAF--- FEN.
ER HILFT UNS FREY AUS AL-TER NOTH, DIE UNS JETZT HAT BE-TROF--- FEN.
DER AL--TE BÖ----- --SE FEIND, MIT ERNST ERS JETZT MEINT, GROSS MACHT UND VIEL LIST, SEIN GRAUSAM RÜSTUNG
IST, AUF ERD'N IST NICHT SEIN'S GLEI---- CHEN.

Hymn.—*Es woll uns Gott genädig seyn, &c.*


ES WOLL' UNS GOTT GE-- NÄ--DIG SEYN, UND SEI--NEN SE-GEN GE-------BEN.
SEIN ANT-LITZ UNS MIT HELLEM SCHEIN, ER LEUCHT'T ZUM EW-GEN LE--------BEN.
DASS
WIR ER-KEN-NEN SEI-NE WERK, UND WAS IHN LIEBT AUF ER----DEN UND JESUS CHRISTUS,
HEIL UND STÄRK BE-KANNT DEN HEI-DEN WERDEN, UND SIE ZU GOTT BE-- KEH---REN.

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* The first appearance of this hymn was probably in the lost *Geistliche Lieder* of 1529, but was probably composed about 1527.

If Metrical Psalmody can ever be tolerated and defended, it must be in favour of such venerable melodies as these ; which, when cloathed in good harmony, have a solemnity of effect, that totally precludes every idea of secular Music.

When Luther published Psalms in the German tongue, and introduced them into the church, he wrote to Spalatinus, 1524 (*r*), informing him, that he intended, according to the example of the prophets and ancient fathers of the church, to make Psalms or spiritual songs for the common people, that the Word of God might continue among them in Psalms, if not otherwise. " We seek for poets," says he, " where we may.—I cannot perform the work so neatly as I would, and therefore desire you to try how near you can come to Heman, Asaph, or Jeduthun (*s*)."

What he says concerning ceremonies is liberal: " I condemn no ceremonies but those which are contrary to the Gospel (*t*)." And when he speaks of human learning, his sentiments must be allowed to be still more enlarged: " I am persuaded," says he (*u*), " that Theology could not be kept wholly sincere without the skill of other arts. For formerly, when the knowledge of other learning was decayed or despised, Theology fell to the ground, and remained in a miserable state. Nay, I perceive that the revelation of God's Word would never have become so glorious unless the arts and languages had been sufficiently cultivated, to prepare the way for divinity, as John the Baptist did for Christ.—I think they are extremely mistaken who imagine the knowledge of philosophy and nature to be of no use to religion."

Not so the gloomy, stern, and inflexible CALVIN [1509-64]; whose doctrine was so rigid and comfortless, that he seems to have shut up local monasteries, merely to make Carthusians of all mankind. The Reformation, indeed, had been established at Geneva in 1535, a year before the arrival of Calvin in that city; that is, the Bishop was deposed, and the opinions of Zwingle or Luther were generally received. But these innovations would not satisfy the new reformer, who, on his return, determined not only to strip the church of all its ancient rites and ceremonies, but the inhabitants of all religious liberty. For in establishing a form of ecclesiastical discipline and jurisdiction, he ordered disobedience to be punished with censures, pains, excommunication, and even death, in the case of Servetus; to which, though it bred much disturbance in the city, and offended many, as worse than Papal tyranny, he firmly adhered (*x*).

When Calvin first arrived at Geneva, 1536, the inhabitants, unsettled in their belief, and agitated like chaff in a whirl-wind by

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(*r*) *Op. omnia,* tom II. Ep. p. 230.

(*s*) See his Life, by Hayne, p. 127.

(*t*) Tom. II. Epist. 371.

(*u*) Ib. p. 307. Luther's works were published at Wittemberg in Latin and German, in nineteen volumes, large folio, and at Jena in twelve. See Draudius *Bibl. Class Libror. Germ.* p. 207.

(*x*) Bayle, in *Art.*

difference of opinion (*y*), agreed in nothing but the determination to get rid of popery. The reformer, during this contentious disposition, refusing to administer the sacraments, was ordered to depart, and did not return till 1541.

The only amusement which Calvin seems ever to have allowed his followers was *Psalmody,* and that of the most unmeaning and monotonous kind; without harmony, variety of accent, rhythm, and most of the constituent parts of mere melody. Not a musical instrument was suffered within the walls of Geneva for more than a hundred years after the Reformation; and all Music, except this Metrical Psalmody, was proscribed wherever the doctrines of this reformer were received. The inhabitants of Iceland, so celebrated for the Poetry and Music of the Scalds, whose souls, in spite of the rigour of the climate, seemed to glow with as great a love for those arts as the bards of ancient Greece, were eternally silenced and *glacés* by the comfortless religion of Calvin (*z*)*

The Metrical Psalmody which John Huss, the Bohemian brethren, and Martin Luther, published in the German language for the use of the common people, was soon imitated in other countries. The celebrated poet, Clement Marot, in France, having, about the year 1540 [1539], versified and dedicated to Francis I. about thirty of the Psalms, from a prose translation by the famous Hebrew Professor Vatable, they soon acquired such favour at Court, as to be sung, in spite of the censures of the Sorbonne, by the King, Queen, and chief personages of the kingdom, to the tunes

(*y*) Which *di qua, di la, di qui, di su, gli mena.* Dante Inf. V. 44.

(*z*) The learned seem to agree, that the Scalds of this country were the first cultivators of Poetry and Music among the moderns; nor can a better reason, perhaps, be assigned, why these arts, which were formerly in such high estimation among the people of this bleak and rugged region, should be totally discountenanced and banished at present, than that of their having been regarded with horror by the puritanical disciples of Calvin; who have thus deprived the more than half-starved inhabitants of an innocent amusement, which might have helped at least to alleviate wretchedness, and make their existence somewhat less like that of the sinners with Count Ugolino, in Dante's infernal ice-house:

Eran l'ombre dolenti nella ghiaccia,
Mettendo i denti in nota di cicogna.
Ognuna in giù tenea colta la faccia:
Da bocca il freddo, e dagli occhi'l cuor tristo
Tra lor testimonianza si procaccia.

Sir Joseph Banks and Dr. Solander, when they visited this island in 1773, brought thence a very ancient musical instrument. of a narrow and long form, which used to be played on with a bow: and of which they did me honour to make me a present. It is called by the natives the Long-Spiel, and has four strings of copper, one of which is used as a drone. Pieces of wood are placed at different distances upon the finger-board to serve as frets. Though this individual instrument has the appearance of great antiquity, yet, rude and clumsy as it is, there can be no doubt but that it was still more imperfect in its first invention. For to have placed these frets, implies some small degree of meditation, experience, and a scale; and as to the bow, that wonderful engine! which the ancients, with all their diligence and musical refinements, had never been able to discover, it seems, from this instrument, to have been known in Iceland at least as early as in any other part of Europe. Sir Joseph Banks and Dr. Solander, when they found the Long-Spiel on the island, had very great difficulty in discovering a person among the inhabitants who either could, or would, dare to play on it. At length a wicked Icelander was found, who being rendered more courageous and liberal than the rest by a few glasses of generous gin, ventured, in secret, to exhilarate these philosophers—with a *Psalm-tune.*

* Iceland adopted the Lutheran and not the Calvinistic form of the Reformation. Far from killing the spirit of poetry in Iceland the Reformation revived what had almost become a lost art. The great period of Icelandic literature finished shortly after the 13th cent., and according to Chamber's *Cyclopædia* (1925 ed.) the 15th century is "almost blank as far as literary activity is concerned." P. A. Scholes (The Puritans and Music, p. 333): "Thus it will be seen that at the very moment when, as Burney alleges, literature was killed, it, in fact, took on a new life."

of the most favourite songs of the times (*a*). Marot, who had long been suspected by the catholics of heresy, and once thrown into prison for his religious opinions, fearing new persecution, flew to Geneva, where he put into French verse twenty more of the Psalms. These, with the thirty that had been published at Paris, were printed at Geneva in 1543, with a preface by Calvin himself, but without Music. Marot dying the next year, Theodore Beza versified the rest of the Psalms in the same manner, and the whole hundred and fifty were published at Strasburg, in 1545.* Bayle (*b*) says, that during the whole sixteenth century there was no French poetry that approached the salt and natural grace of that with which Marot furnished it. And Menage says (*c*), that the French owe the *Rondeau*, the *Madrigal*, and modern form of the *Sonnet*, to this poet, who first confined himself to the mixture of masculine and feminine rhymes, though he did not always strictly adhere to their alternate use, as a law. The sale of his fifty Psalms was so rapid, that they could not be printed fast enough to supply the public demand for them; more than ten thousand copies having been sold in a very short time. When those of Beza were added to them, their favour still continued, and they were sung not only by the Lutherans and Calvinists, but the Roman catholics. As yet, indeed, they had never been used in the conventicles of the sectarists, but in private, merely as moral and spiritual songs, to secular tunes, such as were easy to learn, and play on viols, and other instruments.

It was not till the year 1553, when these Psalms appeared in the same book as the Catechism of Calvin, and the Genevan Liturgy, that the catholics took the alarm, and prohibited the further publication and use of them. After which, to sing a Psalm in France was a declaration of heretical principles, and PSALMODIST became another name for *Reformer, Huguenot,* and *Calvinist* (*d*). Indeed, the purposes to which this lamentable Music was often applied, during the struggles and growth of Calvinism, seems to have been worse than the Music itself, as, according to writers of

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(*a*) Florimond de Remond. *Hist. de la Naissance et Progrès de l'Heresie*

(*b*) *Dict.* in Art.

(*c*) *Obs. sur les Poesies de Malherbe,* p. 402.

(*d*) Flor. de Remond, *ubi supra.* Des Maizeaux says, that the French protestants had other Metrical Psalms in their church-service before those of Clement Marot and Theodore Beza, but neither he nor Bayle seems to know that these were mere translations of the German Psalms and Hymns, by Huss, Luther, and others; as appears by the fragments given in Bayle's *Dictionary,* article, *Marot.* These were probably sung to the same tunes at Zurich and Geneva as in Germany.

* Whilst in exile at Strassbourg, Calvin compiled (about 1539) a Psalter with music, which contained 18 psalms. Marot was responsible for 12 of these translations, which differ slightly from the edition compiled in 1542. Marot had translated 30 psalms by 1539, and there was an edition of these from Antwerp in 1541.

In 1542 a Psalter with music was published at Strassbourg, which is said to have been printed at Rome by command of the Pope, and is therefore known as the *pseudo-Roman psalter.* It contains the 30 psalms translated by Marot and a Pater noster. The collection known as the *Cinquante Pseaumes,* containing 49 Psalms and the Song of Simeon, was published with music at Geneva in 1543.

For Beza's share in the completion of the Psalter, see editor's note, p. 44.

the opposite party, it was made the signal of tumult, sedition, sacrilege, and rebellion (*e*).

After this account of the poetry and use of Marot's Psalms, previous to their reception into the church, it seems necessary to speak of the Music to which they were first set for that purpose. It has been long generally imagined, that Louis Bourgeois and Claude Goudimel were the first who composed the melodies to which these Psalms were sung in the church of Geneva ;* but this is no otherwise true, than that they set different parts to them : and Bayle says (*f*), " I am surprised that De Pours, in his *Divine Melodie du Saint Psalmiste,* makes no mention of him who first composed the common tunes to the Psalms of Clement Marot, that are used in the church of Geneva ; for they have never been sung there in different parts. A professor in the university of Lausanne," continues he, " has informed me, that a certificate under Beza's own hand, in the name of the ecclesiastical society, still subsists, for

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(*e*) Maimburg (*Hist. du Calvinisme,* liv. ii. p. 96) says, that after the French had lost the battle of St. Quintin, 1557, the Huguenots taking advantage of this public calamity, held their assemblies in open daylight in the most public streets of Paris, where they met in great bodies, to roar out the *Psalms* of Clement Marot.

Mezerai (*Hist. de France,* Tom. II. p. 1139, Fol) says, that the protestants rejoiced so much at the death of Henry II. in 1559, that they composed *Hymns,* Songs, and Thanksgivings to God, on the occasion.

And Strada (*De Bello Belgico,* lib. iii.) gives several instances of the seditious use of Psalmody in the Low Countries a few years after the publication of Marot's version. About the year 1562, he says, that two French Calvinist preachers, in the night, the one at Valenciennes, and the other at Tournay, assembled a great croud in the market-place, to whom they recommended their new Gospel, in a long fanatical discourse; and when they had done, they were followed through the streets by the multitude *singing David's Psalms* in French. In another part of his work (lib. v.) he says, that on the 21st of August, 1566, the heretics came into the great church at Antwerp with weapons concealed under their cloaths, as if they were resolved, after the slight skirmishes which had happened for some days past, to come to a battle; and waiting till vespers were over, they shouted with a hideous cry of "Long live the *Gheuses,*" a name which they had taken at a drunken bout, to distinguish their faction by. Nay, they commanded the image of the Blessed Virgin to repeat their acclamation, in which, if she refused to comply, they madly swore they would beat and kill her. And though John Immersellius, the prætor of the town, with some aparitors, ordered them to keep the peace, they would not listen to him; and well-meaning people running away to get out of the tumult, the heretics shut the doors after them, and like conquerors possessed themselves of the church; where finding no resistance, when the clock struck the last hour of the day, and the darkness increased their confidence, one of them, in order to give formality to their wickedness, began to sing a Geneva Psalm. And then, as if a trumpet had sounded a charge, the spirit moving them all together, they fell upon the effigies of the mother of our Saviour, and upon Christ himself, and his Apostles; some tumbled them down, and trampled on them; others thrust swords into their sides, or chopped off their heads with axes; broke the picture frames, defaced the painted walls, demolished the organs and ancient painted windows, threw down the statues from their niches and pedestals, and committed every possible violence, outrage, and impiety, even to the greasing their shoes with the chrisme or holy oil, and getting drunk with the consecrated wine, which they found in the vestry prepared for the altar.

(*f*) *Art.* Marot.

* There has been much controversy as to the composers who were responsible for the melodies of the Geneva Psalter. It has been variously attributed to Bourgeois, Goudimel, Le Jeune, Franc, and others. It does not appear likely that either Le Jeune or Goudimel could have participated in this production as neither of these composers ever visited Geneva, nor as far as is known, had they any direct intercourse with Calvin. Again, the 1st edition of the Psalter was issued in 1542, when Le Jeune was about 12 years' old, and he was only about 21 when Marot's complete work was published. Goudimel was still a member of the Roman Catholic Church in 1557 when most of the Genevan Psalter had been published.

By the end of 1542 Marot had translated 49 Psalms and the Song of Simeon. After Marot's death in 1544, no further psalms were published until 1551, when Beza supplied another 34 translations. Seven more were added in 1554 and the work completed in 1562.

The musical side of the Psalter was put into the hands of Bourgeois and a notice in the Archives of Geneva (28th July, 1552) puts on record that he had set Beza's translations to music in 1551 and was responsible for the arrangement of the music of the earlier editions. It is not likely that Bourgeois had any connection with the Genevan Psalter after 1557 as he left the city in that year.

The responsibility for the 40 tunes added in 1562 has not been ascertained with any degree of certainty.

GUILLAUME FRANC, dated 1552, declaring him to have been the first who set Music to the translation of the Psalms, as they are sung in churches."* He is likewise acknowledged to be the author of that Music in a Geneva edition of 1564: so that though Louis Bourgeois set eighty-three Psalms to Music in four, five, and six parts, which were printed at Lyons, 1561;** and Goudimel set the whole psalter of Marot, in four parts, which was printed at Paris, 1565 [1st ed. 1564] by Adrian Le Roy and Robert Ballard ; yet, as the Psalms are there said to be set *en forme de mottets,* or Anthems, they seem to have been of too elaborate a species of composition for the conventicles of Calvin, where it is thought necessary for the whole congregation to be on a level ; and where, if one singer were degraded by having a *lower* part assigned him than another, it would destroy that entire *equality of condition,* upon which the happiness of these solitary sons of liberty so much depends.

The chronology, therefore, of Calvinistical Psalmody, seems to be this: Zwinglius, the chief of the protestants in Switzerland, before the arrival of Calvin at Geneva, had introduced among them the same kind of metrical psalmody as John Huss and the Bohemian brethren had recommended to their followers in Germany ; and this seems to have been continued till the year 1543, when the Psalms of Clement Marot, with a preface by Calvin himself, were first published at Geneva [1542] (*g*), with the single melodies of Guillaume Franc (*h*), an obscure musician, if such he may be called, whose name has never had admission in any catalogue of books, or been prefixed to any musical publication that I have been able to discover. Ever since that time it has been upon these melodies, which perhaps the German protestants had used before, that Bourgeois, Goudimel, Claude Le Jeune, and many other able harmonists, have worked, in constructing parts to them, either in plain, or florid counterpoint.

The eighty-three French Psalms which Louis Bourgeois set in four, five, and six parts, were printed both at Paris and Lyons, in 1561, with a royal privilege (*i*).

(*g*) Jeremie De Pours, *Divine Melodie du Saint Psalmiste,* p. 570.

(*h*) Theodore Beza, *Voyez l'Art.* Marot, *Dict. de* Bayle.

(*i*) This author published at Geneva, 1550, *Le droit Chemin de Musique.* And in the patent of Charles IX. for printing the Psalms of Marot at this time, it is said, not only that "they are translated according to the true Hebrew text, and put into good French verse," but "*good Music,* as persons of profound learning in the said languages, as *well as in the Art of Music,* who have examined them, allow." This honourable testimony in favour of the Music seems to belong to that of Louis Bourgeois, published at a time which exactly agrees with the date of the patent, as appears by the following article in Draudius, *Bibl. exotica,* p. 208: Loys Bourgeois: *Psalmes* 83, *de* David *en Musique, à* 4, 5 & 6 *parties, à Paris, chez Ant. Le Clerc,* 1561; a publication which seems to have escaped Du Pours, Bayle, and Des Maizeaux.

* Research made by Baulacre in 1745 and others, shows that there is no foundation for this story and that it refers to an edition published in 1565 for use at Lausanne. In this edition 27 melodies were written or adapted by Franc. It is true that in 1552 Franc had obtained permission to print an edition of a Psalter for use at Lausanne, but no copy of this work is known, and there is no record of publication.

** The set of 83 Psalms by Bourgeois was published at Paris in 1561. He also published from Lyons in 1547 a set of 50 psalms and another collection of 24. These harmonised versions were for private use as the Genevan Church did not allow harmonised psalmody.

The success of Clement Marot, in versifying the Psalms, excited so much emulation in other rhymers of inferior abilities, either to put the Psalms into metre, or write religious hymns in imitation of them, under the title of *Chansons Spirituelles,* that the kingdom of France seems at this time to have abounded in them, even to satiety. Nor was this species of psalmody confined to the Huguenots ; the catholics seem at first to have been equally zealous in its cultivation (*k*).

Among the most celebrated composers of Music to Calvinistical Psalms and Spiritual Songs, must be ranked CLAUDE GOUDIMEL [*fl.* 1549-72] a musician, of Franche-Compté, who seems to have lost his life at Lyons, on the day of the massacre of Paris, for setting the Psalms of Marot. Goudimel has been much celebrated by the Calvinists in France for this Music, which was never used in the church of Geneva, and by the catholics in Italy, for instructing Palestrina in the art of composition, though it is doubtful whether this great Harmonist and Goudimel had ever the least acquaintance or intercourse together. He set the *Chansons Spirituelles* of the celebrated Marc-Ant. De Muret, in four parts, which were printed at Paris, 1555. We may suppose Goudimel, at this time, to have been a Catholic, as the learned Muret is never ranked among heretics by French biographers. Ten years after, when he set the Psalms of Clement Marot, this version was still regarded with less horror by the catholics than in later times ; for the Music which Goudimel had set to it was printed at Paris by Adrian Le Roy, and Robert Ballard, with a *privilege,* 1565. It was reprinted in Holland, in 1607, for the use of the Calvinists, but seems to have been too difficult; for we are told by the editor of the Psalms of Claude Le Jeune, which were printed at Leyden, 1633, and dedicated to the States-General, that, " in publishing the Psalms in parts, he had preferred the Music of Claude Le Jeune to that of Goudimel ; for as the counterpoint was simply note for note, the most ignorant in Music, if possessed of a voice, and acquainted with the Psalm-tune, might join in the performance of any one of them ; which is impracticable in the compositions of Goudimel, many of whose Psalms being composed in fugue, can only be performed by persons well skilled in Music (*l*)."*

CLAUDE LE JEUNE [*c.* 1523—*c.* 1600] of whom some account will be given elsewhere, had but few of his works printed during

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(*k*) Certon, master of the boys at the Holy Chapel, at Paris, set and published thirty-one Psalms of David, in four parts, 1545; and Rinvoysy, master of the boys in the Cathedral of Dijon, about the same time set all the Psalms in four parts. These two composers must have been Roman Catholics, as several others seem to have been, by the licence they obtained for publishing their Psalms and Spiritual Songs at Paris during the civil war, occasioned by religious encroachments and persecutions. The authors, therefore, of the following publications must certainly be ranked among *Catholic Psalmodists*: *Contrepoisons des LII. Chansons de* Marot, *intitulées Psalmes; à* Rouen, 1560. And *Plaisans et Armonieux Cantiques de Devotion, qui sont un second Contrepoison aux* LII. *Chansons de* Clement Marot, *à* Paris, 1561. Draud. *Libri Gallici,* p. 187.

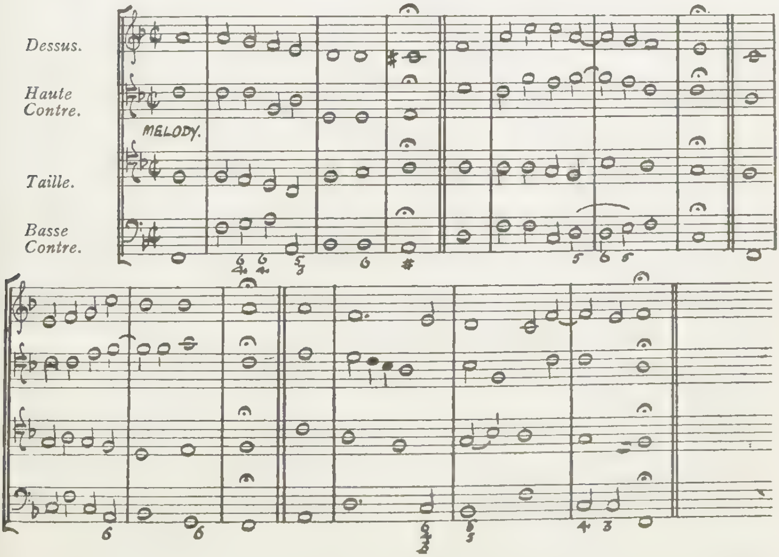
(*l*) A work, entitled, *La Fleur des Chansons des deus plus excellens Musiciens du Tems,* ORLANDE LASSUS & CLAUDE GOUDIMEL, was published in France, 1576.

* The first edition of the psalms of Marot was in 1564. A revised edition was issued in 1565 and an edition was published at Geneva in the same year. An edition with German text was published in 1573. Henry Expert reprinted the whole work in 1895-97 from an edition of 1580.

his life. The first book of his *Melanges,* in 6 parts, published at Antwerp, 1585, and his *Dodecachorde,* or twelve Psalms of David, according to the twelve ancient modes, 1598, are all the works, except detached motets and songs, of this author, that I have been able to find, which were not posthumous. A second book of his *Melanges,* 1612 ; his Psalms of simple counterpoint, in four and five parts, 1627 [1st ed. 1613] ; and his *Octonaires de la Vanité & Inconstance du Monde, à trois & quatre parties,* were published after his decease, by his sister Cecilia Le Jeune, and his nephew [1606]. Of his Psalms I have three editions, printed in different forms, and in different countries: for though, according to Bayle, they have never been sung in the church of Geneva, yet, in Holland, and in France, before the revocation of the edict of Nantz, as they were universally sung in Calvinistical churches and conventicles, except at Geneva, they went through more editions perhaps than any musical work since the invention of printing.*

Claude Le Jeune was, doubtless, a great master of harmony, which no judge of musical composition, who takes the trouble to score his Metrical Psalms in plain counterpoint, will dispute. The following is the Music he has set to the 134th Psalm of the French version; in the *taille,* or tenor part of which, is the old melody of our 100th Psalm.

Harmony *to the* Hundredth Psalm-Tune, *by* Claude Le Jeune.



Edition of Leyden, 1635.

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* Cecilia also published in 1606 the *"Psaumes en vers,"* which was reprinted by Expert, who also reprinted the *Octonaire de la vanité.*

The manner in which he first set twelve of the Psalms, in four and five parts, that were dedicated to the Duke de Bouillon, 1598, at that time head of the French protestants, very much resembled the style in which our old masters used to write upon a plain song: as one of the parts is continually singing an ancient melody or well-known Psalm-tune, while the rest are discanting, or singing in florid counterpoint upon it. In some of these, as well as his posthumous works, under the title of Second Book of *Melanges*, 1612, and *Octonaires de la Vanité et Inconstance du Monde*. 1641 [1606], besides fine harmony, there is great merit and ingenuity in the melody and contrivance.

Having traced *Metrical Psalmody*, in modern languages, from its minute beginning in Germany, Switzerland, and France, it is time to relate its arrival and progress in England, during the sixteenth century.

Several of the Psalms were translated into English metre during the reign of Henry VIII. by Sir Thomas Wyatt, and printed 1549. The Earl of Surrey wrote a sonnet in their praise, and translated others himself; but both his version and that of Wyatt are lost (*m*). Indeed almost all our poets, good and bad, have attempted to translate, or rather versify, the Psalms; but for want of success in this, as well as in writing original hymns, or sacred songs, Dr. Johnson has admirably accounted in his Life of Waller (*n*).

In the Act of Uniformity for the use of the Common Prayer in English, 1548 [1549], there was a *proviso* for the *singing* of *Psalms* and *Prayers* taken out of the Bible, " which were much sung by all who loved the reformation;—at which time some poets, such as the age afforded," says Bishop Burnet (*o*), " translated David's Psalms into verse; and it was a sign by which men's affections to that work were every where measured, whether they used to sing these, or not."

" Singing Psalms in public," says Strype (*p*), " had been customary among the gospellers, according to the manner of the protestants, in other countries; yet without any authority. This practice was now authorised by virtue of a proviso, which ran in this tenor: ' Provided also, that it shal be lawful for al men, as wel in churches, chapels, oratories, or other places, to use openly any Psalm or Prayer taken out of the Bible, at any due time; not letting or omitting thereby the service, or any part thereof mentioned in the said book.' Hence it is that in the title page of our present books, the Hymns and Psalms in metre carry these words: ' Set forth and allowed to be sung in all churches of all the people together before and after morning and evening prayer, and also before and after sermons; and moreover in private houses, for their godly solace and comfort.' Which may serve to explain

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(*m*) See Warton's *Hist. of Engl. Poetry*, Vol. III. p. 39.

(*n*) Vol. I. p. 109. 1st edit.

(*o*) *Hist of the Reform.* Part. ii. p. 94.

(*p*) *Memorials*, Vol. II. p. 86.

to us, what the ordinary times of their singing together these Psalms were: namely, before they began the morning service, and after it was don. Likewise, when there was a sermon, before it began, and after it was finished (*q*). As for the Psalms or Hymns thus allowed, they seem to be those that are yet set before and after our present singing, don by Dr. Cox, W. Whittingham, Robert Wisdom, eminent divines in those times, and others; and some of David's Psalms, don by Sternhold, Hopkins, and others. It is certain that Sternhold *composed* several at first for his own solace (*r*). For he set and sung them to his organ. Which Music King Edward VI. sometime hearing, (for Sternhold was a Gentleman of his privy chamber), was much delighted with them, which occasioned his publication and dedication of them to the said King. After, when the whole book of Psalms, with some other Hymns, were completely finished in verse, (don, as it seems, by Hopkins, and certain other exiles in Queen Mary's reign), this clause in the aforesaid act gave them then authority for their public use in the church hitherto (*s*)."

Heylin's account of the introduction of Metrical Psalmody agrees with that of Strype in most particulars; yet he, and almost all writers on the subject are mistaken in asserting, that " it was a device first taken up in France by one Clement Marot;" for it has already been shewn, that Luther, and before his time, John Huss, and the Bohemian brethren, had Metrical Psalms and Hymns in the German language, which they sung to unisonous and syllabic tunes, that were either adopted or imitated by all posterior reformers. Clement Marot had been charged by the Roman catholics with ignorance of the Hebrew language; but, says Heylin, " however unlearned he may have been, his version is not to be compared with that barbarity and botching which every where occurs in the translations of Sternhold and Hopkins: which, notwithstanding they were at first only allowed in private devotion, they were by little and little brought into the church: permitted, rather than allowed, to be sung before and after sermons; afterwards printed, and bound up with the *Common Prayer Book*; and at last added by the stationers at the end of the Bible. For though it is expressed in the title-page of these *Singing Psalms*, that they were *set forth and allowed to be sung in all churches before and after*

(*q*) This is nearly the Genevan formulary, and that of Scotland, now; as it was that of the puritans at all times.

"During the reign of Queen Mary, 1554, the *puritan exiles*, who retired to Frankfort, agreed with the Calvinists that the public service should begin with the General Confession of Sins, then *the people to sing a Psalm in metre, in a plain tune;* after which the minister to pray for the assistance of God's holy spirit, and so proceed to the sermon; after sermon, a general prayer for all estates, at the end of which was joined the Lord's Prayer, and a rehearsal of the Articles of Belief; then the people were to sing another Psalm," &c.—Neal's *History of the Puritans, or Protestant Nonconformists*, 2d. edit. 1732, p. 109.

(*r*) *Sternhold*, who died 1549, versified only fifty-one of the Psalms, which were printed the same year, *without Musical Notes*. Nor was any melody published with them till 1562. Hopkins, a clergyman and schoolmaster in Suffolk, versified fifty-eight; Whittingham, five; among which is the 119th; Norton, twenty-seven; Wisdome, one; the 25th and 7th have the initials of W.K., and the 106th those of T. C.

(*s*) *Eccles. Memor.* B. i. ch. ii. p. 86.

morning and evening prayer, and also before and after sermons; yet this allowance seems rather to have been a connivance than an approbation: no such *allowance* being any where found by such as have been most industrious and concerned in the search. At first, it was pretended only that the said Psalms should be sung *before and after morning and evening prayer and before and after sermons;* which shews they were not to be intermingled in the public Liturgie. But in some tract of time, as the *puritan* faction grew in strength and confidence, they prevailed so far in most places, as to thrust the *Te Deum,* the *Benedictus,* the *Magnificat,* and the *Nunc Dimittis,* quite out of the church (*t*)."

The first edition of Sternhold's fifty-one Psalms, printed in 1549, by Edward Whitchurch,* had the following title: "All such psalmes of David as Thomas Sternehold, late groome of ye Kinges Maiesties Robes didde in his lyfetime draw into English metre." These were reprinted in 1552; but both impressions were without musical notes; and in all probability those that were not in possession of the tunes used by the German protestants, applied to them such ballad airs as would best suit the metre; as had been done in France, when the version of Clement Marot was in favour at the Court of Francis I. Sternhold lived to write a dedication, for the first edition of his Psalms, to King Edward VI. following in this the example of Marot, who had dedicated his first thirty Psalms to the King of France.

In the reign of Queen Mary all the Protestants, except those who courted martyrdom, sung these Psalms *sotto voce;* but after the accession of Queen Elizabeth, like orgies, they were roared aloud in almost every street, as well as church, throughout the kingdom.

Archbishop Parker, during his exile, translated the Psalms into English verse, which he afterwards printed, but never published.** He adhered to the Lutheran manner in setting them, by preserving the eight modes of the Romish church; and gave, as specimens, eight tunes, in four parts, which the strict Calvinists did not allow.

The entire version of the Psalter, however, was not published till 1562, when it was tacked, for the first time, to the Common Prayer, under the following title: "The whole booke of Psalms collected into Englysh meter by T. Sternhold, I. Hopkins, and others, conferred with the Ebrue (*u*), with apt notes to singe them withal. Faithfully perused and alowed according to thorder appointed in the Queene's maiestie's Iniunctions. Imprinted at London by John Day dwelling over Aldersgate. 1562."

There was no base or other part, but the mere tunes, in this edition; which tunes are chiefly German, and still used on the

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(*t*) *History of the Reform. of the Church of England,* p. 127.

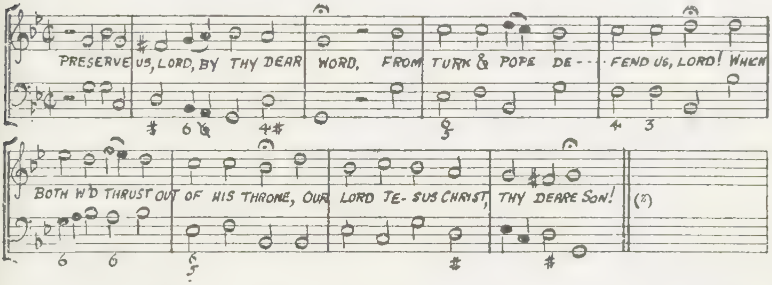
(*u*) This manner of printing the word *Ebrue* (*Hebrew*) is peculiar to the Calvinists; and one of the criteria by which the Geneva edition of the Bible is known.

* See editor's note, p. 18, with regard to Sternhold.

** This Psalter had nine tunes composed by Tallis, of which two—"Tallis" and "Canon"—are still in use. Eight copies of this work, which was printed in 1567 or 8, are known (B.M. Gren. 12025).

continent by Lutherans and Calvinists, as appears by collation (*x*): particularly the melodies set to the 12th, 14th, 113th, 124th, 127th, and 134th Psalms. The versifying the Hymns *Veni Creator, The humble Suit of a Sinner, Te Deum, Benedictus, Magnificat, Nunc Dimittis,* Athanasian Creed, and Lord's Prayer, and singing them in the manner of Psalms, was done by the Bohemian brethren even before Luther's time (*y*). And Robert Wisdome's prayer against the Pope and Turk, which gave rise to Bishop Corbet's pleasant verses, addressed to his ghost, was but a literal translation of Luther's Hymn upon the same occasion. And the tune to this prayer, printed by Ravenscroft, being likewise Luther's composition, and inserted as such in the German Hymn-books, as the reader may be curious to see this melody, I shall insert it here from the German Gesang-Buch.

Luther's Prayer *against the* Turks *and* Pope.


PRESERVE US, LORD, BY THY DEAR WORD, FROM TURK & POPE DE--FEND US, LORD! WHICH
BOTH W'D THRUST OUT OF HIS THRONE, OUR LORD JE-SUS CHRIST, THY DEARE SON!
(z)
6
4
3
6 6
6
5

William Damon seems to have been the first who composed parts to these old melodies,* in England, which were published

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(*x*) In the *Gesang-Buch* and *Choral-Buch* of Lutheran Psalm and Hymn tunes, published 1741 and 1754, at Halle and Frankfort, there are many of our old Psalm tunes, as well as in those of Goudimel and Claude Le Jeune.

(*y*) *Ein hubsch new Gesang-Buch—von der Christlichen Bruderschafft,* &c., Ulm, 1538. See an account of this book above, p. 36, note (*d*).

(*z*) *Bishop* Corbet's *Epigram, addressed to the Ghost of* Robert Wisdome:

Thou once a body, now but ayre,
Arch-botcher of a Psalm or Prayer,
From Carfax come! †
And patch us up a zealous lay,
With an old *ever and for ay,*
Or *all and some.*

Or such a spirit lend me
As may a Hymn down send me
To purge my braine:
But, Robert, look behind thee,
Lest TURK or POPE should find thee,
And go to bed again.

Poems, London, 1647, 12°, p. 49.

† He was buried in Carfax church, Oxford.

* Damon's work is not the first 4-part version as John Day published in 1563 a 4-part version of the whole Psalter: "The whole psalmes in foure partes, which may be song to al musicall instrumentes, set forth for the encrease of vertue, and abolishyng of other vayne and triflying ballades."

with the following title: "The Psalmes of David in English meter with notes of foure partes set unto them by Guilielmo Damon, for John Bull, to the use of the godly Christians for recreatyng themselves, instede of fond and unseemely Ballades. ANNO 1579 at London. Printed by John Daye. Cum privilegio." These parts not being well received by the public, he published others in 1591, and dedicated them to the Lord Treasurer Burleigh (*a*). In 1585, Cosyns published sixty Psalms, in six parts, in plain counterpoint, to the melodies which Day had printed before (*b*).*

But the most ample and complete edition of the Psalms, in parts, that appeared in England during the sixteenth century, was the following: "The whole booke of psalmes: with their wonted Tunes, as they are song in Churches, composed into foure parts: All which are so placed that foure may sing ech one a seueral part in this booke. . . . Compiled by sondry avthors. Imprinted at London, by T. Est, 1594." These authors were John Dowland, E. Blancks, E. Hooper, J. Farmer, R. Allison, G. Kirby, W. Cobbold, E. Johnson, and G. Farnaby, who are said in the title-page to have "so laboured herein, that the vnskilfull with small practice may attaine to sing that part, which is fittest for their voice."**

The former publications contained only forty tunes, but this furnishes one to every Psalm. To the tenor part is assigned the principal melody, as in the Psalms of Claude Le Jeune, and others, on the continent. The additional parts are *cantus, altus,* and *base.* The counterpoint is constantly simple, of note against note; but in such correct and excellent harmony as manifests the art to have been very successfully cultivated in England at that time.

In 1594, likewise, John Mundy, Gentleman, Bachiler of Musicke, and one of the Organists of hir Majesty's free chappel of Windsor, published "Songs and Psalmes composed into three, four, and five parts, for the use and delight of all such as either love or learne Musicke." These are dedicated to the unfortunate Earl of Essex, with all the punning, quibbling, and efforts at wit, which the taste of the times encouraged, and indeed required. Maister John does not seem, however, to have been a very dexterous *contrapuntist;* but let the musical reader judge of his skill by the following composition, which is the best that I have been able to select.

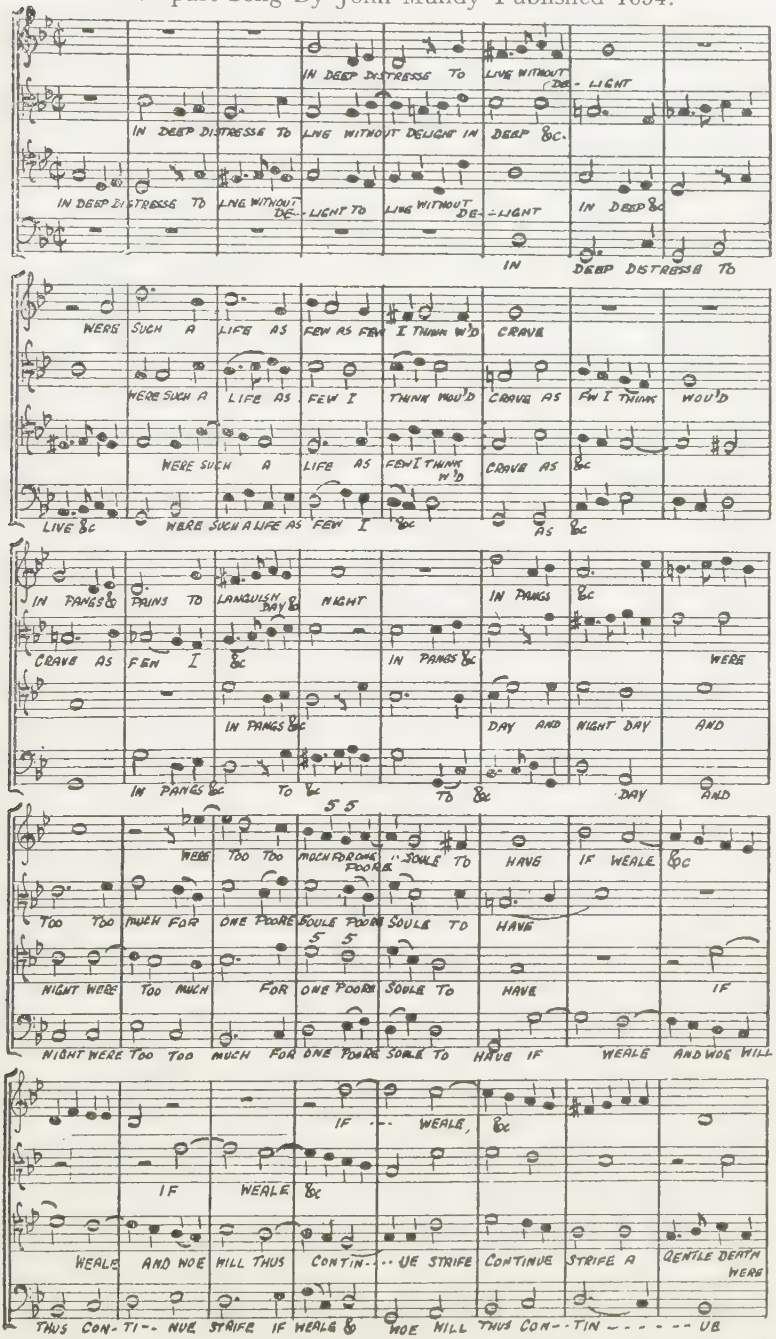
(*a*) I am in possession of a *Miserere,* in five parts, composed by William Damon; it was lent to me by Dr. Pepusch about the year 1746. The harmony is clear and good, and the subject extremely simple and uniform, the parts constantly singing a tetrachord in *moto contrario.* a . G F E D &c.
A . B C♯ D

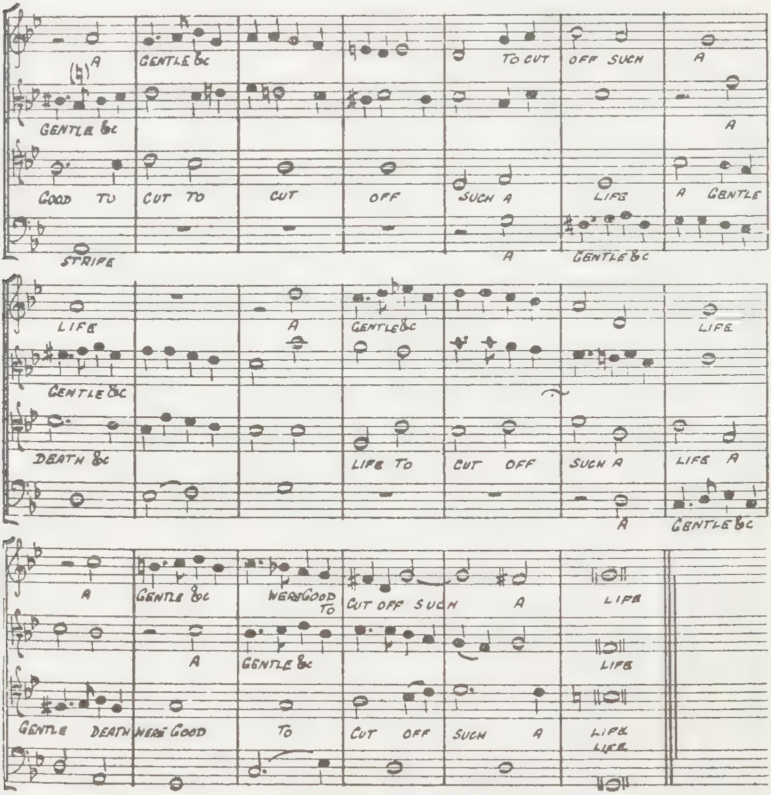
(*b*) *Musike of six and five partes; made upon the common tunes used in singing of the Psalmes.* By John Cosyn. These melodies were not now called by the names of particular cities or towns, as they were, afterwards, by Ravenscroft and others.

* The Altus part is in the B.M. (K. 8. b. 6).

** The 1st edition of this Psalter was in 1592 (B.M. k. 2. c. 7). The Musical Antiquarian Society reprinted the work in 1844.

Four part Song By John Mundy Published 1694.


IN DEEP DISTRESSE TO LIVE WITHOUT DE- LIGHT
IN DEEP DISTRESSE TO LIVE WITHOUT DELIGHT IN DEEP &c.
IN DEEP DISTRESSE TO LIVE WITHOUT DE- LIGHT TO LIVE WITHOUT DE- LIGHT IN DEEP &c
IN DEEP DISTRESSE TO
WERE SUCH A LIFE AS FEW AS FEW I THINK W'D CRAVE
WERE SUCH A LIFE AS FEW I THINK WOU'D CRAVE AS FEW I THINK WOU'D
WERE SUCH A LIFE AS FEW I THINK W'D CRAVE AS &c
LIVE &c WERE SUCH A LIFE AS FEW I &c AS &c
IN PANGS &c PAINS TO LANGUISH DAY &c NIGHT IN PANGS &c
CRAVE AS FEW I &c IN PANGS &c WERE
IN PANGS &c DAY AND NIGHT DAY AND
IN PANGS &c TO &c TO &c DAY AND
WERE TOO TOO MUCH FOR ONE POORE SOULE TO HAVE IF WEALE &c
TOO TOO MUCH FOR ONE POORE SOULE POORE SOULE TO HAVE
NIGHT WERE TOO MUCH FOR ONE POORE SOULE TO HAVE IF
NIGHT WERE TOO TOO MUCH FOR ONE POORE SOULE TO HAVE IF WEALE AND WOE WILL
IF WEALE, &c
IF WEALE &c
WEALE AND WOE WILL THUS CONTIN- UE STRIFE CONTINUE STRIFE A GENTLE DEATH WERE
THUS CON- TI- NUE STRIFE IF WEALE & WOE WILL THUS CON- TIN- UE


A
GENTLE &c
TO CUT
OFF SUCH
A
GENTLE &c
A
GOOD TO
CUT TO
CUT
OFF
SUCH A
LIFE
A GENTLE
STRIFE
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GENTLE &c
LIFE
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GENTLE &c
LIFE
GENTLE &c
DEATH &c
LIFE TO
CUT OFF
SUCH A
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A
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GENTLE DEATH
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LIFE
LIFE

In 1599, another collection of Psalms appeared in folio, which the Italians would have called *Salmi Concertati,* as they were intended for instruments as well as voices. " The Psalms of David in Meter, the plaine song being the common tunne to be sung and plaide upon the Lute, Orpharyon, Citterne or Base Violl, severally or altogether, the singing part to be either Tenor or Treble to the instrument, according to the nature of the voyce, or for fowre voyces. With tenne short Tunnes in the end, to which for the most part all the Psalmes may be usually sung, for the use of such as are of mean skill, and whose leysure least serveth to practize. By Richard Allison Gent. Practitioner in the Art of Musicke, and are to be solde at his house in the Dukes place niere Alde-Gate London, printed by William Barley, the asigne of Thomas Morley, 1599 " [B.M. K. 7, f. 10].

The melodies in this collection are the same as in the earlier editions of the version by Sternhold and Hopkins. The parts are so disposed in this publication, that four persons sitting round a table may perform from the same book. If the author's friends may be credited, who have written verses in praise of the work, it abounds with uncommon excellence. However, the puff-direct, in the shape of friendly panegyrics prefixed to books, was no more to be depended on by the public in Queen Elizabeth's time, than the puffs oblique of present newspapers. The book has no merit, but what was very common, at the time it was printed.*

The next publication of Psalm-tunes, in four parts,** and perhaps the most complete which ever appeared in this country, was that of Thomas Ravenscroft, Bachelar of Musick; a professor not only well acquainted with the practice of his art, but who seems to have bestowed much time in the perusal of the best authors, and in meditation on the theory (*c*). This book, published in small octavo, 1621 and 1633, contains a melody for every one of the hundred and fifty Psalms, many of them by the editor himself, of which a considerable number is still in use: as *Windsor, St. David's, Southwell,* and *Canterbury;* there are others likewise which are sung by the German, Netherlandish, and French protestants. To these the base, tenor, and counter-tenor parts have been composed by twenty-one English musicians; among whom we find the names of Tallis, Dowland, Morley, Bennet, Stubbs, Farnaby, and John Milton, the father of our great poet. The tunes which are peculiar to the measure of the 100th Psalm, the 113th, and 119th, were originally Lutheran, or, perhaps, of still higher antiquity. And though Ravenscroft has affixed the name of Dr. John Dowland*** to the parts which have been set to the 100th Psalm, yet, in the index, he has ranked the melody itself with the French tunes; perhaps, from having seen it among the melodies that were set to the French version of Clement Marot and Theodore Beza's Psalms, by Goudimel and Claude Le Jeune. Ravenscroft, in imitation of these harmonists, always gives the principal melody, or, as he calls it, the *playn-song*, to the tenor. This part, indeed, he sometimes erroneously terms *Fa-burden* (*d*). His publication is, in some measure, historical: for he tells us not only who composed the parts to old melodies, but who increased the common stock, by the addition of new tunes; as well as which of them were originally English, Welch, Scots, German, Dutch, Italian, French, and imitations of these.

No tunes of triple time occur in Claude Le Jeune, and but five in Ravenscroft: the principal of which are Cambridge, Martyrs, Manchester, and the 81st. This last is still much used, and often

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(*c*) We shall have further occasion to speak of this author, among musical writers, hereafter; at present, Psalmody being our chief pursuit, we shall endeavour to keep it in view, till entirely run down.

(*d*) This is a corruption of *faux-bourdon,* and *falso bordone,* which originally implied such simple harmony as arises from a series of thirds and sixths to the base. See Book II. p. 461.

* This censure is undeserved, for without doubt Allison's Psalter was the best that had appeared. He also published in 1606, "An Howres Recreation in Musicke, apt for Instrumentes and Voyces," which was edited by Dr. Fellowes in the *E.M.S. Vol.* 33.

** At least two Psalters were published between Allison's and Ravenscroft's. Robert Tailour published one in 1615 and Barley issued one before 1614.

***Dowland is called Doctor in the Accounts for 1623 (Bundle 392, Roll 61), but there is no record of his proceeding to this degree at either Cambridge, Oxford, or Dublin. He was admitted Batchelor of Music, Oxford, in 1588, and some years prior to that at Cambridge.

played by chimes; it is called an imitation of a foreign tune, and has the name of Richard Allison prefixed to it. Müller's German edition of the Psalm tunes at Frankfort is exactly that of Claude Le Jeune, in two parts only; except, that he has transposed some of the melodies, and inserted easy leading and connective notes, to assist, not only the singer, but sometimes the tunes themselves; which without them, would now be very bald and uncouth. Many of these old melodies are still sung to German Hymns as well as Psalms.

In the reign of Charles I. the Psalms were paraphrased by Mr. George Sandys, the ancestor of the present Lord Sandys, and put into better verse than they ever appeared in before or since; and the measures being different from those of Sternhold and Hopkins, were new set for private devotion by Henry Lawes [in 1637], whose melodies are not so superior to those which were made by his predecessors as the poetry deserved. His brother William and he had first set them in three parts, to florid counterpoint; and these were published 1648. Of the others, in two parts, John Playford, in the next reign, was the last editor, 1676.*

But the most curious and beautiful publication of the kind, during the seventeenth century, that has come to my knowledge, was that of twenty-two of "The Psalms of David, in fowre Languages, Hebrew, Greeke, Latin, and English, and in 4 parts, set to the tunes of our Church, with corrections, 1652." Both words and music are very neatly engraved on near sixty copper-plates, in 16mo. The English version is that of Sternhold, retouched, not always for the better; the music, selected from Ravenscroft. The editor was Dr. William Slater, of Brazen Noze college, Oxon; who, in 1621, published *Palæ Albion,* or the History of Britain, in Latin and English, folio.

This book, as well as Ravenscroft's, soon becoming scarce, honest John Playford furnished the lovers of Psalmody with the whole Book of Psalms and Hymns, in three parts [1677]; which being printed in a pocket volume, and at a very reasonable price, excited and encouraged a passion for this species of Music throughout the kingdom, equal to that of the Calvinists, and other protestants on the continent (*e*). Playford's Psalms afforded to the performers an innocent, and, as was imagined, a pious amusement, which certainly could neither injure nor offend any but those of nicer ears and taste, who, during divine service, were necessarily obliged to hear them. For it seems hardly credible that an action in itself so harmless and insipid as vociferating a Metrical Psalm,

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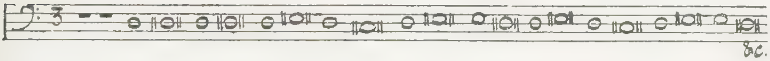
(*e*) Since that time, the parochial tunes have been so generally and firmly established, that it would be difficult to prevail on the whole nation to agree in admitting any new melodies of this kind, by whomever composed. Diligent and zealous organists sometimes compose, and prevail on their own particular congregation to learn new tunes to the old or new version; but their celebrity and use seldom extend even to the neighbouring parish of the same town. The only two tunes that have been so honoured as to be adopted, and used throughout the kingdom within the last hundred years, are perhaps those of the 104th Psalm, and the Easter Hymn.

* The two-part setting of Sandys' version of the Psalms was published in 1637. The music is by Henry Lawes. Other editions appeared in 1648 and 76.

in which there was little sense, less poetry, and no Music, should be made subservient to such pernicious purposes as the contempt and subversion of established religion and government.

Menestrier (*f*) says, that Psalms and Hymns were the Opera Songs of the fifteenth and sixteenth century; and Varillas (*g*), that the airs applied to the first French version of the Psalms, were those of the best songs of the times. Indeed all melody seems now to have been *Psalmodic,* however gay the subject of the words to which it was applied. Macropedias, author of Latin Mysteries and Moralities, in a farce or drama called *Bassarus, Fabula festivissima,* printed at Utrecht, 1553, terminates every scene with the following lively tune:



Andrisca, Fabula Lepidissima, written 1537, has melodies set to the choruses in the same measure, which is likewise that used by this author in the Mysteries or Moralities, called the *Prodigal Son, Lazarus, Joseph, Adam,* &c. except one or two in the *Prodigal Son,* still more dolorous.

Lovers of mere harmony might receive great pleasure from Metrical Psalmody, in parts, devoid as it is of musical measure, and syllabic quantity, if it were well performed; but that so seldom happens, that the greatest blessing to lovers of Music in a parish-church, is to have an organ in it sufficiently powerful to render the voices of the clerk, and of those who join in his *out-cry,* wholly inaudible. Indeed all reverence for the Psalms seems to be lost by the wretched manner in which they are usually sung; for, instead of promoting piety and edification, they only excite contempt and ridicule in the principal part of the congregation, who disdain to join, though they are obliged to hear, this indecorous jargon. There can be no objection to sober and well-disposed villagers meeting, at their leisure hours, to practice Psalmody together, in private, for their recreation; but it seems as if their public performance might be dispensed with during Divine Service. unless they had acquired a degree of excellence far superior to what is usually met with in parish-churches, either in town or country, where there is no organ.

All these particulars concerning Psalm-singing may appear superfluous ; but the History of Psalmody during these times, is not only the History of Music, but of the Reformation, in some parts of Europe, where little else was to be heard, except these lamentable strains, and the comfortless doctrines and terrific denunciations of fanatical preachers. Indeed Christians of all denominations now thought that, by such metrical and musical

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(*f*) *Des Repres. en Mus.* p. 124.

(*g*) *Hist. de l'Heresie,* liv. xxi. p. 49. An. 1559.

devotion, they were performing a pious and salutary work ; and, because it was amusing and delightful to themselves, that nothing could be more acceptable to the Divinity than these vocal effusions. Roger Ascham, in a letter from Augsburg, dated the 14th of May, 1551, says, "Three or four thousand singing at a time in a church of this city is but a trifle (*h*)." And according to Beza, in 1558, some of the Geneva sects (Huguenots) being in the *Prez aux Clercs,* a public place at Paris, near the University, began to sing Psalms, in which others, who were there at the time, joined. This was continued for several days by great numbers, among whom was the King of Navarre, and many Huguenot Nobles. And in Bishop Jewel's Letters to Peter Martyr, March 5, 1560, he says, "A change now appears more visible among the people ; which nothing promotes more than the inviting them to sing Psalms. This was begun in one church in London, and did soon spread itself, not only through the city, but in the neighbouring places: sometimes at Paul's Cross, there will be six thousand people singing together (*i*)."

Italy, indeed, does not seem to have been equally infected by this malady with the rest of Europe ; however, an experiment was made of the force of the *virus* in that climate, by Diodati of Lucca, a Genevan minister, who versified the Psalms in his native tongue, and had them secretly printed with unisonous Music, and dispersed through Italy. Yet, though his countrymen seem to have been insensible to the charms of Puritanical Psalmody, the *Latin Psalms, Motets, Cantiones, Lamentations, Hymns,* and *Spiritual Songs,* which were set and sung in and out of the church, were innumerable.

In Scotland, Psalmody was practised by the reformers very early ; but to prose words, till about the year 1555, when it appears that Elizabeth Adamson a follower of Knox, died singing metrical Psalms. And at the time of an insurrection, it is said of the insurgents, who had insulted the Bishops and the Queen Regent in her own palace, after destroying the statue of Saint Giles, that " search

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(*h*) See Ascham's *Works,* published by Bennet, 4to. p. 382.

(*i*) Master Mace, in his *Musick's Monument,* tells us, with quaint rapture, that the Psalm-singing at the siege of York, during the grand rebellion in the year 1644, "was the most excellent that has been known or remembered any where in these our latter ages. Most certain I am," continues he, "that to *myself* it was the very best *Harmonical* Musick that ever I heard; yea far excelling all other either private or publick Cathedral Musick, and infinitely beyond all verbal expression or conceiving."——"Abundance of people of the best rank and quality being shut up in the city, viz., Lords, Knights, and Gentlemen of the countries round about, besides the souldiers and citizens, who all or most of them came constantly every Sunday to hear public prayers and sermon, the number was so exceeding great, that the church was (as I may say) even *cramming* and *squeezing full.*

"Now here you must take notice, that they had then a *custom in that church* (which I hear not of in any other *cathedral,* which was) that always before the *sermon,* the *whole congregation sang a Psalm,* together with the *quire and the organ;* and you must also know, that there was then a most *excellent-large-plump-lusty-full-speaking-organ,* which cost (as I am credibly informed) a *thousand pounds.*

"This *organ,* I say (when the *Psalm* was set before the *sermon*) being let out, into all its *fulness of stops,* together with the *quire,* began the *Psalm.*

"But when *that vast-conchording unity* of the whole *congregational-chorus,* came (as I may say) *thundering in,* even so, as it made the very *ground shake* under us; (*Oh the unutterable ravishing soul's delight*!) in the which I was so *transported,* and *wrapt* up into *high contemplation,* that there was no room left in my *whole man,* viz., *body,* and *spirit,* for any thing below *divine* and *heavenly raptures.*"

was made for the doers, but none could be deprehended: for the brethren assembled themselves in such sort, in companies, *singing Psalms,* and praising God, that the proudest of the enemies were astonished (*k*)."

In our own country, for more than a century after the Reformation, the spirit of change being fomented by an intercourse with the Calvinists in France, Geneva, Holland, Frankfort, and Scotland, prevented the restless and turbulent part of the nation from being satisfied with the important points which had been gained, by being liberated from Papal power, and from such doctrines as were deemed erroneous ; by having divine service performed in our own language ; and by the abolition of such rites and ceremonies as were thought to be the offspring of ignorance, priestcraft, and superstition. For the sluices of innovation once thrown open, such torrents of incongruous opinions, such wild expositions of Scripture, such absurd and fanatical ideas of purity and divine dispensations, deluged the whole kingdom, that nothing less than the direct reverse of all that virtue, wisdom, and piety had once thought right, would content the zealots, who wanted to persuade mankind that they were gifted with a New Light, by which they could not only see their road in this world better than the rest of their species, but in the next.

> Some call it *Gift,* and some *New Light,*
> A lib'ral art that costs no pains
> Of study, industry, or brains. HUDIBRAS.

Many of the Roman-catholic ceremonies and superstitions seem to have been more puerile and popular than noxious ; and whether the multitude is able to comprehend a pure, refined, philosophic, and spiritual religion, divested of all that captivates or deceives the senses, is still to prove: for history tells us of no people, however civilized and polished, whose religious worship has been merely intellectual.

More than sufficient has, I fear, been already said on the dull subject of Unisonous and Metrical Psalmody ; and yet, before the article is finally closed, I cannot help trying to obviate the principal objection that has been urged against the admission of a better species of Music in the service of the church.

The Puritans, who, during the reign of Queen Elizabeth, had devoted our cathedral service to destruction, and who seemed to wish not only to hear the Psalms, but the whole Scriptures, syllabically sung in metre, assigned as a reason for such an *abuse of words,* as well as annihilation of Poetry and Music, the absolute necessity of such a simple kind of Music as would suit the *whole congregation* (*l*). But why is the *whole* congregation to *sing* any

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(*k*) *Neal's History of the Puritans,* 2d edit. p. 99, and 105.

(*l*) It is said in the Nineteenth of Fifty-two *Articles of Reformation,* drawn up in the reign of King Edward VI. and *intended* for the Royal Assent, but which never received it, that "In the Anthems (of cathedrals) all figured Music should be taken away." Burnet's *Hist. Ref.* Vol. II. p. 200.

more than preach, or read prayers? Indeed it seems to have been the wish of illiterate and furious reformers, that all religious offices should be performed by *Field-preachers* and *Street-singers ;* but it is well known by all who read the Scriptures, or hear them read, that both *singing-men* and *singing-women* were appointed to perform distinct parts of religious rites among the ancient Hebrews as well as Christians ; and it does not appear by any passages in the Bible, by any thing which the most ancient and learned commentators have urged concerning the performance of the Psalms, or by Rabbinical traditions, that they were all originally intended to be sung by the multitude, or whole congregation, indiscriminately. *Singing* implies not only a tuneable *voice,* but *skill* in Music: for Music either is, or is not an *Art,* or something which nature and instinct do not supply; if it be allowed that title, study, practice, and experience may at least be as necessary to its attainment as to that of a mechanical trade or calling. *Every* member of a conventicle, however it may abound with cordwainers and taylors, would not pretend to make a shoe or a suit of cloaths; and yet in our churches *all* are to sing. Such singing as is customary in our parochial service gives neither ornament nor dignity to the Psalms, or portions of Scripture, that are drawled out, and bawled with that unmusical and unmeaning vehemence which the satirist has described:

> ——So swells each wind-pipe——
> Such as from lab'ring lungs enthusiastic flows,
> High sound, attemper'd to the vocal nose. DUNCIAD.

It cannot be for the sake of the sentiments, or instructions, which the words contain ; these are better understood when read by the clergyman and clerk; and why, after being read, they should be sung, unless Music is supposed to add to their energy or embellishment, is not easy to discover (*m*).

After bestowing so many pages on Lutheran, Calvinistical, and English Psalmody, of the sixteenth century, it is time to speak of a superior species of Church-Music, which, during the reign of Queen Elizabeth, was no where more successfully cultivated than in our own country, by Robert White, Thomas Tallis, William Bird, Thomas Morley, and others.

To do justice to the musical learning and genius of these harmonists would require a dissertation of considerable length, with specimens of their compositions, that would occupy more space than I shall be able to spare; but as my late worthy friend, Dr. Boyce, in his excellent Collection of English *Cathedral-Music,* has inserted examples of the style of all our greatest masters, except White; and as many of their productions are preserved in manuscript by the curious, there will be the less occasion to exhibit them here.

(*m*) In many conventicles, and even parish churches, each line of a Psalm is pronounced aloud by the clerk, before it is sung by the congregation; which is confessing that even their own syllabic and unisonous singing is not sufficiently plain to render the words intelligible; and indeed they are more disguised and injured by psalmodic singing than by the most rapid and artificial cantilina of florid song.

As none but the highest mountains and most lofty promontories of a country are visible at a great distance, so none but the most towering and exalted characters of a remote age are prominent to posterity. In proportion as we recede from any period of time, inferior actors, however they may have distinguished themselves to their cotemporaries, are rendered invisible, and, like telescopic stars, can only be discovered by the assistance of art. In Musical History, therefore, it is only a few protuberant and gigantic characters that the general eye can see stalking at a distance. History, indeed, sometimes lends her hand to a deserving name, that has been obscured or eclipsed by accident or injustice, and lifts it from oblivion.

Robert White [*c.* 1530-74] who preceded Bird and Tallis, and who died before their fame was well established, was an excellent composer of church services in the style of Palestrina; which, however, he did not imitate, as he was anterior to him*, and a great master of harmony before the productions of this chief of the Roman school were published, or at least circulated, in other parts of Europe (*n*). The works of White seem never to have been printed; but in the library of Christ Church, Oxford, a sufficient number of them in manuscript has been preserved, to excite not only wonder, but indignation, at the little notice that has been taken of him by musical writers (*o*). Morley, indeed, has given him a place in the list of composers at the end of his Introduction, and ranks him with Orlando di Lasso, among *excellent men*, who had ventured to begin a composition with a fourth and sixth (*p*); he likewise (*q*) places him with Fairfax, Taverner, Shepherd, Mundy, Parsons, and Bird, " famous Englishmen who have been nothing inferior to the best composers on the continent." And no musician had then appeared who better deserved to be celebrated for knowledge of harmony, and clearness of style, than Robert White, as the following Anthem for five voices will sufficiently shew.

(*n*) White was dead in 1581, when his Latin Full Anthems and Services were beautifully transcribed in a set of books, still preserved at Oxford, as we find by a distich at the end of a prayer, in five parts, upon a plain song: *"Precamur Sancte Domine."*

Maxima Musarum nostrarum gloria White
Tu peris; æternum sed tua Musa manet.

(*o*) The collection of printed and manuscript Music, bequeathed to Christ Church, Oxon, by that great judge and patron of the art, Dr. Aldrich, joined to that of its late organist, Mr. Richard Goodson, which was very considerable, is one of the most complete, in old masters, that I have seen. To these valuable books I have not only been honoured with free access by the Rev. Dean and Canons, but allowed, in the most liberal manner, to take many of the most curious in the collection out of the library, for a considerable time, in order to consult and make extracts from them at my leisure.

(*p*) *Annotations.*

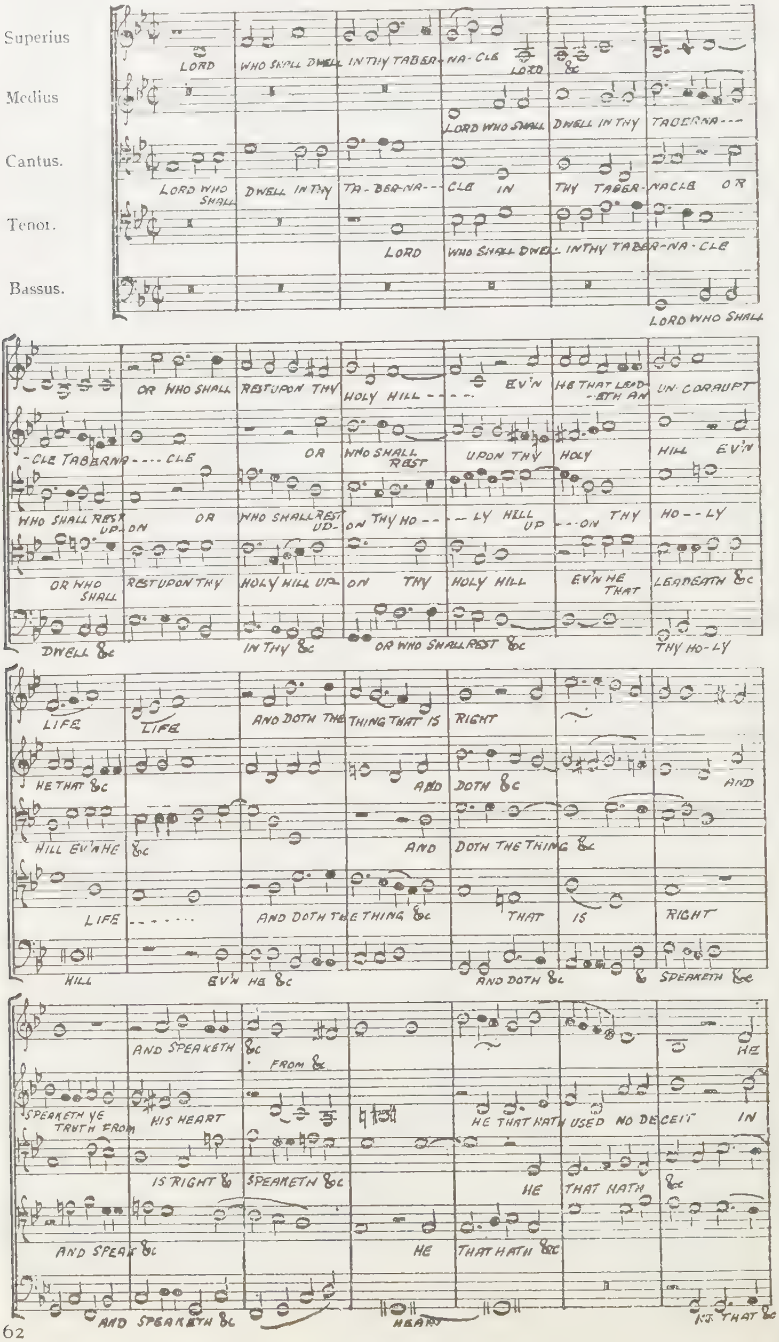
(*q*) P. 151.

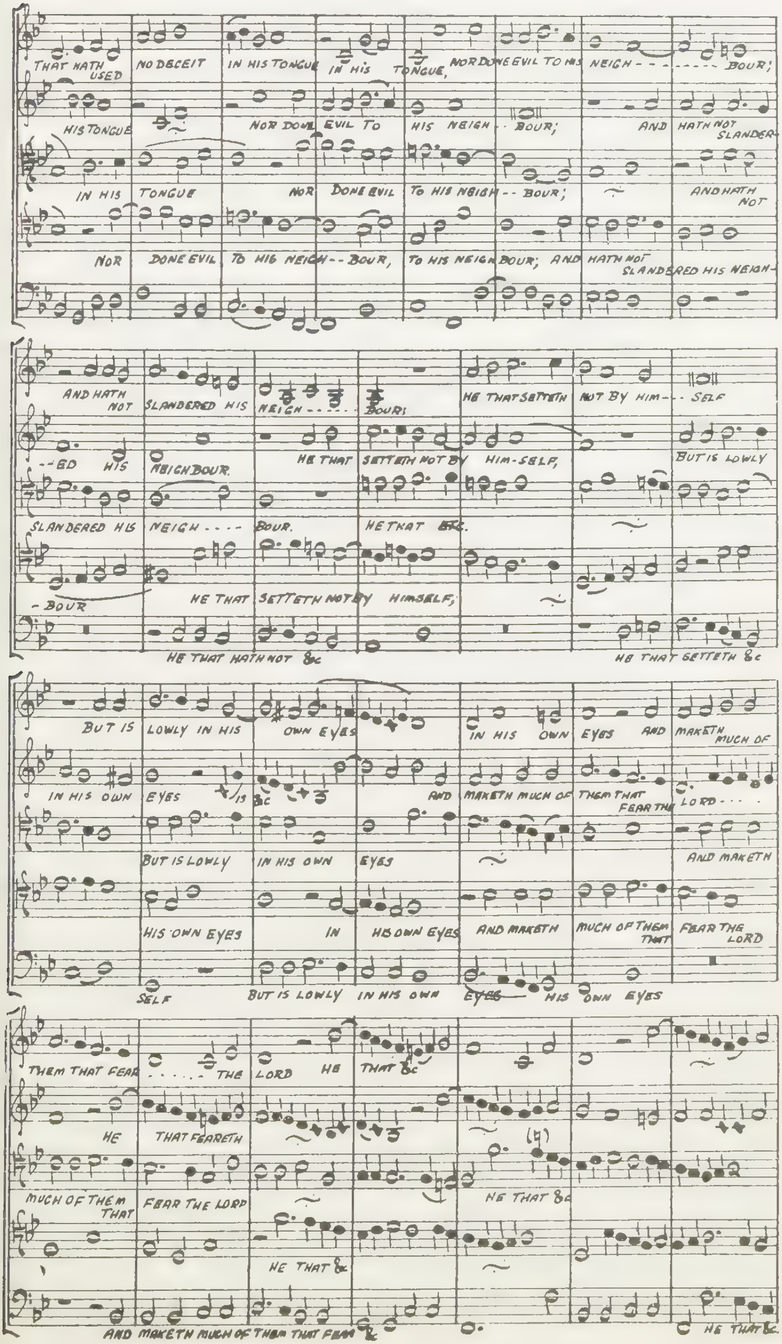
* Palestrina who was born in 1525 or 26, was slightly the elder of the two. A few compositions by Whyte have been published by Arkwright (O.E.E. No. 21). In Burn's Anthems and Services (2nd series c. 1847) will be found an anthem in 8-parts. C. K. Scott includes a work by Whyte in *Euterpe, vol.* 8. Vol. 8 of the T.C.M. has his Church Music.

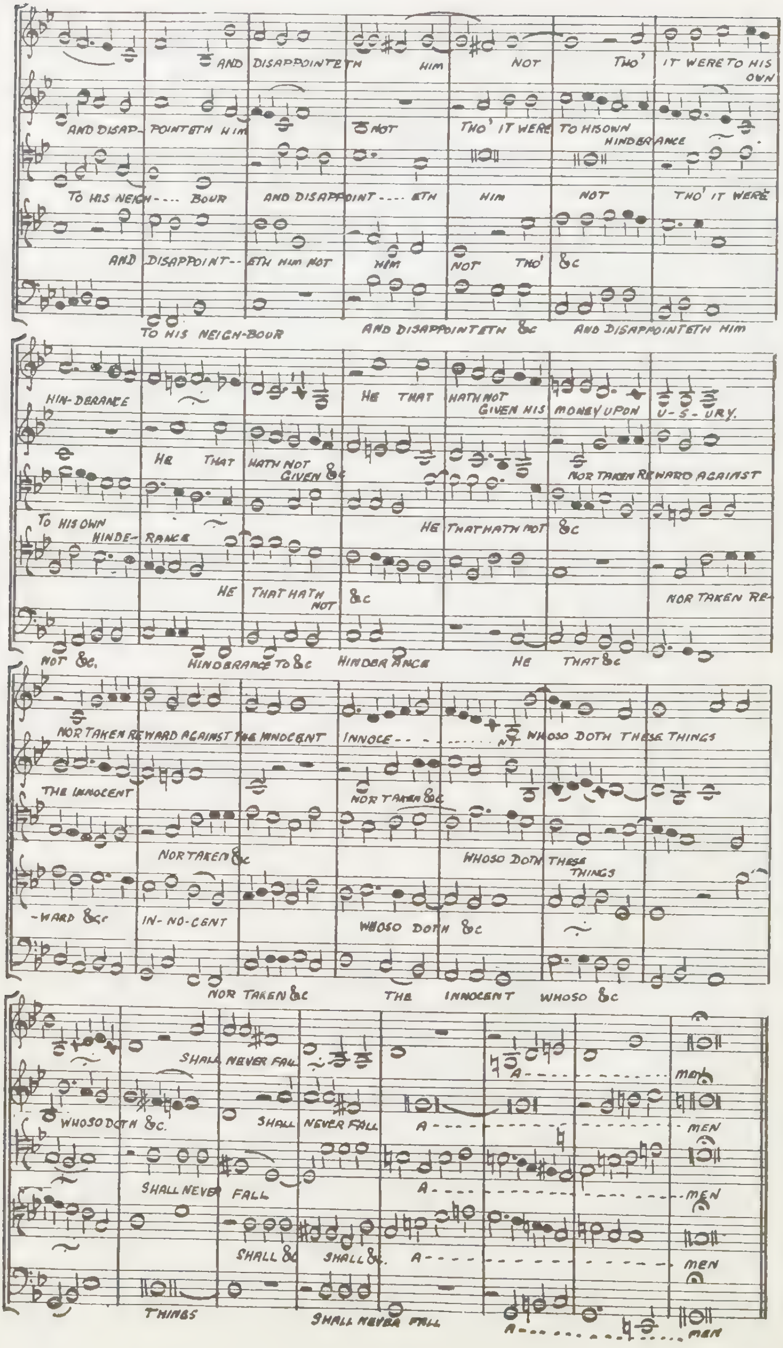
The MS. of the *Bittes, of three Parte,* once in the possession of Dr. Burney appears to have been lost.

Anthem for 5 Voices, by Rob: White.

Scored from single parts transcribed 1581 without Bars.


Superius
Medius
Cantus.
Tenor.
Bassus.
LORD WHO SHALL DWELL IN THY TABER-NA-CLE LORD &c
LORD WHO SHALL DWELL IN THY TABERNA---
LORD WHO SHALL DWELL IN THY TA-BER-NA--CLE IN THY TABER-NACLE OR
LORD WHO SHALL DWELL IN THY TABER-NA-CLE
LORD WHO SHALL
OR WHO SHALL REST UPON THY HOLY HILL---- EV'N HE THAT LEAD-ETH AN UN-CORRUPT
-CLE TABERNA----CLE OR WHO SHALL REST UPON THY HOLY HILL EV'N
WHO SHALL REST UP-ON OR WHO SHALL REST UP-ON THY HO----LY HILL UP---ON THY HO--LY
OR WHO SHALL REST UPON THY HOLY HILL UP-ON THY HOLY HILL EV'N HE THAT LEADETH &c
DWELL &c IN THY &c OR WHO SHALL REST &c THY HO-LY
LIFE LIFE AND DOTH THE THING THAT IS RIGHT
HE THAT &c AND DOTH &c AND
HILL EV'N HE &c AND DOTH THE THING &c
LIFE ------ AND DOTH THE THING &c THAT IS RIGHT
HILL EV'N HE &c AND DOTH &c & SPEAKETH &c
AND SPEAKETH &c FROM &c HE
SPEAKETH YE TRUTH FROM HIS HEART HE THAT HATH USED NO DECEIT IN
IS RIGHT & SPEAKETH &c HE THAT HATH &c
AND SPEAK &c HE THAT HATH &c
AND SPEAKETH &c HEART HE THAT &c


THAT HATH USED NO DECEIT IN HIS TONGUE IN HIS TONGUE, NOR DONE EVIL TO HIS NEIGH------- BOUR;
HIS TONGUE NOR DONE EVIL TO HIS NEIGH -- BOUR; AND HATH NOT SLANDER-
IN HIS TONGUE NOR DONE EVIL TO HIS NEIGH -- BOUR; AND HATH NOT
NOR DONE EVIL TO HIS NEIGH -- BOUR, TO HIS NEIGH BOUR; AND HATH NOT SLANDERED HIS NEIGH-
AND HATH NOT SLANDERED HIS NEIGH ------ BOURS HE THAT SETTETH NOT BY HIM --- SELF
--ED HIS NEIGHBOUR. HE THAT SETTETH NOT BY HIM-SELF, BUT IS LOWLY
SLANDERED HIS NEIGH ---- BOUR. HE THAT &c.
- BOUR HE THAT SETTETH NOT BY HIMSELF;
HE THAT HATH NOT &c HE THAT SETTETH &c
BUT IS LOWLY IN HIS OWN EYES IN HIS OWN EYES AND MAKETH MUCH OF
IN HIS OWN EYES &c AND MAKETH MUCH OF THEM THAT FEAR THE LORD . . .
BUT IS LOWLY IN HIS OWN EYES AND MAKETH
HIS OWN EYES IN HIS OWN EYES AND MAKETH MUCH OF THEM THAT FEAR THE LORD
SELF BUT IS LOWLY IN HIS OWN EYES HIS OWN EYES
THEM THAT FEAR ..... THE LORD HE THAT &c
HE THAT FEARETH
MUCH OF THEM THAT FEAR THE LORD HE THAT &c
HE THAT &c
AND MAKETH MUCH OF THEM THAT FEAR &c HE THAT &c


AND DISAPPOINTETH HIM NOT THO' IT WERE TO HIS OWN
AND DISAP- POINTETH HIM NOT THO' IT WERE TO HIS OWN HINDERANCE
TO HIS NEIGH---- BOUR AND DISAPPOINT---- ETH HIM NOT THO' IT WERE
AND DISAPPOINT-- ETH HIM NOT HIM NOT THO' &c
TO HIS NEIGH-BOUR AND DISAPPOINTETH &c AND DISAPPOINTETH HIM
HIN-DERANCE HE THAT HATH NOT GIVEN HIS MONEY UPON U-S-URY.
HE THAT HATH NOT GIVEN &c NOR TAKEN REWARD AGAINST
TO HIS OWN HINDE- RANCE HE THAT HATH NOT &c
HE THAT HATH NOT &c NOR TAKEN RE-
NOT &c. HINDERANCE TO &c HINDERANCE HE THAT &c
NOR TAKEN REWARD AGAINST THE INNOCENT INNOCE-- ------- NT WHOSO DOTH THESE THINGS
THE INNOCENT NOR TAKEN &c
NOR TAKEN &c WHOSO DOTH THESE THINGS
-WARD &c IN-NO-CENT WHOSO DOTH &c
NOR TAKEN &c THE INNOCENT WHOSO &c
SHALL NEVER FALL A---- ---------- MEN
WHOSO DOTH &c. SHALL NEVER FALL A---- ---------- MEN
SHALL NEVER FALL A---- ---------- MEN
SHALL &c SHALL &c. A---- ---------- MEN
THINGS SHALL NEVER FALL A---- ---------- MEN

Besides this composition, and a great number of others, to Latin words, which I have scored from the Christ Church books, and which were probably produced at the latter end of Henry VIII.'s reign, or during the time of Queen Mary, when the Romish service was still in use, I am in possession of a small manuscript, which, by the writing and orthography, seems of the sixteenth century, entitled, "*Mr.* Robert Whyte, *his Bitts, of three Parte Songes, in Partition; with Ditties,* 11, *withoute Ditties,* 16." These are short fugues or intonations in most of the eight ecclesiastical modes, in which the harmony is extremely pure, and the answer to each subject of fugue brought in with great science and regularity.

Though Choral Music had been cultivated by several able harmonists before Tallis and Bird had distinguished themselves; yet, as few compositions, anterior to the time in which these admirable masters flourished, have been preserved, and of these few, scarce any continue to be used in our cathedral service, they may with truth be called the fathers of our genuine and national Sacred Music. Indeed I have been able to find, in all my researches, no choral compositions in other parts of Europe, of equal antiquity, superior to those which have been preserved of these authors, the pride of our country, and honour of their profession!

THOMAS TALLIS [*c.* 1505-85], the master of Bird, and one of the greatest musicians, not only of this country, but of Europe, during the sixteenth century, in which so many able contrapuntists were produced, was born early in the reign of Henry VIII. but though it has been frequently asserted that he was organist of the Chapel Royal during the reigns of that Monarch, Edward VI., Queen Mary, and Queen Elizabeth; yet it would be difficult to prove that, in the three first of these reigns, laymen were ever appointed to any such office. In the reign of Henry, and his daughter Mary, when the Roman catholic religion prevailed, the organ, in convents, was usually played by monks; and in cathedrals and collegiate churches and chapels, by the canons, and others of the priesthood. The first lay organists of the Chapel Royal upon record were Dr. Tye, Blithman, the master of Dr. Bull, Tallis, and Bird; all during the reign of Queen Elizabeth.*

Though the *melody* of the cathedral service was first adjusted to English words by Marbeck (*r*), yet Tallis enriched it with *harmony*. Indeed the melody used by Tallis is not exactly similar to that of Marbeck, it is only of the same kind: consisting of fragments of the ancient ecclesiastical *canto fermo*. But the harmony in which he has clothed it is admirable; and the modulation being so antique, chiefly in common chords or fundamental harmony to each note of the diatonic scale, often where the moderns have sixths, sevenths, and their inversions, produces a solemn and very

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(*r*) See Book II. p. 804.

* Tallis was joint organist at the Chapel Royal with Byrd in 1575 as is shown by the title page of the *Cantiones Sacræ* which they published in that year.

different effect from any Music that has been composed during the present century (*s*).

There are two compositions by Tallis for the organ, preserved in Queen Elizabeth's Virginal Book, one of which is dated 1561 [1562], and the other 1564; both built upon a dull and unmeaning ground, or fragment of plain-chant, (*fœlix namque*), and both alike dry, elaborate, and difficult, to hands formed by modern Music. The little melody and rhythm in the compositions of these times required all the harmony that could be crowded into them. Notes are multiplied without end, and difficulties created without effect. It is not by the *Instrumental* Music, which had been but little cultivated, that we must judge of the genius of old masters; but by *Vocal*, in parts: where the harmony and contrivance compensate for want of accent, taste, and invention. A Prayer, in four parts, published by Tallis in 1565, has been already given (*t*); but the Latin Motets and Hymns, or *Cantiones sacræ*, which he published jointly with those of his disciple Bird, are perhaps the best of his compositions that have been preserved. These appeared in 1575, under the following title: *Cantiones quæ ab Argumento sacræ vocantur quinque et sex Partium. Autoribus* Thoma Tallissio *et* Gulielmo Birdo, *Anglis, Serenissimæ Reginæ Majestati à privato sacello Generosis et Organistis*. At the time of this publication, a very arbitrary and monopolising patent was granted by Queen Elizabeth to these composers, for twenty-one years, not only for the publication of their own productions, vocal and instrumental, but those of all other musicians, whether English, French, or Italian, as well as for the sole ruling and vending of Music-paper (*u*).

Most of these excellent compositions, of which the words were originally Latin, were afterwards adjusted to English words by Dr.

(*s*) As all *melody*, in which the semitones are avoided, must resemble that of Scotland: so all *harmony*, in which neither the *tritonus* nor false fifth occur, and where the second, third, and sixth of the key, are only accompanied with common chords, must remind us of that which prevailed in the sixteenth century; and though so ancient, appear new to our ears, from its long disuse.

(*t*) See above, p. 33.

(*u*) " The Extract and Effect of the Qvenes Maiesties letters patents to *Thomas Tallis* and *William Birde*, for the printing of Musicke:

"ELIZABETH, *by the grace of God Quene of Englande, Fraunce, and Irelande, Defender of the Faith, &c. To all printers, bokesellers, and other officers, ministers, and subiects, greting: Knowe ye, that we for the especiall affection and good wil that we haue and beare to the sciençe of Musicke, and for the aduauncement thereof, by our letters patents dated the xxii. of Ianuary, in the xvii. yere of our raigne, have graunted full priuiledge and licence vnto our welbeloued seruaunts* Thomas Tallis *and* William Birde, *Gent. of our Chappell, and to the overlyuer of them, and to the assignes of them, and the suruiuer of them, for xxi. yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in English, Latine, French, Italian, or other tongues that may serue for Musicke either in churche or chamber, or otherwise to be either plaid or soonge; and that they may rule, and cause to be ruled, by impression, any paper to serue for printing or pricking of any songe or songes, and may sell and vtter any printed bokes and papers of any songe or songes, or any booke, or quieres of such ruled paper imprinted. Also we straightly by the same forbid all printers, bookesellers subiects and straungers, other than as is aforesaid, to do any the premisses, or to bring, or cause to be brought out of any forren realms into any our dominions, any songe or songes made and printed in any forren countrie, to sell or put to sale, vppon paine of our high displeasure; and the offender in any of the premisses for euery time to forfet to us, our heires, and successors, fortie shillings; and to the said* Thomas Tallis *and* William Birde, *or to their assignes, and to the assignes of the suruiuer of them, all and every the said bokes, papers, songe, or songes. We haue also by the same willed and commaunded our printers, maisters and wardens of the misterie of stationers, to assist the said* Thomas Tallis *and* William Birde, *and their assignes, for the dewe executing of the premisses.*"

Aldrich, and others, for the use of our cathedrals.* The canons, inversions, augmentations, diminutions, and other learned and fashionable contrivances of the times, which were of very difficult accomplishment, are carried to a wonderful degree of ingenuity in these productions.

Dr. Thomas Tudway, of Cambridge, made a very valuable collection of English Church Music, in score, from the Reformation to the Restoration, in six volumes, thick 4to. for Lord Harley, afterwards Earl of Oxford, which is now among the Harleian manuscripts, in the British Museum, No. 7337. In the first volume of this collection we have the whole service of Tallis in D minor, in four parts, consisting of the *Te Deum, Benedictus, Kyrie Eleison, Credo, Magnificat, Nunc Dimittis,* and *Litany,* as printed in 1760, by Dr. Boyce; with several anthems in four and five parts: as, "Wipe away my sins; With all our hearts and mouths; O Lord, give thy holy spirit; I call and cry:" and his anthem, "Discomfit them, O Lord!" erroneously said by Dr. Tudway to have been set for the victory over the Spanish Armada, 1588.

In Christ Church, Oxford, are manuscript scores of his *Preces, Litany,* and *Anthems,* among others by Bird, Farrant, Bull, Gibbons, and Child. Five of his motets and full anthems, in five parts, to Latin and English words, are likewise here preserved among the works of other English masters, in Dr. Aldrich's collection. But the most curious and extraordinary of all his labours, was his SONG OF FORTY PARTS,** which is still subsisting (*x*). This wonderful effort of harmonical abilities is not divided into *choirs* of four parts: soprano, altus, tenor, and base, in each, like the compositions *a molti cori,* of Benevoli, and others; but consists of eight trebles, placed under each other; eight mezzi soprani, or mean parts; eight counter-tenors; eight tenors; and eight bases; with one line allotted to the organ. All these several parts, as may be imagined, are not in simple counterpoint, or filled up in mere harmony, without meaning or design, but have each a share in the short subjects of fugue and imitation, which are introduced upon every change of words. The first subject is begun in G, by the first mezzo soprano, or medius, and answered in D, the fifth above, by the first soprano; the second medius in like manner beginning in G, is answered in the octave below by the first tenor, and that by the first counter-tenor in D, the fifth above; then the first base has the subject in D, the eighth below the counter-tenor; and thus all the forty *real* parts are severally introduced in the course of thirty-nine bars, when the whole vocal phalanx is employed at once, during six bars more (*y*). After which

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(*x*) After being in the possession of the Earl of Oxford, it was attracted into the vortex of Dr. Pepusch; but is, at present the property of Mr. Robert Bremner, Music-printer, in the Strand.

(*y*) The entire composition consists of one hundred and thirty-eight bars, in *alla breve* time.

* It must not be assumed that all the works of Tallis to English words were adaptations from Latin texts. Grove's (Vol. V. p. 260) gives 18 Anthems which are original settings of English words.

Volume VI. of the T.C.M. is devoted to Latin Church Music by him.

** A copy of the 40-part motet *Spem in alium non habui* is in the B.M. (Add. MSS. 29968). and other copies exist.

a new subject is led off by the lowest base, and pursued by other parts, severally, for about twenty-four bars, when there is another general chorus of all the parts; and thus this stupendous, though perhaps Gothic, specimen of human labour and intellect, is carried on in alternate flight, pursuit, attack, and choral union to the end; when the *Polyphonic Phenomenon* is terminated by twelve bars of universal chorus, in quadragintesimal harmony (*z*).

This venerable musician died in November, 1585, and was buried in the old parish church of Greenwich, in Kent. The following epitaph, which Dr. Boyce has printed in the first volume of his Collection of Cathedral Music, Strype, in his Continuation of *Stow's Survey*, printed 1720, says he found engraved in Gothic letters, on a brass plate in the chancel.

Enterred here doth ly a worthy wyght,
    Who for long tyme in Musick bore the bell:
His name to shew was Thomas Tallis hyght,
    In honest vertuous lyff he dyd excell.
He serv'd long tyme in Chappel with grete prayse
    Fower Sovereygnes reignes, (a thing not often seene);
I mean King Henry and Prynce Edward's dayes,
    Quene Marie and Elizabeth our Quene,
He maryed was, though children he had none,
    And lyv'd in love full three and thirty yeres
With loyal spowse, whos name yclept was Jone,
    Who here entomb'd, him company now bears.
As he dyd lyve, so also dyd he dy,
    In myld and quyet sort, O happy man!
To God ful oft for mercy did he cry,
    Wherefore he lyves, let Deth do what he can.

The stone to which this plate was affixed had been renewed by Dr. Aldrich; but the old church having been pulled down, about the year 1720, in order to be rebuilt, no memorial remains of Tallis, or any other illustrious person, who had been interred there, anterior to that period (*a*).

(*z*) If ever any other compositions than those of Handel were to be performed in Westminster-Abbey, during the stupendous Annual Congress of Musicians, it seems as if this, and others of Tallis, Bird, Gibbons, and Purcel, should have the advantage of such a correct and numerous choral band.

(*a*) In the tenor part of the beautiful set of manuscript books in the musical library of Christ Church, Oxon, already mentioned, containing many admirable compositions, chiefly to Latin words, by the best English masters of the sixteenth century, among which are several by Tallis, which were entered in these books during his life; we find at the end of No. 42, the following distichs:

Quatuor illustris vixit sub Regibns iste
    Tallissius magno dignus honore senex.
Sub quibus eximius si Musicus esset habendus
    Tallissius semper gloria prima fuit.

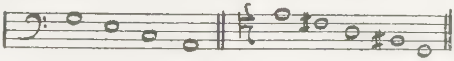
In the base part, p. 20, is likewise this distict:

Talis et tantus Tallissi Musicus, ut si
Fata senex auferrent Musica muta foret.

And p. 43, it is said, *Mortuus est* 23° *Novembris*, 1585. *Sepultus Grenovici in Chori Ecclesiæ Parochialis.* Which being recorded at the time, invalidates Dr. Tudway's supposition, that his anthem, "Discomfit them, O Lord," was composed for the Spanish invasion, 1588.

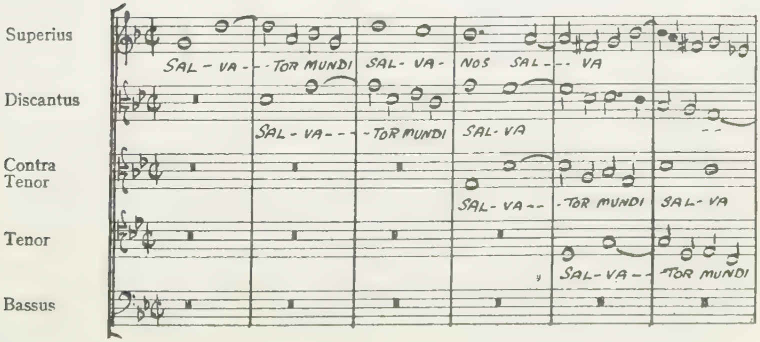
I shall here insert two movements, by this admirable contrapuntist, from the *Cantiones Sacræ,* (No. I. and No. XIII.) which are become very scarce; and though they are somewhat long, and will require more plates than I can well afford to give, yet, if foreigners should ever deign to look into my book, it is my wish, for the honour of our nation, they should see, that long before the works and reputation of Palestrina had circulated throughout Europe, we had Choral Music of our own, which for gravity of style, purity of harmony, ingenuity of design, and clear and masterly contexture, was equal to the best productions of that truly venerable master.

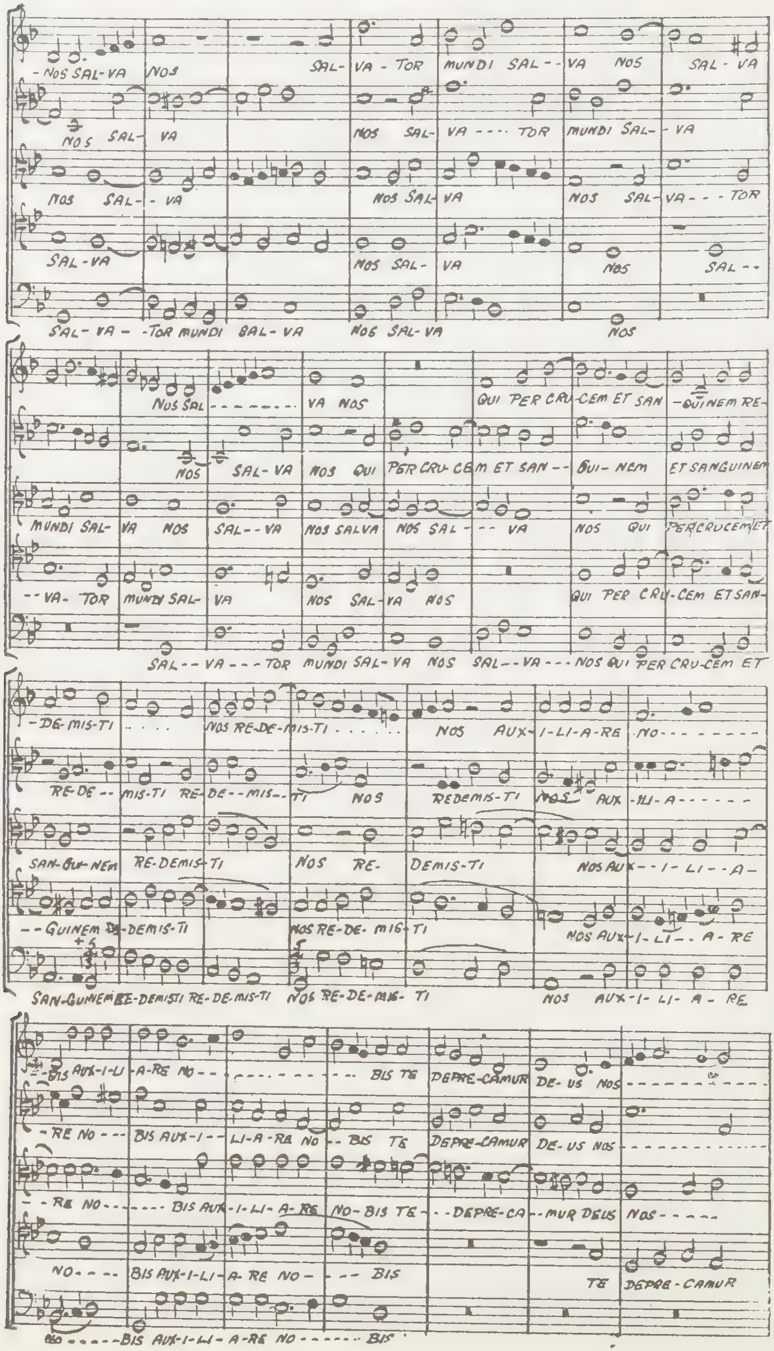
All that is likely to disturb modern eyes and ears in the first of these compositions, is the frequent use of the 3d. with the $^{5}_{4}$, (at this mark +), which occurs likewise in most of Tallis's other productions: a combination that later contrapuntists have long since avoided. The ear, however, may tolerate this triple dissonance on most occasions, except when it immediately precedes a close, (as at this sign ∴), where it must offend every cultivated and well-organised ear.

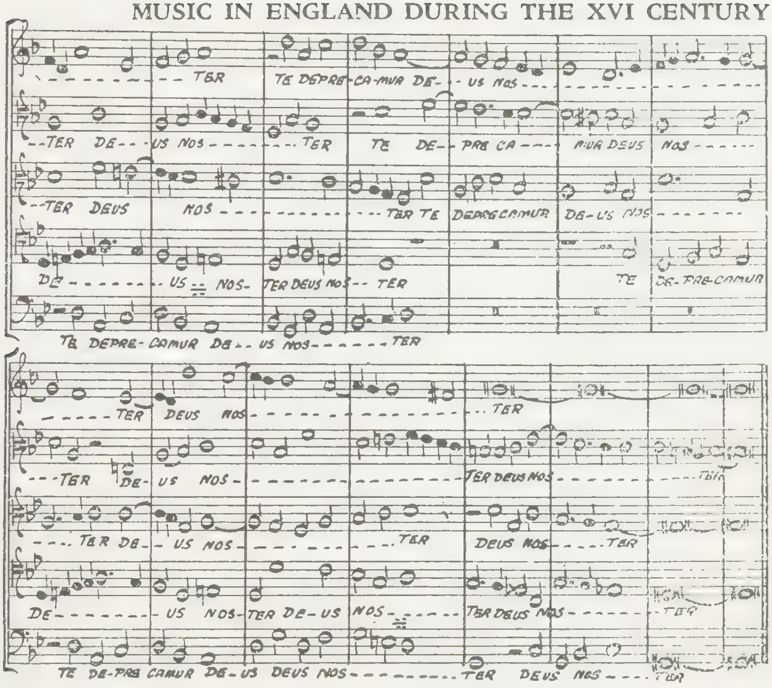
In the second example, the answers to the two first subjects of fugue, or imitation, are curious: being very ingeniously given in the third below each part; which, though uncommon, is pleasing, and productive of good effects, from the alternate use of major and minor keys:  At the introduction of new words, there are six other subjects of fugue and double counterpoint in this movement; all which are treated in a very masterly manner.

From the Cantiones sacræ of T. Tallis.

Cantio 1ma.

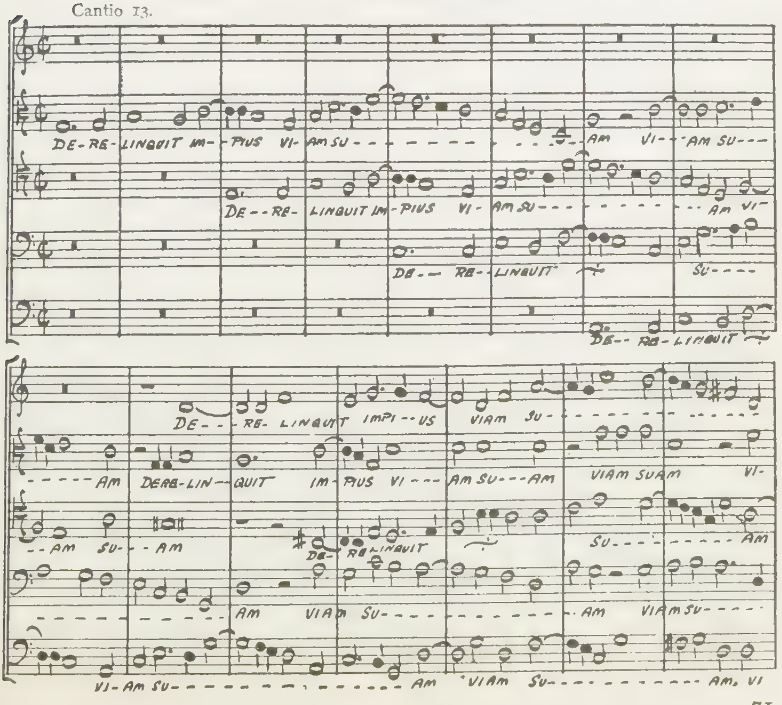

Superius
SAL – VA – – TOR MUNDI SAL – VA – NOS SAL – – VA
Discantus
SAL – VA – – – TOR MUNDI SAL – VA
Contra Tenor
SAL – VA – – – TOR MUNDI SAL – VA
Tenor
SAL – VA – – – TOR MUNDI
Bassus

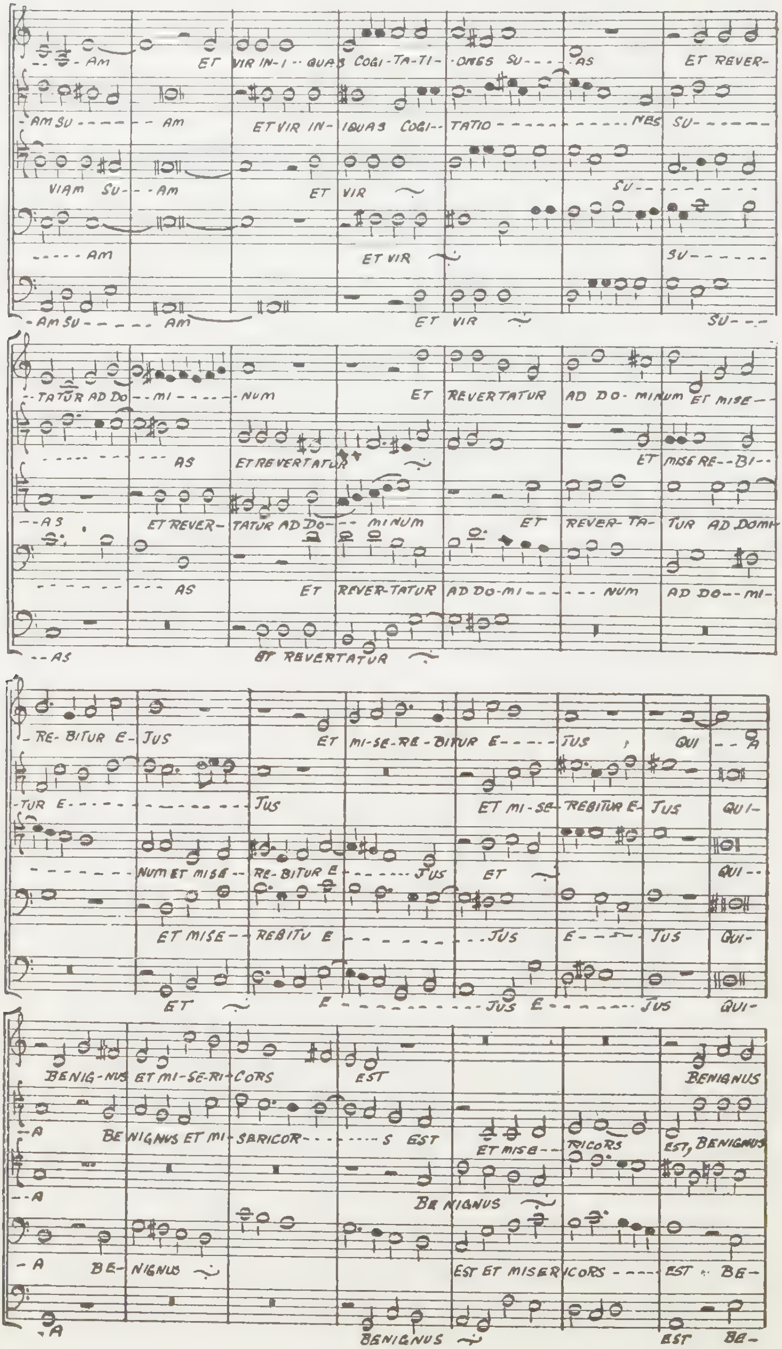

- NOS SAL-VA NOS SAL- VA - TOR MUNDI SAL- - VA NOS SAL - VA
NOS SAL- VA NOS SAL- VA - - - - TOR MUNDI SAL- - VA
NOS SAL- - VA NOS SAL- VA NOS SAL- VA - - - TOR
SAL-VA NOS SAL- VA NOS SAL - -
SAL- VA - -TOR MUNDI SAL- VA NOS SAL- VA NOS
NOS SAL - - - - - - - - VA NOS QUI PER CRU-CEM ET SAN -GUINEM RE-
NOS SAL- VA NOS QUI PER CRU- CEM ET SAN - - GUI- NEM ET SANGUINEM
MUNDI SAL- VA NOS SAL- - VA NOS SALVA NOS SAL - - - VA NOS QUI PERCRUCEMET
- - VA- TOR MUNDI SAL- VA NOS SAL- VA NOS QUI PER CRU-CEM ET SAN-
SAL- - VA - - - TOR MUNDI SAL- VA NOS SAL- - VA - - - NOS QUI PER CRU-CEM ET
-DE-MIS-TI . . . . NOS RE-DE-MIS-TI . . . . . . NOS AUX- I-LI-A-RE NO - - - - - - -
RE-DE - - MIS-TI RE- DE - - MIS- - TI NOS REDEMIS-TI NOS AUX -ILI- A - - - - - -
SAN-GUI-NEM RE-DEMIS-TI NOS RE- DEMIS-TI NOS AUX - - I- LI - - A -
- - GUINEM RE-DEMIS-TI NOS RE-DE- MIS- TI NOS AUX- I- LI - - A - RE
SAN-GUINEM RE-DEMISTI RE-DE-MIS-TI NOS RE-DE-MIS- TI NOS AUX-I- LI- A - RE
-BIS AUX-I-LI -A-RE NO - - - - - - - - - - - BIS TE DEPRE-CAMUR DE- US NOS - - - - - - - -
- RE NO - - - BIS AUX-I - - LI-A-RE NO - - BIS TE DEPRE-CAMUR DE-US NOS - - - - - - - -
- - RE NO - - - - - - BIS AUX-I-LI- A-RE NO- BIS TE - - - DEPRE-CA - - MUR DEUS NOS - - - - -
NO- - - - BIS AUX-I-LI- A- RE NO - - - - BIS TE DEPRE-CAMUR
NO - - - - - BIS AUX-I-LI-A-RE NO - - - - - - BIS

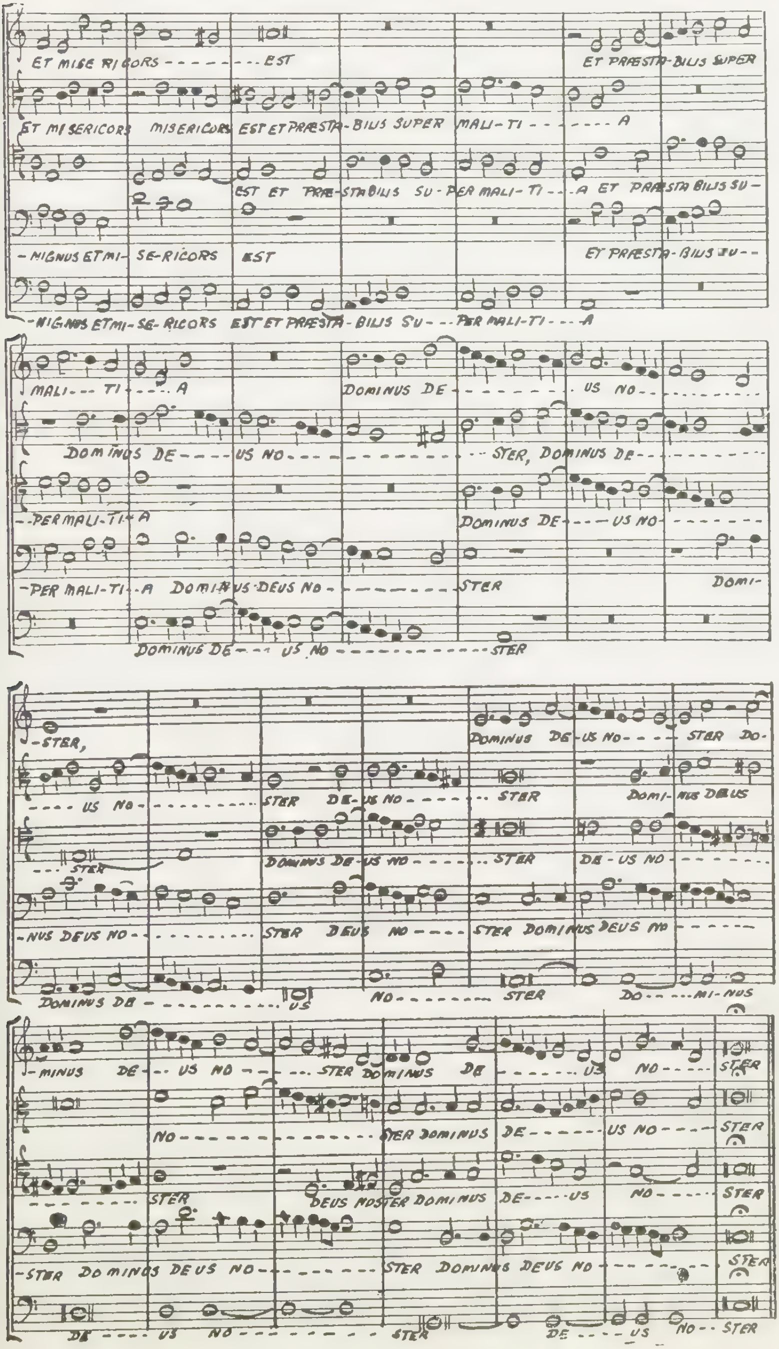

TER TE DEPRE-CA-MUR DE- US NOS
TER DE- US NOS TER TE DE- PRE CA- MUR DEUS NOS
TER DEUS NOS TER TE DEPRECAMUR DE-US NOS
DE- US NOS- TER DEUS NOS TER TE DE-PRE-CAMUR
TE DEPRE-CAMUR DE- US NOS TER
TER DEUS NOS TER
TER DE- US NOS TER DEUS NOS TER
TER DE- US NOS TER DEUS NOS TER
DE- US NOS-TER DE-US NOS TER DEUS NOS TER
TE DE-PRE CAMUR DE-US DEUS NOS TER DEUS NOS TER

Motet from the Cantiones sacræ of T. Tallis.

Cantio 13.


DE-RE-LINQUIT IM- PIUS VI- AM SU- AM VI- AM SU-
DE- RE- LINQUIT IM- PIUS VI- AM SU- AM VI-
DE- RE- LINQUIT SU-
DE- RE- LINQUIT
DE- RE- LINQUIT IMPI- US VIAM SU-
AM DERE-LIN- QUIT IM- PIUS VI- AM SU- AM VIAM SUAM VI-
AM SU- AM DE- RE-LINQUIT SU- AM
AM VIAM SU- AM VIAM SU-
VI-AM SU- AM VIAM SU- AM, VI


-AM ET VIR IN-I-QUAS COGI-TA-TI-ONES SU-AS ET REVER-
AM SU-AM ET VIR IN-IQUAS COGI-TATIO-NES SU-
VIAM SU-AM ET VIR SU-
AM ET VIR SU-
AM SU-AM ET VIR SU-
TATUR AD DO-MI-NUM ET REVERTATUR AD DO-MINUM ET MISE-
AS ET REVERTATUR ET MISE RE-BI-
AS ET REVER-TATUR AD DO-MINUM ET REVER-TA-TUR AD DOMI-
AS ET REVER-TATUR AD DO-MI-NUM AD DO-MI-
AS ET REVERTATUR
RE-BITUR E-JUS ET MI-SE-RE-BITUR E-JUS QUI-A
TUR E-JUS ET MI-SE-REBITUR E-JUS QUI-
NUM ET MISE-RE-BITUR E-JUS ET QUI-
ET MISE-REBITU E-JUS E-JUS QUI-
ET E-JUS E-JUS QUI-
BENIG-NUS ET MI-SE-RI-CORS EST BENIGNUS
A BENIGNUS ET MI-SERICOR-S EST ET MISE-RICORS EST, BENIGNUS
A BENIGNUS
A BE-NIGNUS EST ET MISERICORS EST BE-
A BENIGNUS EST BE-


ET MISE RICORS - - - - - - - - EST
ET PRAESTA-BILIS SUPER
ET MISERICORS MISERICORS EST ET PRAESTA-BILIS SUPER MALI-TI - - - - - - - A
EST ET PRAE-STABILIS SU-PER MALI-TI - - - A ET PRAESTA BILIS SU-
- NIGNUS ET MI- SE-RICORS EST
ET PRAESTA-BILIS SU- -
-NIGNUS ET MI-SE-RICORS EST ET PRAESTA-BILIS SU- - -PER MALI-TI- - - A
MALI- - - TI- - - - A
DOMINUS DE - - - - - - - - - US NO- - - - - - - - - - -
DOMINUS DE - - - - US NO - - - - - - - - - - - - - - - STER, DOMINUS DE - - - - - - - - -
- -PER MALI-TI- A
DOMINUS DE- - - -US NO - - - - - - - -
-PER MALI-TI- -A DOMINUS DEUS NO - - - - - - - - - - - STER
DOMI-
DOMINUS DE- - - US NO - - - - - - - - - - - - - STER
-STER,
DOMINUS DE-US NO- - - - STER DO-
- - - - US NO - - - - - - - - - - - STER DE-US NO - - - - - - STER
DOMI- NUS DEUS
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DE - US NO - - - - - - - -
-NUS DEUS NO - - - - - - - - - - - - STER DEUS NO - - - - STER DOMINUS DEUS NO - - - - - -
DOMINUS DE - - - - - - - - - - - - US
NO - - - - - - - - STER
DO - - - - MI - NUS
-MINUS DE- - US NO - - - - - - STER DOMINUS DE - - - - - - US NO - - - - STER
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DEUS NOSTER DOMINUS DE- - - - US NO - - - - - STER
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DE - - - - US NO - - - - - - - - - - STER DE - - - - US NO - - STER

William Bird [1543-1623] the worthy and admirable scholar of the profound Tallis, is supposed to have been the son of Thomas Bird, one of the Gentlemen of Edward the Sixth's chapel, in which he was, himself, a singing-boy.* By the great number of his ecclesiastical compositions to Latin words, and the several portions of the Romish ritual which he so frequently set to Music, and published late in life, he seems to have been long a zealous adherent to that religion. He must, however, have conformed to the church establishments of Queen Elizabeth's reign ; for, in 1563, he was chosen organist of Lincoln cathedral, where he continued till 1569, when, upon the accidental death of Robert Parsons (*b*), who was drowned at Newark upon Trent, he was appointed Gentleman of the Chapel Royal. Notwithstanding which office, he seems to have composed the chief part of his Choral Music to Latin words, and to have published it in that language, as late as the middle of the reign of King James I.

In 1575, it appears by the title-page of the *Cantiones Sacræ,* and the patent annexed to that work, that he and Tallis were not only Gentlemen of the Royal Chapel, but *Organists* to her Majesty Queen Elizabeth.** Indeed both must have been great performers on the organ, to have been able to play such of their pieces for that instrument as are still preserved ; in which the passages, though awkward to performers who are only accustomed to modern Music, must have been suggested by hands that were habituated to the complicated, and now, almost, invincible difficulties of the sixteenth century. And though the compositions for keyed-instruments, by these great masters of harmony, are totally unimpassioned, and without grace it is impossible not to regard their ingenuity and contrivance in the texture of the parts, with respect and wonder!

If we consider the elaborate style of composition which prevailed, particularly in the church, during the time of Bird, and that he, like his master Tallis, was not only ambitious of vanquishing its usual difficulties in the construction of fugues and canons, but sought new complications, perplexities and involutions in the motion and arrangement of the parts, the following list of his works will not only manifest diligence, but fecundity.

Besides the great share he had in the *Cantiones Sacræ*, published in conjunction with his master Tallis, in 1575, when his name first appears as an author ; and without enumerating many admirable compositions for the church and chamber, still subsisting, but which were never printed, or, at least, not till after his decease, he published

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(*b*) See Book II. p. 795.

* The first authentic record of Byrd is his appointment as organist at Lincoln Cathedral in 1563. It is probable that on his being admitted as a Gentleman of the Chapel Royal he did not relinquish his post at Lincoln immediately, as we hear of his daughter Elizabeth being baptized there in 1571-2. In December of the same year William Butler succeeded him as organist, and Byrd then terminated his connection with Lincoln.

** After the death of Tallis in 1585 he remained as sole Organist of the Chapel Royal.

Psalms, Sonnets, and Songs of Sadnes and Pietie, of five parts (*c*), 1588.

Liber primus sacrarum Cantionum, quinque vocum (*d*), 1589.

Songs of sundrie Natures, some of Gravitie, and others of Myrth, fit for all Companies and Voyces (*e*), 1589.

Gradualia ac Cantiones Sacræ, Lib. primus et secundus (*f*), 1607 and 1610.

The last work published by himself, was entitled,

Psalms, Songs, and Sonnets: some solemne, others joyfull, framed to the Life of the Words (*g*): *fit for Voyces or Viols, of three, four, five, and six partes,* 1611.

(*c*) This work is dedicated to Sir Christopher Hatton, Lord Chancellor, calling it his first production to English words. At the back of the title we have

"Reasons briefly set downe by th' Auctor, to persuade every one to learn to sing.

"First, It is a knowledge easily taught, and quickly learned, wher there is a good master, and an apt scoler.

"2. The exercise of singing is delightful to nature, and good to preserve the health of man.

"3. It doth strengthen all parts of the breast, and doth open the pipes.

"4. It is a singular good remedie for a stuttering and stammering in the speech.

"5. It is the best means to preserve a perfect pronunciation, and to make a good orator.

"6. It is the only way to know where nature hath bestowed the benefit of a good voyce: which gift is so rare, as there is not one among a thousand that hath it: and in many that excellent gift is lost, because they want an art to expresse nature.

"7. There is not any Musicke of instruments whatsoever, comparable to that which is made of the voyces of men where the voyces are good, and the same well sorted and ordered.

"8. The better the voyce is, the meeter it is to honour and serve God therewith: and the voyce of man is chiefly to be employed to that end.

" *Omnis-spiritus laudet Dominum.*
Since singing is so good a thing,
I wish all men would learn to sing."

(*d*) The style of these *Sacred Songs,* which are dedicated to Edward Somerset, Earl of Worcester, is peculiarly grave and solid.

(*e*) Dedicated to Lord Hunsdon; to whom, as well as in the preface, he observes, that "since the publishing his last labours in Musicke, the exercise and love of the art had exceedingly increased."

(*f*) The first book of these admirable pieces of harmony is dedicated to the Earl of Northampton, who had prevailed on King James to augment the salaries of the Gentlemen of the Chapel Royal. The second book is dedicated to Lord Petre. These composiitons are equally grave and solemn with those of Palestrina, to the same words, and seem in no respect inferior to the choral works of that great master.

(*g*) Notwithstanding this boast, he does not seem to have been more attentive to accent, or successful in attempts at expression, in these songs, than elsewhere. Indeed among his *Songs of sundrie natures,* the obvious imitation of the words, by musical intervals, in setting the 130th Psalm, *"From Depth of Sinne";* and that of the *trussing,* or soaring and stooping of the falcon, in *"The greedy Hawke with sooden Sight of Lure,"* have not escaped him. But imitative and picturesque Music, and such beauties as proceed from light and shade, and variety of effect, were not in contemplation till some time after the musical *Drama* was cultivated; so that, deficient as the compositions of our countrymen of the sixteenth century may be, in these particulars, they are not more deserving of censure than those of the best masters of Italy, France, and Flanders, of the same period. After pointing out, therefore, the *general* inattention at this time to prosody, accent, and quantity, in setting to Music every language, ancient and modern, it would be more candid to others, and, perhaps, kind to ourselves, to examine the compositions of old masters by such rules as were at that period established, than by *ex post facto* laws. We should then find a grateful purity of harmony, such as the age allowed, in which a sparing use was made of such discords only as were least offensive; an ingenuity of design and contrivance; a solemnity of style, and a sober modulation; which, though not appropriated to Ecclesiastical Music only, in the time of Tallis and Bird, renders its performance peculiarly grave, and the sensations it excites totally remote from all those which are now produced by modern Music of any kind, ecclesiastical or secular.

Dr. Tudway's collection, in the British Museum, contains a whole service in D minor, by Bird, with responses, and the anthems, *Sing joyfully unto God— O Lord, turn thy Wrath*—(all published in the second and third volumes of Dr. Boyce's Cathedral Music).—*O Lord, make thy Servant—Save me, O God—Prevent us, O Lord. Civitas sancti tuo,* one of his *Sacrarum Cantionum,* or Sacred Songs, published 1589, has been long sung in our cathedrals to the English words, " Bow thine ear, O Lord," and is one of the admirable pieces of harmony in the second volume of Boyce's printed collection.

Dr. Aldrich, who was a great admirer and collector of the works of Bird, and who adapted English words to most of his compositions which have been used in our cathedrals, and that were originally set to parts of the Romish service, in Latin, has bequeathed to Christ Church, Oxon, beautiful and correct copies of most of his productions. In the small quarto set of books, already mentioned, near forty of his compositions are preserved ; and in another set, many more, with those of Tallis, Taverner, Tye, White, Redforde, both the Mundys, Shepherd, Bull, and other cotemporary English masters.

His pieces for the organ and virginals are almost innumerable. In a magnificent folio manuscript, curiously bound in red Morocco, already mentioned (*h*), which is generally known by the name of QUEEN ELIZABETH'S VIRGINAL BOOK,* there are near seventy of his compositions (*i*).

The first piece by Bird, in this book, and the eighth in the collection, is a *Fantasia,* which generally implies a *Fugue,* in which the subject is as frequently changed as in ancient Choral Music, where new words require new accents and intervals ; for as yet, it was not the custom in composing fugues to confine a whole movement

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(*h*) *Vide* p. 24.

(*i*) This book, equally valuable for its antiquity and contents, was purchased at Dr. Pepusch's sale, in 1762, by Mr. Robert Bremner, whose property it is at present. The writing is small, but uncommonly neat, upon six lines. The compositions are in general extremely elaborate and difficult; particularly those by Bird, Dr. Bull, and Giles Farnabie, who have all contributed largely to the furnishing of this volume, which contains near three hundred pieces. The first movement in the book is an old English tune, called *Walsingham,* beginning in C natural, and ending in A major, which Dr. Bull has varied, in a most full and complicated style, thirty different ways. Signora Margarita, the wife of Dr. Pepusch, when she quitted the Opera stage, applied cloely to the practice of the harpsichord; upon which instrument she became a great proficient. However, with all her own diligence and talents, assisted by the science and experience of her husband, she was never able to vanquish the difficulties of this piece, by Dr. Bull. And several of Dr. Pepusch's friends and pupils, who went frequently to his apartments at the Charter-house, have assured me, that though this manuscript was constantly open upon her harpsichord desk, she never advanced to the end of the variations; as seems likewise manifest from the colour, as well as wear and tear, of the leaves, which are much more clean and entire in every other part of the book, than at the first strains of this composition.

* This is now known as the *Fitzwilliam Virginal* Book and is deposited in the Fitzwilliam Museum, Cambridge. A modern reprint was edited by J. A. Fuller Maitland and W. Barclay Squire, and published by B. and H. between 1894-99 in monthly parts.

A cheap reprint of this important collection is urgently needed. The complete work contains 297 pieces for the virginals, of which number Byrd contributed 72 original works or settings of music by other composers.

to one theme: and here Bird introduces five or six, wholly different and unconnected with each other (*k*).

The subject of the second composition, by Bird, in the Royal Virginal Book, is the tune of an old ballad, "*Jhon come kiss me now*;" of which, with great labour and ingenuity, he has varied the accompaniments sixteen different ways ; for while the treble, base, or some inward part is always playing the original air, three other parts are moving in fugue, or running rapid and difficult divisions (*l*). No. 52, is another *Fancie* ; and 56, a *Pavan*, by Bird ; which implied a grave majestic dance, in common time, similar to the movement of the Peacock (*m*). This strain was usually followed by the *Galliard* ; which, on the contrary, was a gay and lively dance, in triple time, but on the same subject as the preceding *Pavan* (*n*). No. 58, is entitled, *The Carman's Whistle*. From No. 58 to 69, the compositions are all by Bird ; consisting chiefly of old tunes, with variations ; among which is *Fortune*, a plaintive and expressive melody, to which the ballad, called *Titus Andronicus's Complaint*, inserted in *Reliques of ancient English Poetry*, Vol. I. p. 204, was originally written. It has been imagined that the rage for variations, that is, multiplying notes, and disguising the melody of an easy, and, generally, well-known air, by every means that a *spacca nota*, or *note splitter*, sees possible, was the contagion of the present century ; but it appears from the *Virginal Book*, that this species of *influenza*, or *corruption of air*, was more excessive in the sixteenth century, than at any other period of Musical History.

(*k*) The first regular fugue, for the organ, upon one subject, that I have seen, was composed by Peter Philips, about the end of the sixteenth century, and is inserted in the Virginal Book of Queen Elizabeth, which contains eighteen or twenty of his compositions. He was an Englishman, but resided chiefly abroad, being for some time organist of the collegiate church of St. Vincent, at Soignies, in Germany; and afterwards engaged in the service of the Archduke Albert of Austria. Draudius (*Bibl. Class. et Exotica,*) has given the titles of several of his vocal compositions; and Peacham (p. 102) says, "Nor must I forget our rare countryman, Peter Philips, organist to their *Altezza's,* at Bruxels, now one of the greatest masters of Musicke in Europe. Hee hath sent us over many excellent songs, as well *motets* as madrigals: he affecteth altogether the Italian veine." *Second Edit,* 1634. This author has manifested considerable abilities in treating a single subject, which he has introduced no less than thirty-nine times: simple; in augmentation; and in diminution. The harmony is very full, but the modulation being chiefly confined to the key-note, and its fifth, is somewhat monotonous; and the divisions, in accompanying the subject, are now become too common and vulgar to afford pleasure, or even to be heard with patience, by fastidious judges of modern melody. It has been said by M. Marpurg (*Traité de la Fugue*), that fugues enjoy the privilege of greater longevity than any other species of Music; (*les fugues composées il y a cent ans sont encore aussi neuves que si elles l'avoient été de nos jours*); but then the subjects must be sober, pleasing, and rigorously pursued, without extraneous episodes, or fashionable divisions, which being the *agrémens,* or *trimmings,* of the times, become antiquated, and often ridiculous, in a very few years. The simplicity of Corelli's style has doubtless greatly contribued to the longevity of his compositions; and it seems as if the more transient general use and favour of Purcell's productions, who flourished about the same time, may be ascribed to the temporary graces and embellishments with which, for the use of ignorant singers, he loaded his melodies, which his other excellencies of invention, modulation, and expression of words, could not save from neglect. And in the course of my musical reading, I have constantly found, by the *Riffioramenti* recommended at different times by musicians of taste in Italy, that written graces have the same fate in every country: they are the *furbelows* and *flounces* of the day, which become the sooner obsolete and ridiculous, in proportion to the degree of caprice and fantasticalness with which they are made.

(*l*) I should have inserted this air, and the variations, but that they are too numerous, and indeed too difficult, ever to be vanquished by many of my musical readers.

(*m*) It is sometimes, however, written by the Italians, *Padoana,* as if it was peculiar to the city of Padua.

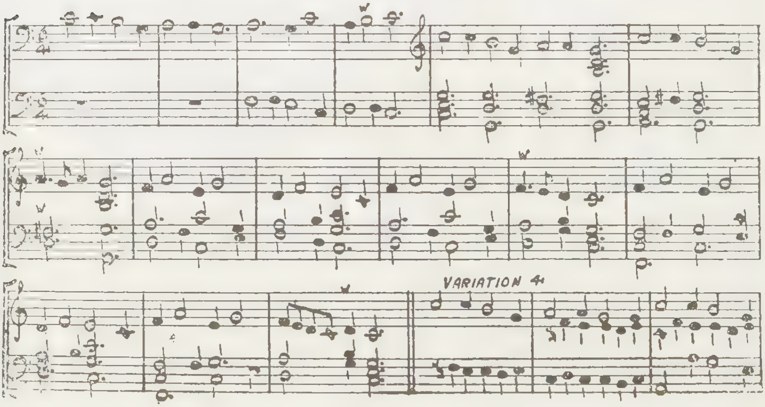
(*n*) See Morley's *Introd.* p. 187, 1st edit.

Crowded and elaborate as is the harmony, and uncouth and antiquated the melody, of all the pieces in this collection by various composers, there is a manifest superiority in those of Bird over all the rest, both in texture and design (*o*). In a later age his genius would have expanded in works of invention, taste, and elegance; but, at the period in which he flourished, nothing seems to have been thought necessary for keyed-instruments, except variations to old tunes, in which all the harmony was crowded, which the singers could grasp, and all the rapid divisions of the times, which they could execute. Even nominal *Fancies* were without fancy, and confined to the repetition of a few dry and unmeaning notes in fugue, or imitation. Invention was so young and feeble, as to be unable to go alone; and old chants of the church, or tunes of the street, were its leading-strings and guides.

Though the Reformation had banished superstition from the land, fragments of *canto fermo*, like rags of Popery, still remained in our old secular tunes, and continued to have admission in the new. Indeed the melodies of all the rest of Europe had no other model than the chants of the church, till the cultivation of the Musical Drama; whence all the rhythm, accent, and grace of modern Music, have manifestly been derived.

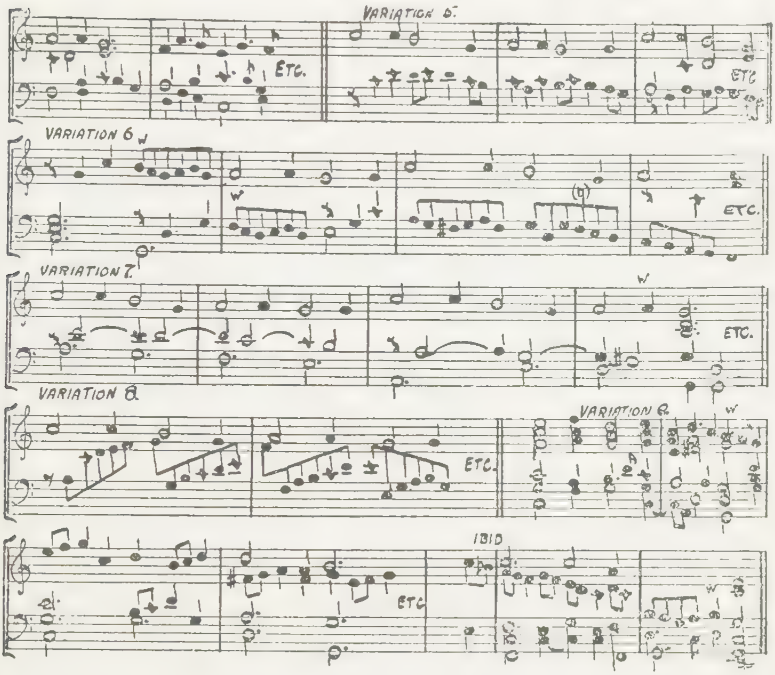
As *The Carman's Whistle* has more air, and is less complicated in the texture of the parts, than the rest of Bird's Virginal Music, I shall present it to the reader, as a specimen of the manner in which these vulgar tunes were played, on keyed-instruments, by the best masters of Queen Elizabeth's time.

The Carman's Whistle with Variations, by W. Bird.*



(*o*) *La Volta*, an Italian dance, *Wolsey's Wilde*, and *Callino Castorame*, all artificially wrought, and manufactured for the *Virginal Book*, by Bird, were melodies of the best and most chearful kind, of the times, and are still airy and pleasing.

* As this piece is so well known it has not been given entire, but enough is printed to enable the reader to get a good idea of Byrd's manner of writing for the virginals.


ETC.
VARIATION 5.
ETC
VARIATION 6
W
W
(♮)
ETC.
VARIATION 7.
W
ETC.
VARIATION 8.
ETC.
VARIATION 9.
W
ETC
IBID
W

Besides the great number of Bird's compositions for keyed-instruments, which are preserved in the *Virginal Book* of Queen Elizabeth, another manuscript collection of his pieces still subsists, under the title of *Lady Nevil's Music Book.** It is a thick quarto, very splendidly bound and gilt, with the family arms beautifully emblazoned and illuminated on the first page, and the initials H N at the lowest left hand corner. The Music is all written in large, bold characters, with great neatness, on four staved paper, of six lines, by Jo. Baldwine, a singing-man at Windsor, and a celebrated copyist of Queen Elizabeth's time. The pieces contained in this collection, sixteen of which are entered in that Queen's Virginal Book, amount to forty-two, with variations to many of them, of the most laboured and difficult kind. The notes, both white and black, are of the lozenge form, like those of the printed Music of the same period.

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* This fine MS. was in the possession of Dr. Burney, and at the sale of his effects in 1826 realised £11 0s. 6d. It is now in the possession of the Marquess of Abergavenny, and was published by Curwen in 1926, edited by Miss Hilda Andrews. The MS. contains 42 pieces, all by Byrd, and according to an inscription at the end was finished in 1591: "By me Jo. Baldwine of Windsore. Laudes Deo."

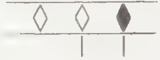
Other collections of virginal music are: *Will Foster's Virginal Book,* which has 78 pieces and dates from 1624. A number of the works by Bull and Byrd is also found in the *Fitzwilliam Book.* This book does not appear to have been printed.

Beniam Cosyn's Virginal Book has 98 pieces and is not dated. It probably was completed before May 1622. A selection of pieces from this MS. has been published by J. and W. Chester, Ltd.

Parthenia was published in 1611. A reprint was issued by the Musical Antiquarian Society in 1847 and also by Madame Farrenc in part vi. of her *"Trésor des Pianistes."*

Parthenia Inviolata, the second book of keyboard music printed in England (*c.* 1611-14) is a companion volume to *Parthenia*. Only one copy of *Parthenia Inviolata* is known, and this is now in the New York City Public Library. It is described in an article by E. Brennecke, Jun., in the *Musical Times* for August, 1934.

There are many more virginal pieces in MSS. in the B.M. and on the Continent, and it is high time that a collected edition of all known Virginal Music was undertaken.



Lady Nevill seems to have been the scholar of Bird, who professedly composed several of the pieces for her Ladyship's use (*p*).

None of Bird's pieces for keyed instruments seem to have been printed, except eight movements in a thin folio book of lessons that was engraved on copper, and published in the reign of King James I. under the following title: "PARTHENIA, or the Maidenhead of the first Musicke that ever was printed for the Virginalls. Composed by three famous masters: William Byrd, Dr. John Bull, and Orlando Gibbons, Gentlemen of his Majesties most illustrious Chappel (*q*)." These lessons, though not equally difficult with some of those in the Virginal Books of Queen Elizabeth and Lady Nevill, are rather more dry and ungraceful.

The canon, *Non nobis Domine*,* appears in none of his works published by himself, or collected by others, before the year 1652; when Hilton inserted, and prefixed the name of Bird to it, in a collection of *Catches, Rounds*, and *Canons*. But as no claim was laid to it by, or in favour of, any other composer, before or since that time, till about the middle of the present century, when it was given to Palestrina by Carlo Ricciotti, who published, in Holland, among his concertos, a fugue in eight parts, on the same subject,

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(*p*) The first composition in the book is entitled *Ladye Nevill's Grownde;* the second, *Qui passe;* for my Lady Nevill. The rest are entered in the following order: † *The March before the Battell.* This in Queen Elizabeth's book is called, *"The Earl of Oxford's March." The Battell; the March of Footemen; the March of Horsemen; the Trumpetts; the Irish Marche; the Bagpipe and Drone; the Flute and Droome; the March to fight; Tantara; the Battells be joyned; the Retreat; the Galliarde for the Victorie; the Barley Breake; the Galliarde Gygg;* † *the Hunt's upp;* † *Ut. re. mi. fa. sol. la.* Then follow nine *Pavians*, and nine *Galliardes*, several of which are in the Royal Virginal Book. After which is the *Voluntarie Lesson;* † *Will you walk the Woods soe wylde* (composed in 1590); † *the Mayden's Songe; a Lesson of Voluntarie; the second Grownde;* † *Have with you to Walsingham; All in a Garden grene; the Lord Willobie's Welcome Home;* † *the Carman's Whistle;* † *Hugh Ashton's Grownde; a Fancie, for my Lady Nevill;* † *Sellinger's Rownde; Munser's* (Monsieur's) *Almaine; the tenth Pavian; a Fancie; a Voluntarie.*—The pieces with this mark † are in Queen Elizabeth's Virginal Book.

It is recorded by the copyist that his labour was "ffinished and ended the leventh of September; in the yeare of our Lorde God, 1591, and in the 33 yeare of the raigne of our Sofferaine Ladie Elizabeth, by the Grace of God, &c. By me, Jo. Baldwyne, of Windsore."

(*q*) Bird being here called "Gentilman of his Majesties chappel," seems to imply, that he was still living when it was published. King James died 1525, and Bird 1523. The three first movements in this collection, consisting of a *Preludium; Pavana; Sir William Peder;* and *a Galiardo*; are in G minor, and may be called a *Suite* of Lessons. The fourth and fifth movements, *Preludium;* and *Galiardo, Mrs. Marye Brownlo*, in C; and the *sixth, seventh and eighth, Pavana, the Earle of Salisbury; Galiardo primo;* and *Galiardo secundo, Mrs. Marye Brownlo*, in A minor; constitute what may likewise be regarded as two other *Suites de Pieces*, or Sets of Lessons.

* The author of this canon is not mentioned in either the 1652 or 1658 editions of *Catch as Catch Can*. It is however generally attributed to Byrd and in Playford's *Musical Banquet*, 1651, it is found on the title page with his name.

there seems no doubt remaining of our countryman Bird having been the author of that pleasing and popular composition (*r*).

Bird died in 1623, surviving his master Tallis thirty-eight years; and if we suppose him to have been twenty in the year 1563, when he was chosen organist of Lincoln, he must have been eighty at his decease. Peacham, in his *Complete Gentleman*, speaks of him with great reverence (*s*); as does his pupil, Morley, in his *Introduction*, as well as every professor and musical writer of his own and later times. At this remote period but little, however, can be known of his private life, which was too studious and sedentary to have furnished history, at any time, with events of general interest (*t*). That he was a diligent cultivator of his art appears from his numerous works, which are more the productions of meditation and study, than of haste and enthusiasm. That he was pious, the words he selected, and the solemnity and gravity of style with which he set them, sufficiently evince. Of his moral character and natural disposition, there can perhaps be no testimonies more favourable, or less subject to suspicion, than those of rival professors, with whom he appears to have lived during a long life with cordiality and friendship. And, of the goodness of his heart, it is, to me, no trivial proof, that he loved, and was beloved, by his master, Tallis (*u*), and scholar, Morley (*x*); who, from their intimate connexion with him, must have seen him *en robe de chambre*, and been spectators of all the operations of temper, in the opposite situations of subjection and dominion.

(*r*) Zarlino, Palestrina, and many others of the old Italian masters, have made the same series of sounds the subject of incidental points in their compositions, but in none of their works have I been able to discover a *regular Canon* on the same *motivo*. Morley has worked upon it, p. 160, but calls it "a most common point."—This celebrated canon has been lately said, by the ingenious author of *"Letters on various Subjects,"* to contain "some passages not to be endured." And indeed the established and fundamental rules for the use of discords are thrice violated in this favourite composition; for bar 6 and 9, the 7th is resolved on the 8th; and bar 10, an unprepared 7th ascends to the 8th, while the base is stationary. But I believe this last fault is occasioned by our performing this species of canon in a manner different from that used by our ancestors; who finished, *one at a time*, as they began. I am sorry, however, to be of a diferént opinion from a writer of acknowledged good taste in the polite arts, with respect to *Catches of all kinds;* but it seems to me as if the censure he has passed on them were too severe, and too general. There are surely some catches, not only ingeniously composed, but of which the humour is at once pleasant and innocent, and which may, therefore, without *degrading human nature*, in their turn, have admission into good company during times of hilarity, as well as elegies. and the musical *Comedies Larmoiantes*, or *serious glees*, in the more maudlin moments of artificial melancholy. Catches acted on a stage, or *over-acted* in a room, I pretend not to defend. Humour is the gift of too few for it ever to be found equally distributed to a whole club, or company of singers, either in public or private.

(*s*) "For Motets and Musicke of piety and devotion, as well for the honour of our nation. as the merit of the man, I preferre above all others our Phœnix, Mr. William Byrd, whom in that kind I know not whether any may equall. I am sure none excell, even by the judgement of France and Italy, who are very sparing in their commendation of strangers, in regard of that conceipt they hold of themselves. His *Cantiones Sacræ*, as also his *Gradualia*, are meere angelicall and divine; and being of himselfe naturally disposed to gravity and piety, his veine is not so much for light madrigals or canzonets; yet his *Virginella*, and some others in his first set, cannot be mended by the first Italian of them all." *Second Impression*, p. 100.

(*t*) With respect to what Ant. Wood asserts in his Fasti, that "Bird was excellent in mathematics," it is, in his usual way, supported by no proof; and indeed mathematics have so little to do with practical Music, either in composition or performance. that those musicians who are most ignorant of the ratio or philosophy of sounds seem constantly to have arrived at the highest degree of excellence in the selection, combination, and refinement of them in practice, by the mere assistance of experience, and the gift of good ears and powerful nerves.

(*u*) The *Cantiones Sacræ* were composed and published jointly by these great masters in 1575.

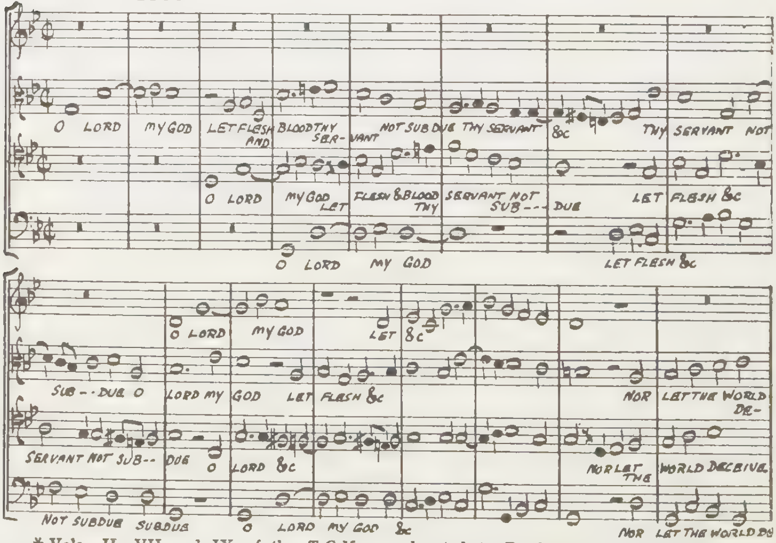
(*x*) His *Introduction* is dedicated to his master Bird.

Indeed, the best memorials of a professional man's existence are his surviving works; which, from their having been thought worthy of preservation by posterity, entitle him to a niche in the Temple of Fame, among the benefactors of mankind. The physician who heals the diseases, and alleviates the anguish of the body, certainly merits a more conspicuous and honourable place there; but the musician, who eminently sooths our sorrows, and innocently diverts the mind from its cares during health, renders his memory dear to the grateful and refined part of mankind, in every civilised nation.

Of this great harmonist's Sacred Music, besides what is contained in the collections of Dr. Tudway and Dr. Boyce, as admirable monuments still remain in all our cathedrals, it seems the less necessary to insert specimens here. I shall, however, present the lovers of antiquity with a *Sacred* and a *Secular Song,* as examples of his clear and learned style: the first is valuable for the gravity and simplicity of the subjects in fugue, as well as for the purity of the harmony; and the second is rendered extremely curious by the ingenuity and abilities with which each theme proposed by the *superius* is perpetually answered by the other parts, from the beginning to the end of the composition.*

The second of the following compositions, in order to hear the effect of the harmony and contrivance, may be performed as an instrumental piece, with three violins, tenor, and base; or sung as a single song, making the *Superius* the vocal part, and the other parts the accompaniments.

Sacred Song. From the Songs of sundrie natures, of Wm. Bird; Printed 1589.


O LORD
MY GOD
LET FLESH AND
BLOOD THY SER-
VANT
NOT SUBDUE THY SERVANT
&c
THY
SERVANT NOT
O LORD
MY GOD LET
FLESH &BLOOD THY
SERVANT NOT SUB---
DUE
LET
FLESH &c
O LORD
MY GOD
LET FLESH &c
O LORD
MY GOD
LET
&c
SUB--DUE O
LORD MY
GOD
LET
FLESH &c
NOR
LET THE WORLD DE-
SERVANT NOT SUB--
DUE
O
LORD &c
NOR LET THE
WORLD DECEIVE
NOT SUBDUE
SUBDUE
O
LORD MY GOD
&c
NOR
LET THE WORLD DE

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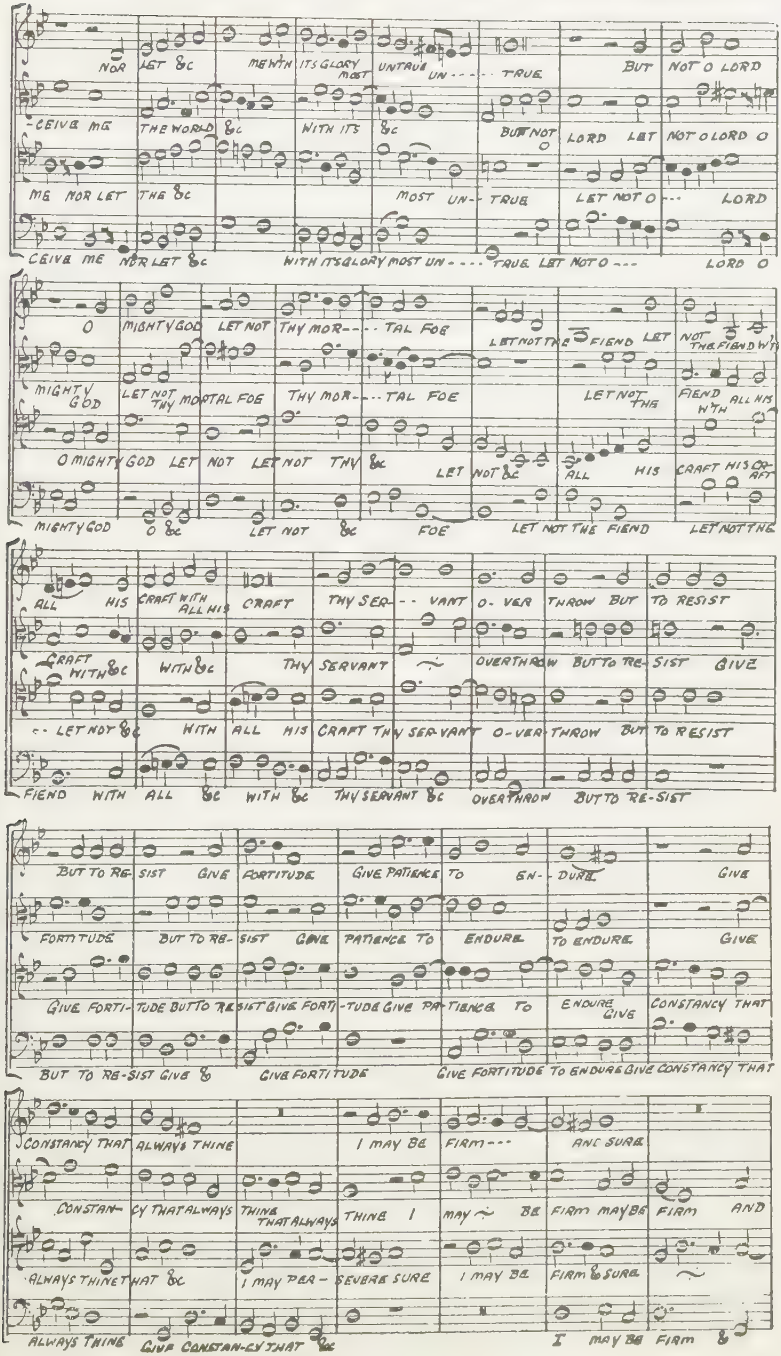
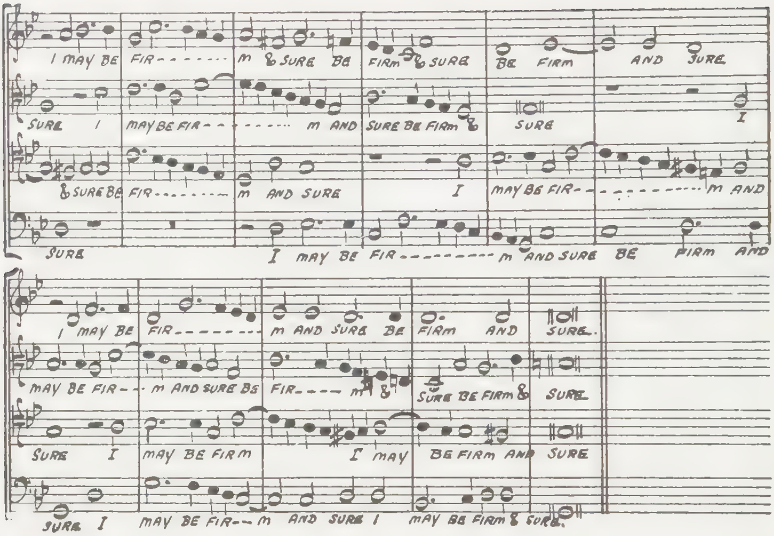
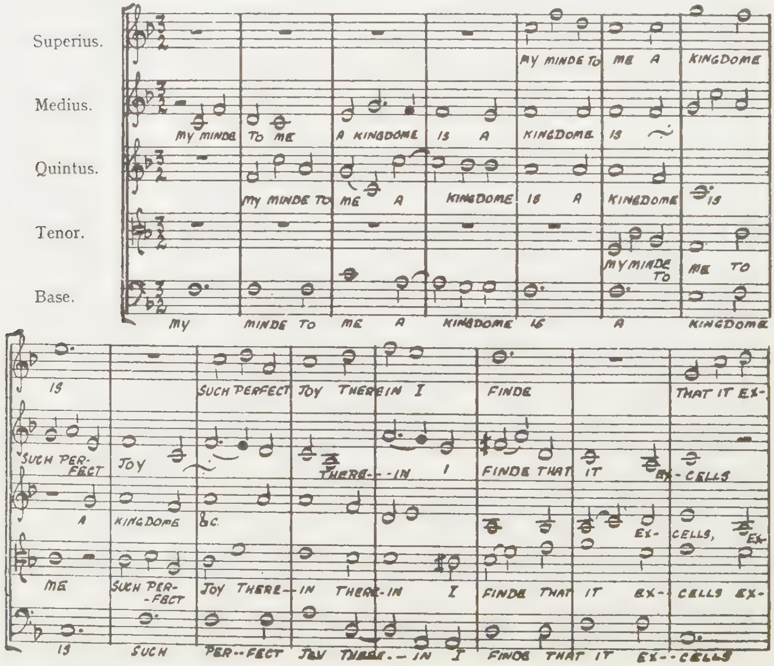
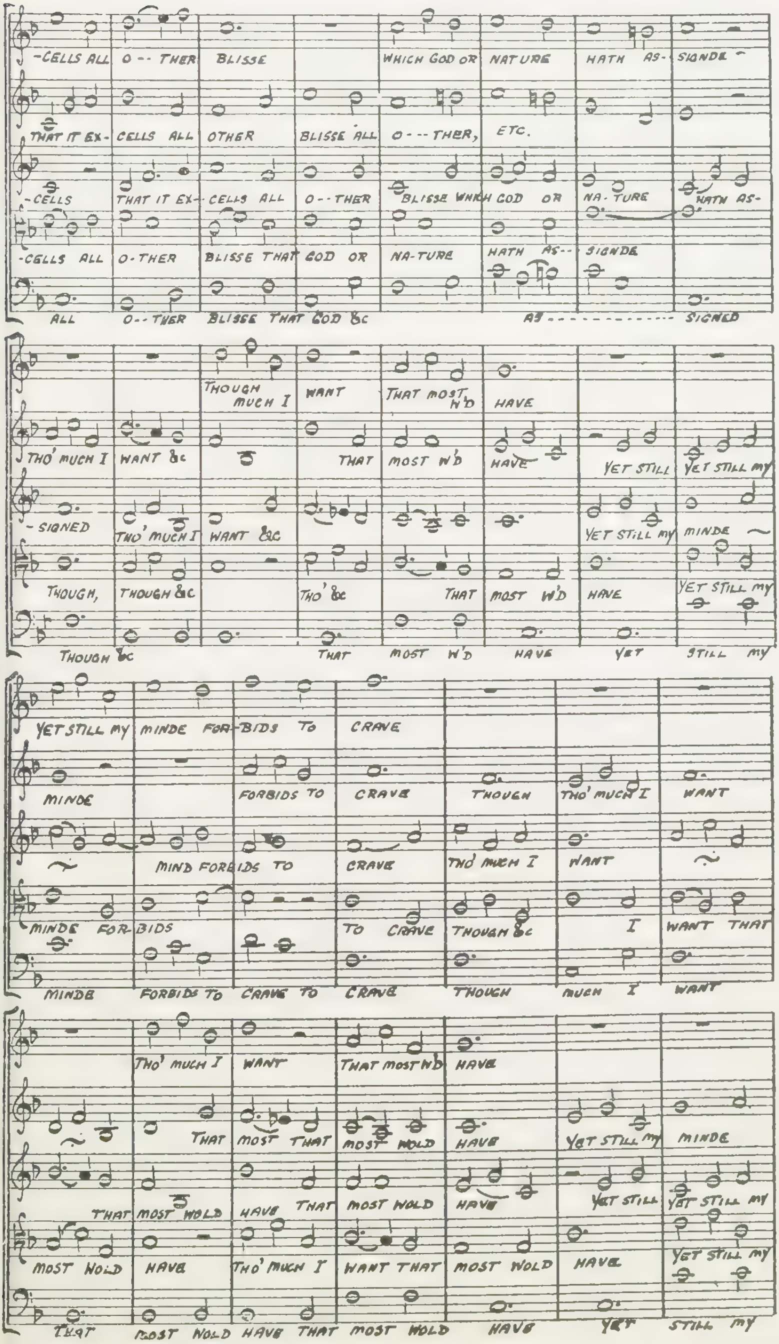
* Vols. II, VII and IX of the *T.C.M.* are devoted to Byrd and Vols. XIV, XV, and XVI of Dr. Fellowe's *E.M.S.* contain his madrigals, etc. Messrs. Stainer and Bell have issued cheap editions of the 3, 4, and 5-part Masses. Albums of his keyboard music are published by Novello's; Stainer and Bell; and Winthrop Rogers, Ltd.

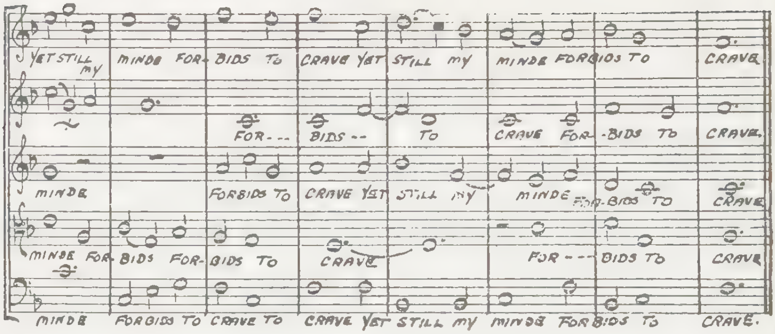

NOR LET &c ME WITH ITS GLORY MOST UNTRUE UN- - - - TRUE BUT NOT O LORD
-CEIVE ME THE WORLD &c WITH ITS &c BUT NOT O LORD LET NOT O LORD O
ME NOR LET THE &c MOST UN- TRUE LET NOT O - - LORD
CEIVE ME NOR LET &c WITH ITS GLORY MOST UN - - - - TRUE LET NOT O - - - LORD O
O MIGHTY GOD LET NOT THY MOR- - - - TAL FOE LET NOT THE FIEND LET NOT THE FIEND WTH
MIGHTY GOD LET NOT THY MORTAL FOE THY MOR- - - -TAL FOE LET NOT THE FIEND WTH ALL HIS
O MIGHTY GOD LET NOT LET NOT THY &c LET NOT &c ALL HIS CRAFT HIS CRAFT
MIGHTY GOD O &c LET NOT &c FOE LET NOT THE FIEND LET NOT THE
ALL HIS CRAFT WITH ALL HIS CRAFT THY SER- - - VANT O- VER THROW BUT TO RESIST
CRAFT WITH &c WITH &c THY SERVANT OVERTHROW BUT TO RE- SIST GIVE
- - LET NOT &c WITH ALL HIS CRAFT THY SERVANT O- VER THROW BUT TO RESIST
FIEND WITH ALL &c WITH &c THY SERVANT &c OVERTHROW BUT TO RE-SIST
BUT TO RE- SIST GIVE FORTITUDE GIVE PATIENCE TO EN- - DURE GIVE
FORTITUDE BUT TO RE- SIST GIVE PATIENCE TO ENDURE TO ENDURE GIVE
GIVE FORTI- TUDE BUT TO RESIST GIVE FORTI- -TUDE GIVE PA- TIENCE TO ENDURE GIVE CONSTANCY THAT
BUT TO RE-SIST GIVE &c GIVE FORTITUDE GIVE FORTITUDE TO ENDURE GIVE CONSTANCY THAT
CONSTANCY THAT ALWAYS THINE I MAY BE FIRM - - - AND SURE
CONSTAN- CY THAT ALWAYS THINE THAT ALWAYS THINE I MAY BE FIRM MAY BE FIRM AND
ALWAYS THINE THAT &c I MAY PER- SEVERE SURE I MAY BE FIRM & SURE
ALWAYS THINE GIVE CONSTAN-CY THAT &c I MAY BE FIRM &


I may be fir--------m & sure be firm & sure be firm and sure
sure I may be fir---------m and sure be firm & sure I
& sure be fir--------m and sure I may be fir---------m and
sure I may be fir---------m and sure be firm and
I may be fir--------m and sure be firm and sure.
may be fir---m and sure be fir----m & sure be firm & sure
sure I may be firm I may be firm and sure
sure I may be fir--m and sure I may be firm & sure.

Secular Song, from the Psalmes, Sonets, and Songs of Sadnes and Pietie, made into Musicke of 5 Partes, by William Bird. Printed 1588.


Superius.
Medius.
Quintus.
Tenor.
Base.
my minde to me a kingdome
my minde to me a kingdome is a kingdome is
my minde to me a kingdome is a kingdome is
my minde to me to
my minde to me a kingdome is a kingdome
is such perfect joy therein I finde that it ex-
such per-fect joy there--in I finde that it ex-cells
a kingdome &c. ex- cells, ex-
me such per-fect joy there--in there-in I finde that it ex-- cells ex-
is such per--fect joy there.--in I finde that it ex--cells


-CELLS ALL O -- THER BLISSE WHICH GOD OR NATURE HATH AS- SIGNDE ~
THAT IT EX- CELLS ALL OTHER BLISSE ALL O---THER, ETC.
-CELLS THAT IT EX- CELLS ALL O--THER BLISSE WHICH GOD OR NA-TURE HATH AS-
-CELLS ALL O-THER BLISSE THAT GOD OR NA-TURE HATH AS-- SIGNDE
ALL O--THER BLISSE THAT GOD &c AS ------------- SIGNED
THOUGH MUCH I WANT THAT MOST W'D HAVE
THO' MUCH I WANT &c THAT MOST W'D HAVE YET STILL YET STILL MY
- SIGNED THO' MUCH I WANT &c YET STILL MY MINDE ~
THOUGH, THOUGH &c THO' &c THAT MOST W'D HAVE YET STILL MY
THOUGH &c THAT MOST W'D HAVE YET STILL MY
YET STILL MY MINDE FOR-BIDS TO CRAVE
MINDE FORBIDS TO CRAVE THOUGH THO' MUCH I WANT
~ MIND FORBIDS TO CRAVE THO' MUCH I WANT ~
MINDE FOR-BIDS TO CRAVE THOUGH &c I WANT THAT
MINDE FORBIDS TO CRAVE TO CRAVE THOUGH MUCH I WANT
THO' MUCH I WANT THAT MOST W'D HAVE
~ THAT MOST THAT MOST WOLD HAVE YET STILL MY MINDE
THAT MOST WOLD HAVE THAT MOST WOLD HAVE YET STILL YET STILL MY
MOST WOLD HAVE THO' MUCH I WANT THAT MOST WOLD HAVE YET STILL MY
THAT MOST WOLD HAVE THAT MOST WOLD HAVE YET STILL MY


YET STILL MY MINDE FOR- BIDS TO CRAVE YET STILL MY MINDE FORBIDS TO CRAVE
FOR--- BIDS -- TO CRAVE FOR- -BIDS TO CRAVE.
MINDE FORBIDS TO CRAVE YET STILL MY MINDE FOR-BIDS TO CRAVE
MINDE FOR- BIDS FOR- BIDS TO CRAVE FOR--- BIDS TO CRAVE
MINDE FORBIDS TO CRAVE TO CRAVE YET STILL MY MINDE FORBIDS TO CRAVE.

THOMAS MORLEY [1557—*c.* 1603], a disciple of Bird, Bachelor of Music, and one of the Gentlemen of Queen Elizabeth's chapel, acquired more celebrity by his treatise, entitled, *A plaine and easie* INTRODUCTION *to Practical Musicke,* than by his performance or compositions, though eminent for both.

If due allowance be made for the quaintness of the dialogue and style of the times, and the work be considered as the first regular treatise on Music that was printed in our language, the author will merit great praise for the learning and instruction it contains. At present, indeed, its utility is very much diminished, by the disuse of many things which cost him great pains to explain; as well as by the introduction of new methods of notation, new harmonies, and new modulations, since his time, which, to render intelligible, require a more recent elementary treatise. Yet though this work is redundant in some particulars, and deficient in others, it is still curious, and justly allowed to have been excellently adapted to the wants of the age in which it was written. However, its late republication in the original form, *totidem verbis*, whatever honour it may reflect on the memory of the author, somewhat disgraces later times, which have not superseded this, by producing a better and more complete book of general instructions in English, after the lapse of so many years, and the perpetual cultivation and practice of the art, in our country, both by native musicians and foreigners (*y*).

(*y*) ANALYSIS of Morley's *Introduction*: The *Gammut* and *Time-table* employ the eight or nine first pages of this work. After which, *Moods, Ligatures, Points of Imperfection,* and *Alteration, Augmentation,* and *Diminution,* all now obsolete, occupy fifty pages. The old and exploded proportions given under the names of *Figuration, Tripla* in the minim, *Quintupla, Sesquialtera, Induction,* and *Sesquitertia,* would now be studied *à pure perte,* as no good ear can bear, or sound judgment make use of them.

The second part likewise is wasted in frivolous dialogue and now useless matter. The definitions of concords and discords, indeed, and their use in discant, or plain counterpoint, are the subjects of conversation; but the knowledge it conveys is so inadequate to present purposes, and the student is led to it by such an indirect road, that it is to be feared he will be so bewildered in the pursuit, as to acquire but little *clear gain* for his trouble. Indeed the prohibitions are such as will lead a student of the present time into doubt and error. Page 75, he utterly condemns, as against the principles of Music, the use of two fifths, though one be *false*. Indeed the use of the *Tritonus* and false fifth is constantly avoided by old harmonists; which is excluding the use of one of the most abundant sources of beauty and passion in

Having spoken of Morley as a theorist, I shall proceed to consider his merit as a practical musician. And, in comparing his compositions with those of his predecessors, they do not appear so original as I at first imagined them. During the time of writing his *Introduction*, he must of course have consulted the productions of many authors; and he has not done it unprofitably, as a composer, any more than a theorist. It has been said, that " we often remember what we read, without recollecting that we ever *had* read it; hence it frequently happens, that what we take for invention is only reminiscence (*z*) "; which is a charitable apology for seeming plagiarism. The melodies, however, of Morley, are somewhat more flowing and polished than those of the old authors, on whose property his memory, perhaps imperceptibly, had fastened: but besides these, it is plain that he sometimes condescended to use the same materials as his cotemporaries, and to interweave the

modern Music. Whoever first combined the sharp 3d and 7th to the 5th of the key, and inverted this chord into $\substack{6\\4\\3}$ to the second, $\substack{6\\5}$ to the sharp seventh, and $\substack{6\\4\\2}$ to the fourth of a key, conferred as refreshing a benefit on the craving lovers of Music, as Moses on the thirsty Israelites, in producing water with his wand from the rock on mount Horeb. These combinations, though unknown to old masters, are utterly indispensable in the present *Regle de l'Octave*.

To say the truth, Maister Morley is not very nice or accurate in these examples of counterpoint which are given as his own, and left as models of perfection. Page 76, in the last examples, there are two faults, which would not be pardoned by modern ears or judgment: in the first of the two, bar 5, the fourth between C and G, is insipid and unmeaning; and in the second of the examples, bar 5, the modulation from the chord of D major to C, is used *sans liaison*, and, in *two parts*, without a warrantable or good effect. $\begin{smallmatrix} f\sharp & g \\ D & C \end{smallmatrix}$ Few of the examples are elegant, or worthy of imitation, now; and it appears as if the attentive examination of good modern compositions, in score, would be of infinitely more service to a student, than the perusal of all the books on the subject of Music that were written during the sixteenth and seventeenth centuries. Corelli, Handel, and Germiniani, for *Fugues;* Haydn, Vanhal, Boccherini, J. Chr. Bach, Abel, Giardini, &c. for *Symphonies, Quartets, Trios*, and other Music for violins; Alberti, Domenico Scarlatti, Emanuel Bach, Schobert, Eichner, Haydn, and Kozeluch, for *harpsichord and Piano forte pieces;* Pergolesi, Hasse, Jomelli, Galuppi, Piccini, Sacchini, Paesiello, and Sarti, for *vocal compositions;* and, above all, Handel for organ and choral Music: all easy to be found in our own country, and all models of perfection in correctness of composition, knowledge of instruments, rhythm, modulation, new effects, pathos, fire, invention, and grace.

It has been my wish constantly to do justice to the learning and contrivance of old masters, and to recommend the study and performance of their works to my readers, as curious and historical specimens of the best Music of their own times; but not as the *sole* studies and models of perfection to *young professors*, who wish to please, prosper, and are expected to keep pace with modern improvements. To such I would *first* recommend the study of the best *modern* authors; and then, as matters of curiosity and amusement, to enquire into the productions and genius of former times, in order to extend their knowledge and views, and prevent embarrassment or surprize, whenever they happen to be called upon to perform or speak of such works.

The third part of Morley's Treatise contains more curious specimens of useful knowledge in old counterpoint, than the rest of the book. He is much obliged, however, to Tigrini, whose *Compendium* was published 1588, and others, for many of his examples, whose names ought not to have been concealed. Tigrini has indeed been pillaged with such haste, that a typographical error has not been corrected; a few of these cadences have even been disingenuously disguised, and their places transposed.

Upon the whole, though the book is curious, and full of information concerning the Music of the sixteenth century, it must be owned, that the language in which it is written, is at once uncouth and affected; and that neither the melody nor harmony it recommends and teaches, is of this world, at least, of this age; no certain scale is given of major or minor keys; nor is the modulation he uses, that of the present times. Indeed no keys are determined except F major, and D and A minor; and though so much is written concerning the *moods*, or measure, yet nothing is said of *accent*, or the *preparation, use*, and *resolution* of *discords* in general.

(*z*) *Essais de* Trublet. To. I. p. 26.

favourite passages of the times into his works, of which the following is a chronological list:[*]

Canzonets, or little short Songs, of three voices [reprinted 1606 & 1631]	1593.
Madrigals, to four voices [2nd Edition 1600]	1594.
Ballets, or *Fa las,* to five voices [2nd Edition 1600] ...	1595.
Madrigals, to five voices	1595.
Canzonets, or little short Airs, to five and six voices ...	1597.

Of the following publications he was little more than the editor:

Madrigals, to five voices, collected out of the best Italian authors	1598.
The Triumphs of ORIANA, to five and six voices: composed by divers several aucthors. Newly published by Thomas Morley, Batchelor of Musicke, and Gentleman of hir Majesties honourable chappel (*a*)	1601.
Consort Lessons,[**] made by divers exquisite authors, for six different instruments to play together, *viz.* the treble lute, pandora, citterne, base violl, flute, and treble violl. Dedicated to the Lord Mayor, 2d edit. (*b*)	1611.
A plaine and easie Introduction to Practicall Musicke,	1597 & 1608.

(*a*) These madrigals, in number twenty-four, of which the Music of the 13th and 24th was composed by Morley, were written, set, and published, in honour of Queen Elizabeth, who is figured under the name of *Oriana.* The composers of the rest were Michael Este, Daniel Norcome, John Mundy, Batchelor of Music, Ellis Gibbons, John Benet, John Hilton, B.M., George Marson, B.M., Richard Carlton, John Holmes, Richard Nicholson, Thomas Tomkins, Michael Cavendish, William Cobbold, John Farmer, John Wilby, Thomas Hunt, B.M., Thomas Weilkes, John Milton, father of the great poet, George Kirbye, Robert Jones, John Lesley, and Edward Johnson, B.M.

As Italy gave the *Ton* to the rest of Europe, but particularly to England, in all the fine arts, during the reign of Queen Elizabeth, it seems as if the idea of employing all the best composers in the kingdom to set the songs in the *Triumphs* of *Oriana* to Music, in honour of our *Virgin* Queen, had been suggested to Morley, and his patron, the Earl of Nottingham, by Padre Giovenale, afterwards Bishop of Saluzzo, who employed thirty-seven of the most renowned Italian composers to set *Canzonetti* and madrigals in honour of the *Virgin Mary,* published under the following title: *Tempio Armonico della beatissima Virgine nostra Signora, fabbricatole per opera del Reverendo* P. Giovenale, A.P. *della Congregatione dell' Oratorio. Prima Parte, a tre voci.* Stampata in Roma da Nicolo Mutii. 1599. in 4to.

(*b*) Master Morley supposing, perhaps, that the harmony which was to be heard through the clattering of knives, forks, spoons, and plates, with the gingling of glasses, and clamorous conversation of a city-feast, need not be very accurate or refined, was not very nice in setting parts to these tunes, which are so far from correct, that almost any one of the city waits would, in musical cant, have *vamped* as good an accompaniment *sur le champ,* or rather *sur le chant,* which seems the original and true reading of that phrase. (See Book II. what has been said of *Extemporary Discant.* p. 506). I remember, very early in my musical life, to have heard one of the town waits, at Shrewsbury, *vamp a base* upon all occasions, he being utterly unable to read any one that was written; and as my ears were seldom much offended by the dissonance, I suppose that, by habit, he contrived at least to begin and end in the right key, and was quick in pursuing accidental modulation.

[*] Burney does not mention the charming *Canzonets for two voices* which were published in 1595, and there are no *Madrigals to 5 voices* for that year. German translations of the 1593 set appeared in 1612 and 24, and an Italian edition of the 1st set of Ballets was published in 1595 (London). A German version of this set was printed at Nuremburg in 1609.

The volumes in the E.M.S. devoted to his works are Vols. I (2 parts), II, III and IV.

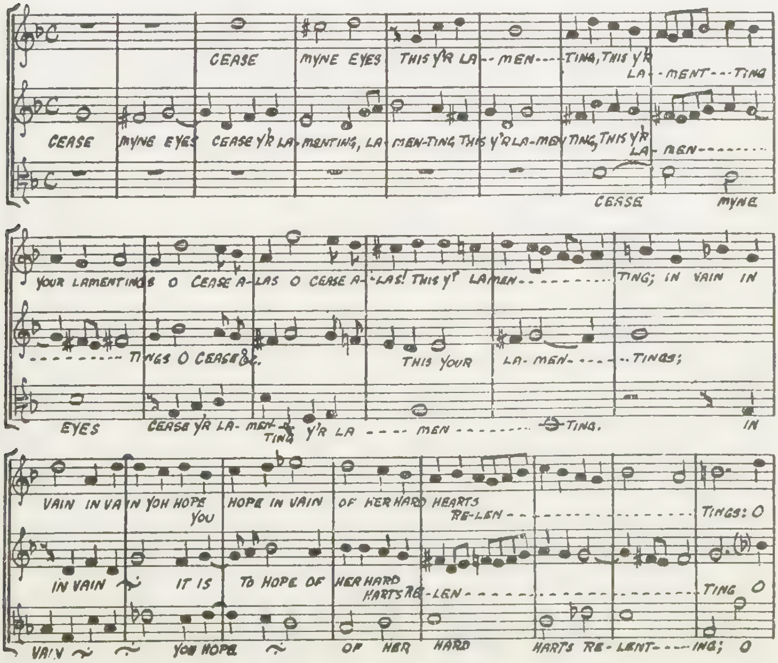
[**] The 1st edition of the Consort Lessons was in 1599, and it is quite probable that Burney never saw a complete set of parts. For an account of the discovery of the missing parts see *The Story of English Music,* p. 171 (Scott Publ. Co.).

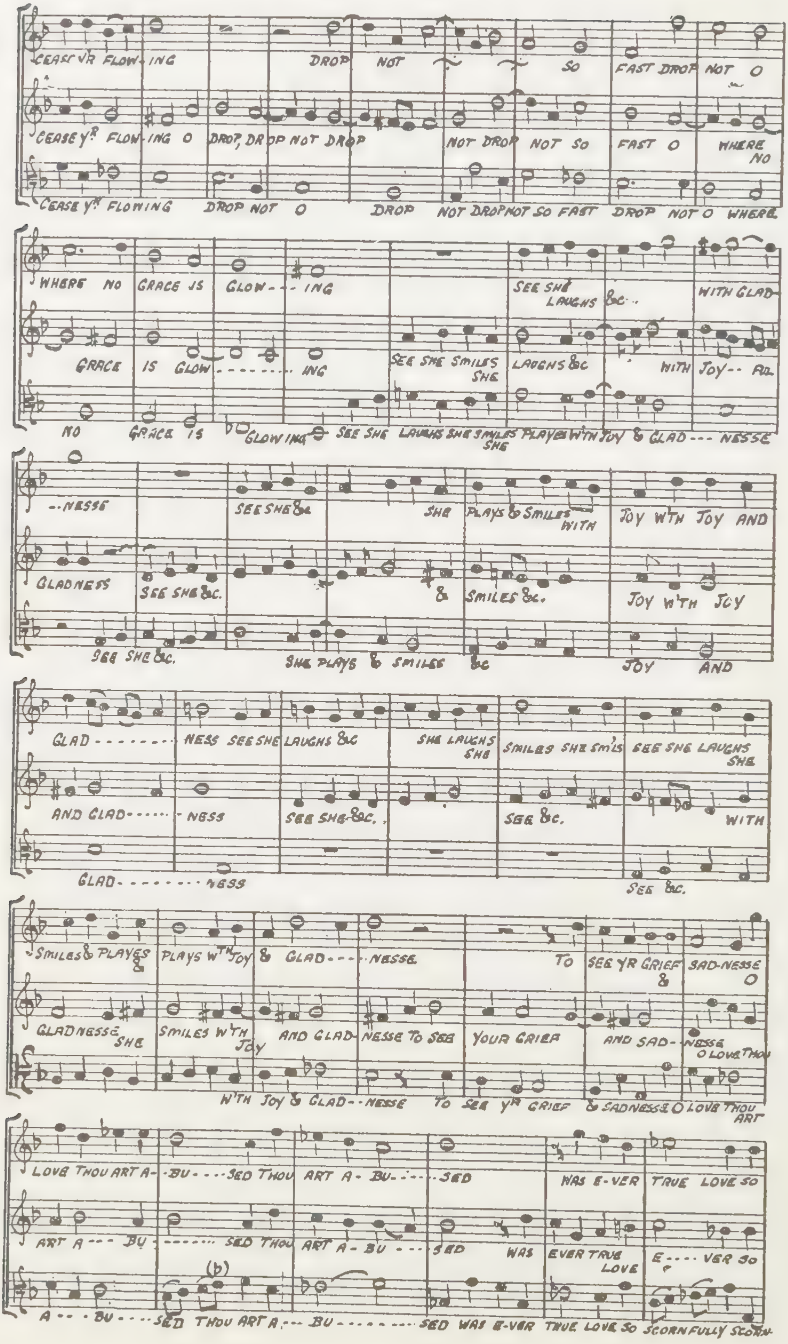
In 1600 *The First Booke of Ayres or little Short Songs; to sing and play to the Lute with the Base Viole,* was published. The popular song, "It was a lover and his lass" is found in this volume.

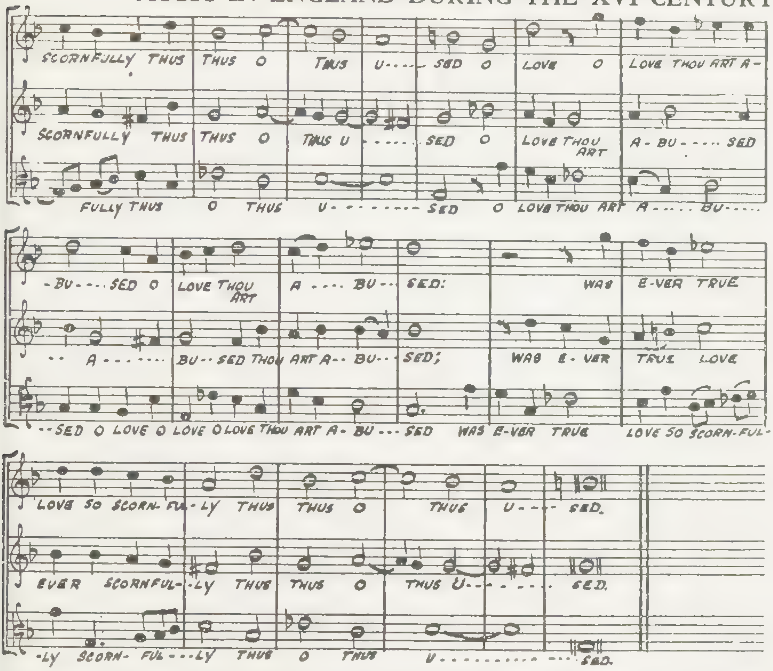
It does not appear that any of Morley's Church Music was printed during his life. Dr. Tudway, however, has inserted several valuable choral compositions, by him, in the collection made for Lord Harley, 1715; among which are his "Funeral or Dirge Anthems, as performed at Westminster Abbey at Royal and Noble Funerals," and printed by Dr. Boyce, in the first volume of his Cathedral Services; and an Evening Verse Service, in five parts, in D minor, which has never been printed. In Queen Elizabeth's Music-book there are likewise five different sets of lessons, or pieces for the virginal, composed by Morley.

As so many of his pieces have been lately printed in score for the new edition of his *Introduction,* I shall only give here, as specimens of his lighter style of composition, the two following canzonets; in the performance of which, those who are not accustomed to the Music of the sixteenth century, will be much embarrassed with the broken phrases and false accents of the melody, in which there is so total a want of rhythm, as renders the time extremely difficult to keep with accuracy and firmness.

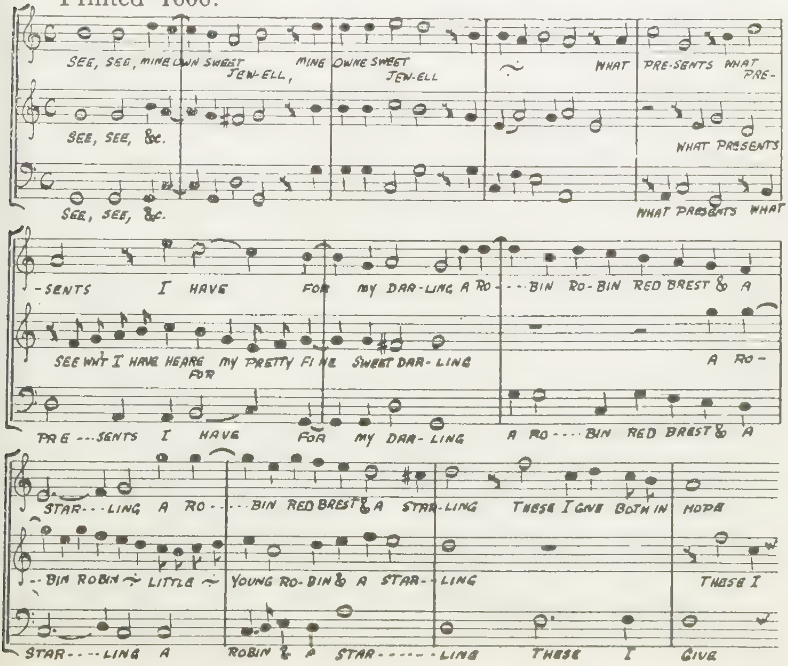
Canzonet, by Thos. Morley. Printed 1593.

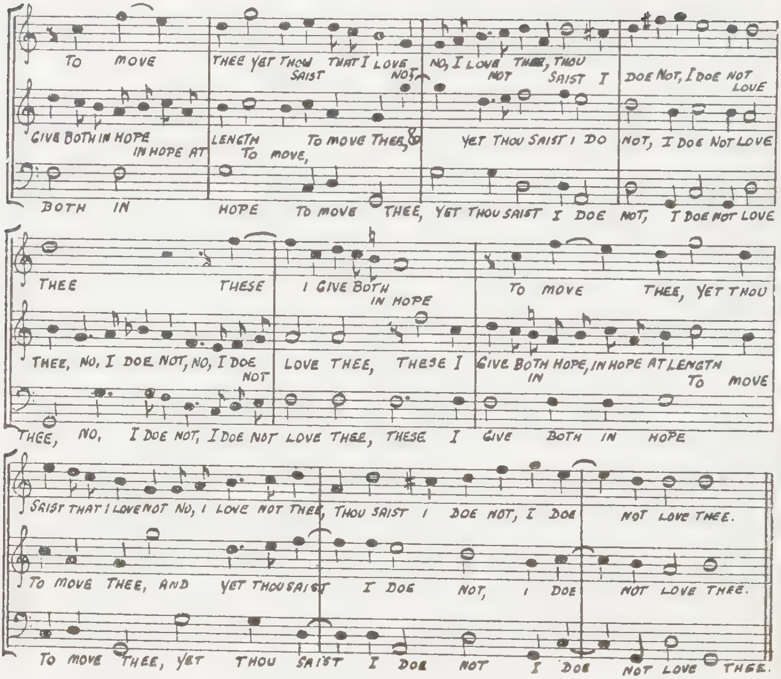

CEASE
MYNE EYES
THIS YR LA- -MEN---- TING, THIS YR LA- -MENT---TING
CEASE MYNE EYES CEASE YR LA- -MENTING, LA- MEN-TING THIS YR LA-MEN- TING, THIS YR LA- MEN--------
CEASE MYNE
YOUR LAMENTINGS O CEASE A- -LAS O CEASE A- -LAS! THIS YR LA- MEN--------- TING; IN VAIN IN
---------TINGS O CEASE &c. THIS YOUR LA-MEN----- --TINGS;
EYES CEASE YR LA- MEN- TING YR LA ---- MEN-------- TING. IN
VAIN IN VA IN YOU HOPE YOU HOPE IN VAIN OF HER HARD HEARTS RE-LEN------------ TINGS: O
IN VAIN IT IS TO HOPE OF HER HARD HARTS RE-LEN------------ TING O
VAIN YOU HOPE OF HER HARD HARTS RE-LENT----ING; O


CEASE YR FLOW- ING DROP NOT SO FAST DROP NOT O
CEASE YR FLOW- ING O DROP, DROP NOT DROP NOT DROP NOT SO FAST O WHERE NO
CEASE YR FLOWING DROP NOT O DROP NOT DROP NOT SO FAST DROP NOT O WHERE
WHERE NO GRACE IS GLOW- - - ING SEE SHE LAUGHS &c. WITH GLAD-
GRACE IS GLOW - - - - - - - - ING SEE SHE SMILES SHE LAUGHS &c WITH JOY - - AND
NO GRACE IS GLOWING SEE SHE LAUGHS SHE SMILES SHE PLAYES WITH JOY & GLAD - - - NESSE
- - NESSE SEE SHE &c SHE PLAYS & SMILES WITH JOY WTH JOY AND
GLADNESS SEE SHE &c. & SMILES &c. JOY WTH JOY
SEE SHE &c. SHE PLAYS & SMILES &c JOY AND
GLAD - - - - - - - NESS SEE SHE LAUGHS &c SHE LAUGHS SHE SMILES SHE SM'LS SEE SHE LAUGHS SHE
AND GLAD- - - - - - NESS SEE SHE &c. SEE &c. WITH
GLAD- - - - - - - - NESS SEE &c.
SMILES & PLAYES & PLAYS WTH JOY & GLAD- - - NESSE TO SEE YR GRIEF & SAD-NESSE O
GLADNESSE SHE SMILES WTH JOY AND GLAD- NESSE TO SEE YOUR GRIEF AND SAD- - NESSE O LOVE THOU
WTH JOY & GLAD- - NESSE TO SEE YR GRIEF & SADNESSE O LOVE THOU ART
LOVE THOU ART A- - BU- - - - SED THOU ART A- BU- - - - - SED WAS E-VER TRUE LOVE SO
ART A - - - BU - - - - - - - SED THOU ART A - BU - - - SED WAS EVER TRUE LOVE E - - - - VER SO
(b)
A - - - BU - - - - SED THOU ART A - - - BU - - - - - - - - SED WAS E-VER TRUE LOVE SO SCORNFULLY SCORN-


SCORNFULLY THUS THUS O THUS U---- SED O LOVE O LOVE THOU ART A-
SCORNFULLY THUS THUS O THUS U ..... SED O LOVE THOU ART A - BU .... SED
FULLY THUS O THUS U - - - - - - - SED O LOVE THOU ART A ..... BU.....
-BU....SED O LOVE THOU ART A .... BU... SED: WAS E-VER TRUE
.. A .... BU--SED THOU ART A-- BU-- SED; WAS E - VER TRUE LOVE
--SED O LOVE O LOVE O LOVE THOU ART A- BU --- SED WAS E-VER TRUE LOVE SO SCORN-FUL-
LOVE SO SCORN- FU--LY THUS THUS O THUS U--- SED.
EVER SCORNFUL--LY THUS THUS O THUS U-- ...... SED.
-LY SCORN- FUL---LY THUS O THUS U .... SED.

Canzonet, from the 2d Edit: of Morley's short songs to 3 voices. Printed 1606.


SEE, SEE, MINE OWN SWEET JEW-ELL, MINE OWNE SWEET JEW-ELL ~ WHAT PRE-SENTS WHAT PRE-
SEE, SEE, &c. WHAT PRESENTS
SEE, SEE, &c. WHAT PRESENTS WHAT
-SENTS I HAVE FOR MY DAR-LING A RO---BIN RO-BIN RED BREST & A
SEE WHT I HAVE HEARD FOR MY PRETTY FINE SWEET DAR-LING A RO-
PRE---SENTS I HAVE FOR MY DAR-LING A RO----BIN RED BREST & A
STAR---LING A RO----BIN RED BREST & A STAR-LING THESE I GIVE BOTH IN HOPE
--BIN ROBIN ~ LITTLE ~ YOUNG RO-BIN & A STAR--LING THESE I
STAR----LING A ROBIN & A STAR------LING THESE I GIVE


TO MOVE THEE YET THOU SAIST THAT I LOVE NOT, NO, I LOVE NOT THEE, THOU SAIST I DOE NOT, I DOE NOT LOVE
GIVE BOTH IN HOPE IN HOPE AT LENGTH TO MOVE, TO MOVE THEE, & YET THOU SAIST I DO NOT, I DOE NOT LOVE
BOTH IN HOPE TO MOVE THEE, YET THOU SAIST I DOE NOT, I DOE NOT LOVE
THEE THESE I GIVE BOTH IN HOPE TO MOVE THEE, YET THOU
THEE, NO, I DOE NOT, NO, I DOE NOT LOVE THEE, THESE I GIVE BOTH HOPE, IN HOPE AT LENGTH IN TO MOVE
THEE, NO, I DOE NOT, I DOE NOT LOVE THEE, THESE I GIVE BOTH IN HOPE
SAIST THAT I LOVE NOT NO, I LOVE NOT THEE, THOU SAIST I DOE NOT, I DOE NOT LOVE THEE.
TO MOVE THEE, AND YET THOU SAIST I DOE NOT, I DOE NOT LOVE THEE.
TO MOVE THEE, YET THOU SAIST I DOE NOT I DOE NOT LOVE THEE.

The Burial Service, set by Morley, which is supposed to be the first that was composed after the Reformation, still continues to be used in Westminster Abbey, on great and solemn occasions (*c*).

(*c*) I heard this Service admirably performed in the year 1760, by the three united choirs of Westminster, St. Paul's, and the Chapel-Royal, at the funeral of his late Majesty, George II. in Westminster Abbey, where it had a most solemn effect. Nothing seems better suited to so awful an occasion than this Music, in a minor key, and chiefly in simple counterpoint, but with a grave, and now *uncommon*, harmony and modulation, which added to the grandeur of the effect. The few short points of fugue and imitation introduced in this composition are such as were not common when the service was produced, nor have any of them been debased since by vulgar use. As this composition is so admirably printed by Dr. Boyce, and may be easily consulted, I shall detain the musical reader with a few remarks on it, referring to that copy, without reprinting it here. And I shall begin by observing, that the four first bars are remarkably solemn, and that the major third to G, after being strictly in G minor, the preceding part of the phrase, is unexpectedly grand and pleasing. The point at "And though after my skin, worms destroy this body," is admirably conducted. And, though in simple counterpoint only, the harmony and modulation to "The Lord gave, and the Lord hath taken away," convey something peculiarly majestic and grateful to my ears. The points at "He cometh up, and is cut down," and "Of whom may we seek for succour," diversify and give relief to the plain counterpoint in an ingenious manner; but the passage, "Shut not thy merciful ears to our prayers" is extremely beautiful in the three essentials of good Music: melody, harmony, and accent. Every part is *chantante*, or sings, without any seeming subserviency to the rest; and the words, which seldom happens in Music of the sixteenth century, are well expressed, if we except the length given to the particle *to* in the treble and counter-tenor parts, which might easily be corrected by assigning the two first sounds to the more important word "ears," and allowing only a crotchet to the following preposition. And in this manner the words of many of our old and venerable compositions for the church might be adjusted, in order to obviate the objections that are justly made to the want of attention in their authors to accent and syllabic quantity: and this seems to be infinitely more desirable than the superseding these admirable specimens of choral harmony, in favour of more insipid modern productions, which can boast of no other perfection than that, which, according to Pope, is in the power of every dull grammarian and critic, who "Commas and points can set exactly right." But this alone will not constitute good Music, without genius, invention, melody, harmony, modulation, and variety of measures and effects. I shall only mention one point more in Morley's Burial Service, where the greatest Musical Art is united with the

It is uncertain when this ingenious and studious musician died; but it is supposed to have been about the year 1604.

The prosperous reign of Queen Elizabeth was perhaps not rendered more illustrious by the musical productions of Tallis, Bird, and Morley, than the performance of Doctor JOHN BULL [*c.* 1562-1628], whose abilities on the organ and virginal seem to have been truly wonderful. This great musician was born about 1563, in Somersetshire. His Music-master was William Blitheman, organist of the chapel-royal to Queen Elizabeth, in which capacity he was very much celebrated. Bull, on the death of his master, in 1591,* was appointed his successor in the Queen's chapel; and in 1596, at the recommendation of her Majesty, he had the honour of being the first that was appointed Music-professor to Gresham college. And though unable to compose and read his lectures in Latin, according to the founder's original intention, such was his favour with the Queen and the public, that the executors of Sir Thomas Gresham, by the *ordinances*, bearing date 1597, dispensed with his knowledge of the Latin language, and ordered "The solemn Musick lecture to be read twice every week, in manner following, *viz.* the thoretique part for one half hour, or thereabouts; and the practique, by concert of voice or instruments, for the rest of the hour: whereof the first lecture *should* be in the Latin tongue, and the second in English.—But because at this time Mr. Doctor Bull, who is recommended to the place by the Queen's most excellent Majesty, being not able to speak Latin, his lectures are permitted to be altogether in English, so long as he shall continue in the place of Music lecturer there (*d*)."

At first, application was made to the two Universities, by the Lord Mayor and corporation of London, jointly with the Mercer's company, left trustees of this institution, to nominate two persons in all the liberal arts fitly qualified to read lectures in their several faculties; but this application was not continued, as some jealousy seems to have been awakened at Oxford and Cambridge, lest this new college should be prejudicial to those ancient seats of learning.

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happiest verbal expression, at "Suffer us not at our last hour," and where the supplication is made in each part with great reverence and solicitude. Indeed I see but one passage which I could wish otherwise than the author has left it: and that is at "I heard a voice from Heaven," where the word "from" being in the same harmony as the substantive "Heaven," is insipid and unmeaning. The natural combination for that leading and unaccented part of the bar, seems to be C. with a 6th. I cannot conclude this note without requesting such of my readers as understand and feel good composition, to attend to the solemn, unusual, and pleasing effect produced in many places of this service by mere common chords: particularly at these words, "He fleeth as it were a shadow"; and by the flat 6th given to G, when the ear is habituated to expect a 5th: as at these words, "Blessed are the dead which die in the Lord."

(*d*) Ward's *Lives of the Professors of Gresham College,* Pref. p. viii. The first lecture read by Bull, at Gresham College was printed the same year that it was pronounced, under this title: "The *Oration* of Maister John Bull, Doctor of Musicke, and one of the Gentlemen of hir Majesties Royall Chappell, as he pronounced the same, beefore divers worshipful persons, the Aldermen and Commoners of the citie of London, with a great multitude of other people, the 6th day of October, 1597, in the new erected Colledge of Sir Thomas Gresham, Knt., deceased: made in the commendation of the founder, and the excellent science of Musicke." Imprinted at London by Thomas Este.

* Earlier dates of importance in Bull's career are:
1582. Appointed organist at Hereford Cathedral.
1585. Re-entered the Chapel Royal.
1586. Mus. Bac., Oxford.
1592. Mus. Doc., Oxford and Cambridge.

What effect this liberal foundation had on other faculties let the friends and patrons of each particular science say; but as to Music, it is hardly possible to read the lives of the Professors without lamenting that the design of so noble an institution, established on such an extensive plan, should be so entirely frustrated as to become wholly useless to that city and nation for whose instruction it was benevolently intended. Dr. Bull, the only person on the list of Music professors, who seems to have been able to inform by theory, or amuse by practice, those who attended the musical lectures, resigned his professorship in 1607 (*e*). So that except about nine years from the date of the establishment, to the present times, it does not appear that the science of sound, or practice of the musical art, has been advanced by subsequent professors. For in the following list, given by Dr. Ward, up to the year 1740, including Dr. Clayton, elected 1607; John Taverner, 1610, who was no relation of the musician of that name, mentioned in the second book; Richard Knight, 1638; William Petty, 1650, afterwards the famous Sir William Petty; Dr. Thomas Baynes, 1660; William Perry, 1681;* John Newy, 1696; Dr. Robert Shippen, 1705; Dr. Edward Shippen, his brother, 1710; John Gordon, 1723; and Thomas Brown, 1739; though all men of learning and abilities in other faculties, yet no one of them had ever distinguished himself, either in the theory or practice of Music; nor are any proofs remaining that they had ever studied that art, the *arcana* of which they were appointed to unfold! What an abuse of reason and munificence does it seem, that those who had never meditated on the art, or been taught, themselves, should be fixed upon to teach, and direct the studies of others!

A silly story has been told by Ant. Wood (*f*), concerning a feat performed by Dr. Bull, who, at St. Omer's, when he first visited the continent, to a composition originally written in forty parts, added forty more in a few hours; which is so impossible, as not to be worth relating.

After the decease of Queen Elizabeth, he was appointed organist to King James. And July the 16th, 1607, when his Majesty and Prince Henry dined at Merchant-Taylor's hall, the royal guests were entertained with Music, both vocal and instrumental, as well as with several orations. And while his Majesty was at table, according to Stow, " Mr. Doctor Bull, who was free of that company, being in a citizens gowne, cappe, and hood, played most excellent melody upon a small payre of organs, placed there for that purpose onely (*g*)." In December, of the same year, he resigned his professorship of Gresham college, but for what reason does not appear, as he continued in England several years afterwards.

(*e*) Indeed during more than a year of his professorship, Mr. Thomas Bird, son of the venerable William Bird, exercised the office of a substitute to Dr. Bull, while he travelled on the continent for the recovery of his health.

(*f*) *Fasti Oxon.* Vol. I. c. 131.

(*g*) *Chron.* p. 891, edit. 1615.

* Grove's does not include the name of William Perry in the list of Gresham Professors.

In 1613 he quitted England,* and entered into the service of the Archduke, in the Netherlands. He afterwards seems to have been settled at Lubeck, at which place many of his compositions in the list published by Dr. Ward, are dated; one of them as late as 1622, the supposed year of his decease.

Dr. Bull has been censured for quitting his establishment in England; but it is probable that the increase of health and wealth was the cause and consequence. Indeed, he seems to have been praised at home, more than rewarded; and it is no uncommon thing for one age to let an artist starve, to whom the next would willingly erect statues. The professorship of Gresham college was not then a sinecure. His attendance on the chapel royal, for which he had forty pounds per annum, and on the Prince of Wales, at a similar salary, though honourable, were not very lucrative appointments for the first performer in the world, at a time when scholars were not so profitable as at present; and there was no *public playing,* where this most wonderful musician could display his abilities, and receive their due applause and reward.

A list of more than two hundred of Dr. Bull's compositions, vocal and instrumental, is inserted in his Life, which, when it was written in 1740, were preserved in the collection of Dr. Pepusch. The chief part of these were pieces for the organ or virginal; near sixty of them I have now before me, in the Music-book of Queen Elizabeth, and the printed collection, called *Parthenia.* An *In nomine,* of five parts, I have scored from the Christ Church set of manuscript books in Dr. Aldrich's collection, and have attentively perused his choral composition in the collections of Dr. Tudway and Dr. Boyce, which is the same verse anthem, with different words, for two voices, with a chorus (*h*). In all his vocal Music that I have seen, there seems to be much more labour and study, than genius. Tallis and Bird had so long accustomed themselves to write for voices, that the parts in their compositions are much more natural and flowing than those of Bull. In looking at the single parts of Tallis and Bird, there are notes and passages which appear wholly insipid and unmeaning, as melody; but which, when heard in harmony with any other part, produce admirable effects.

Indeed, possessed as he was of such extraordinary powers of execution on keyed-instruments, I have been frequently astonished, in perusing Dr. Bull's lessons, at the few new and pleasing passages which his hand suggested to his pen. It has been said, that the late Dr. Pepusch preferred Bull's compositions to those of Couperin

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(*h*) In Dr. Tudway's MS. the words are "Almighty God, who by the leading of a star"; and in Dr. Boyce's printed copy, "O Lord my God, I will exalt thee." In Dr. Ward's list of Bull's works, we have the initial words of the following anthems: "Deliver me, O God"; "In thee, O Lord"; with two *Misereres,* one of two, and another of three voices; an *In nomine,* of five parts; and five madrigals and motets, to English words, for four, five and six voices.

* Bull left England without permission and a formal protest was made to the Archduke by Trumbull, the English Ambassador to the Netherlands. Trumbull's report and a letter from Bull about the affair are preserved in the B.M. (Add. MSS. 6194). Bull died at Antwerp in 1628.

and Scarlatti, not only for harmony and contrivance, but air and modulation: an assertion which rather proves that the Doctor's taste was *bad*, than Bull's Music *good*. Though I should greatly admire the hand, as well as patience, of any one capable of playing his compositions; yet, *as Music*, they would afford me no kind of pleasure: *Ce sont des notes & rien que des notes;* there is nothing in them which excites rapture. They may be heard by a lover of Music with as little emotion as the clapper of a mill, or the rumbling of a postchaise.

After such frequent mention of the extreme difficulty of these old pieces, in mercy to modern performers, it may with truth be said, that the loss, to refined ears, would not be very great, if they should for ever remain unplayed and undeciphered. For being generally built on some old and vulgar psalmodic tunes, unmeaning in themselves, the crowded harmony and multiplied notes with which they are loaded, have not rendered them more pleasing. Indeed the infallible consequences of a young practitioner bestowing such time and labour on them as may be necessary to subdue the difficulties of execution they contain, would be corruption of taste, and neglect of more useful studies. A preference to such obsolete Music, at the exclusion of all other, would be like studying and speaking no other language than that of Chaucer, which, though once the dialect of the Court, is now, if used at all, only that of the lowest clowns and rustics, in provinces the most remote from the capital.

The Instrumental Music of Queen Elizabeth's reign seems to partake of the pedantry and foppery of the times: eternal fugues upon dry and unmeaning subjects were the means of establishing reputation for *learning* and *contrivance;* as dull divisions and variations, in which the change was generally from bad to worse, seem to have been the only qualifications which entitled a professor to eminence for *taste* and *invention*.

The very terms of *Canon* and *Fugue* imply restraint and labour. Handel was perhaps the only great Fughist, exempt from pedantry. He seldom treated barren or crude subjects; his themes being almost always natural and pleasing. Sebastian Bach,* on the contrary, like Michael Angelo in painting, disdained facility so much, that his genius never stooped to the easy and graceful. I never have seen a fugue by this learned and powerful author upon a *motivo*, that is natural and *chantant;* or even an easy and obvious passage, that is not loaded with crude and difficult accompaniments.

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* It would be interesting to know how much of J. S. Bach's music was known to Burney. A few works for the clavier had been published, viz.:

Clavierübung, Part I. 6 Partitas. 1726-31.
,, Part II. Italian Concerto and Partita in B minor, 1735.
,, Part III. 4 Duets, Catechism Choral Prelude, and Prelude and Fugue in E flat.
,, Part IV. The Goldberg Variations.

The *Musikalisches Opfer*, some of the Chorales arranged for organ, selected by Emmanuel Bach from the Church Cantatas, and *The Art of Fugue* published by Marpurg in 1752.

During his musical tour in Germany, Dr. Burney visited Carl Philip Emmanuel Bach in 1772, but it does not appear that any of J. S. Bach's music was played!

As the youth of Bull must necessarily have been spent in subduing the difficulties of other composers, he seems, in his riper years, to have made the invention of new difficulties of every kind, which could impede or dismay a performer, his sole study. It seldom happens that those possessed of great natural force of hand, on any instrument, submit to the drudgery of much dry study; but this gift was so far from relaxing the labour and diligence of Dr. Bull, that he entered deeper into all the *arcana* of the art, and pedantry of the times, than most of his cotemporaries. That he was " exquisitely skilled in canon," has been given as one of the most irrefragable proofs of his being a great musician; and canons, *recte et retro,* and *per arsin et thesin,* in triangular, and other fantastical forms, are carefully preserved, as stupendous specimens of his abilities.

Walsingham has been a subject upon which Dr. Bull and Bird have exercised their abilities in the most elaborate manner. In the fifteenth century, popular tunes were the foundations upon which the greatest contrapuntists constructed even the masses which they set to Music; and in the next, the English, no longer in want of these tunes in the church, polished, and tricked them up for the chamber, with every art and embellishment they could devise.

Both Bird and Bull have likewise worked on the hexachord, *ut re mi fa sol la,* ascending and descending; upon which theme they have constructed elaborate and ingenious lessons, of the most difficult execution. That of Bull has passages for the left hand, which perhaps none but himself could play during his own time, and which I have never seen introduced in any compositions of the present century, except those of Sebastian Bach, or heard executed, but by Palscha, near forty years ago; who must have vanquished them by the incessant labour of several years, out of his short life; for he was then but eight years old. A new, but similar difficulty, has lately been devised for keyed-instruments, in the rapid divisions for one hand, in *octaves,* which great application only can vanquish. The execution of long and rapid divisions of thirds and sixths, and even of common chords, is not frequently wanted in modern Music, and therefore they would baffle and embarrass the greatest performers, who have not worked at such passages with unremitting labour. But besides these difficulties, there are others of *measure,* in Bull's Lessons, where, in four parts, the left hand has two of six crotches in a bar, while the right plays nine to each semibreve of the hexachord.

Specimens of the difficulties abounding in the compositions of the golden age of Queen Elizabeth, shall be laid before the musical reader, in order to invalidate the vulgar cant of such as are determined to blame whatever is modern, and who, equally devoid of knowledge and feeling, reprobate as *trash* the most elegant, ingenious, and often sublime compositions, that have ever been produced since the laws of harmony were first established.

Indeed, we should suppose that the pieces of Bull were composed to be *tried,* not played; for private practice, not public use; as they surpass every idea of difficulty that can be formed from the lessons of Handel Scarlatti, Sebastian Bach; or in more modern times, Emanuel Bach, Müthel, and Clementi.

There are near twenty lessons in Queen Elizabeth's book, by GILES FARNABY [*c.* 1560-*c.* 1600], little less difficult than those of Bird and Bull (*i*). These great musicians, the wonder and delight of their times, seem to have had no conception of brilliancy or embellishment, but what arose from breaking common chords into *Arpeggio,* or rapidly running up and down the scale in notes tied three, and often four times. They seem, however, to have been the greatest players in Europe, till Frescobaldi introduced a superior style of treating the organ, divested of rapid and frivolous divisions, which disgrace that most noble and comprehensive of all instruments (*k*).

At present, the pieces of Bird, Bull, and Farnaby, must doubtless appear dry and monotonous, for want of air, variety of movement, and modulation; yet before these qualities were cultivated, expected, or indeed existing, they fed the ear with pure and simple harmony, in a manner which none but keyed-instruments could effect; and perhaps their favour with professional musicians was not a little augmented, by the learning of their contexture, and difficulty of execution. For however the old masters may be celebrated for their simplicity and sobriety of style, and the moderns indiscriminately censured for multiplied notes, rapidity of performance, tricks, whip-syllabub, froth, tumbling, and mere difficulties: it would not be very easy to find, among the most complicated pieces of modern times, difficulties equally insurmountable with those in which these old *Fancies* and variations abound.

Before I quit the organ and virginal pieces in Queen Elizabeth's book, it may be worth remarking, that throughout the collection, consisting of upwards of four hundred folio pages, written extremely small and close, no transposed keys are used; all the pieces being confined to the modes of the church, in which no sharp was ever placed on the clef; or flat, except sometimes on B: so that few of the keys are determined by such characteristic intervals or modulation, as at present belong to each of the twenty-four.

In the following tune, called *Dr. Bull's Jewel,* of only three strains of eight bars each, the modulation from C natural to B flat, and from B flat to C, is sudden and violent in the first part, though it begins and ends in the same key; in the second part, the transition

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(*i*) Giles Farnaby was of Christ Church, Oxford, and, in 1592, admitted Bachelor of Music. There are extant of his compositions, *Canzonets to four voices, with a Song of eight parts,* London, 1598. He assisted Ravenscroft in putting parts to some of the Psalm-tunes, published at the beginning of the next century. [His Canzonets are published in the *E.M.S., Vol. XX,* and Novello and Co., Ltd., issue a volume of his virginal music.]

(*k*) We shall have occasion hereafter to speak of this admirable musician, whose fugues upon marked and pleasing subjects, were treated with such genius and learning, as have never been surpassed, unless by those of Sebastian Bach and Handel, which seem to include every perfection of which this ingenious and elaborate species of composition is capable.

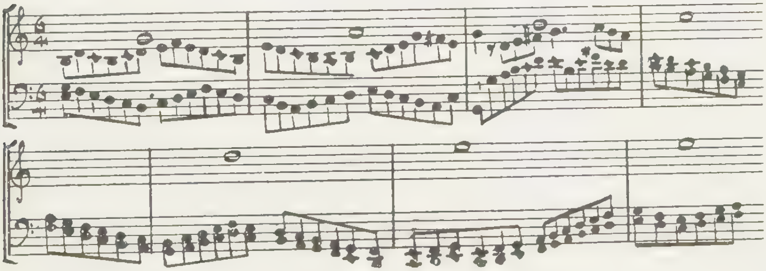
from G natural to B flat, and then back again to G, is unexpected by modern ears. And in the last strain, after the second had closed in G natural, the modulating instantly into F, is such a violation of all present rules and sensations, as seems rude and barbarous. Indeed, Bull seems to have had a bad taste in modulation, and to have been as harsh and strained in this particular, as Bird was natural and pleasing.

I shall insert here likewise, from the same Virginal Book, an *Allemand,* by old Robert Jhonson (*l*), as a proof how much secular modulation was governed by ecclesiastical, and how undetermined the keys were, at this time, by any rules in present use. This short air begins in D minor; but in the first bar, we have the chord of C natural, as fifth of the key of F; then, at the third bar, the author returns, in no disagreeable manner, to D minor, ending, in the church style, with a sharp third. The second part is chiefly in D and G minor, but ends, *alla Capella,* in D major (*m*).

On the following plates, the musical reader will not only find specimens of *Bull's Difficulties,* with tunes by him and old Jhonson, but the favourite ancient ballad-air called *Fortune,* mentioned above, p. 77.

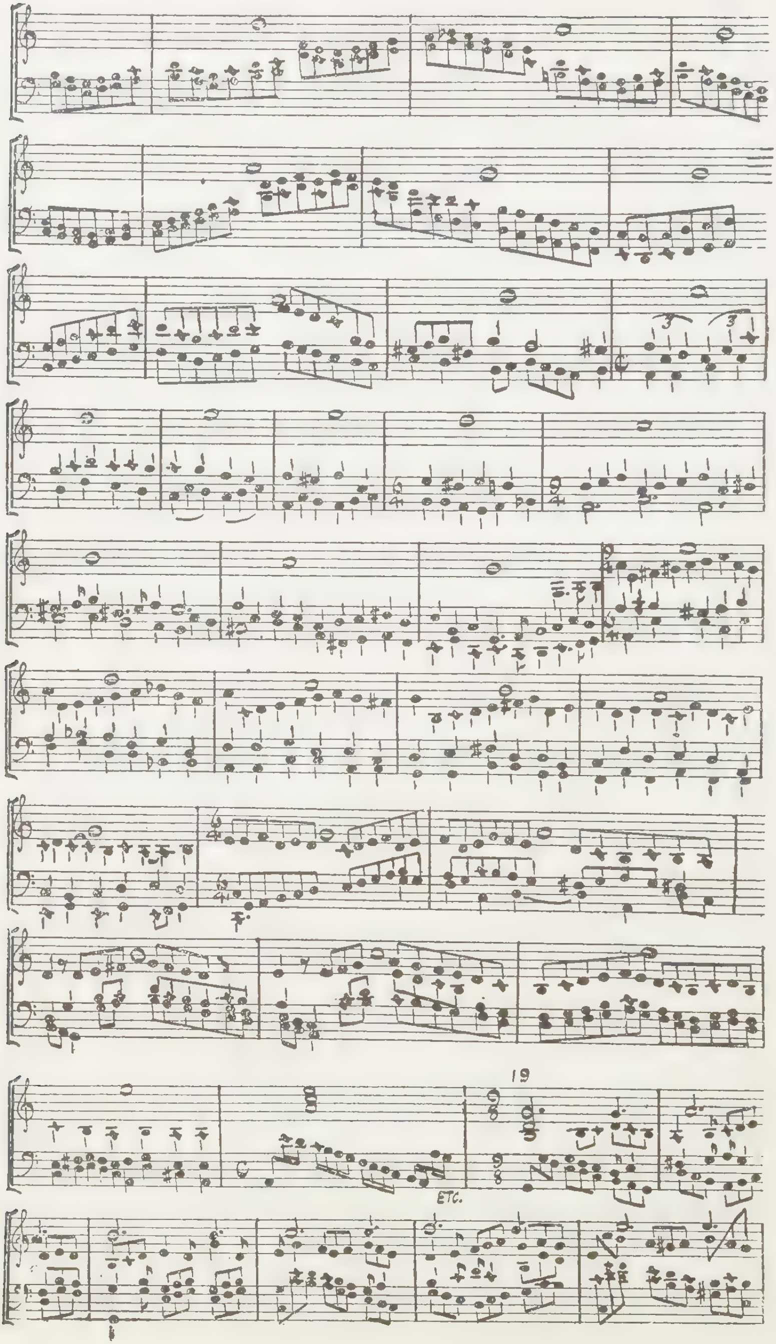
Specimens of Dr. Bull's difficult Passages, from Queen Elizabeth's Virginal Book. Variations to the Accompaniments of the Hexachord.

Doubling upon Jig time.



(*l*) See Book II. p. 795 and 814, for an account and specimen of this composer.

(*m*) Padre Martini (*Saggio di Contrap.* prima Parte, 23), recommends the terminating minor movements with a sharp third; a practice which Rousseau (*Dict. de Mus.*) censures as Gothic, and a proof of a bad taste. If the first of these excellent writers wished only to preserve its use in the church, and the second to banish it elsewhere, they were both right, however their opinions may seem to clash. The learned author of the *Saggio di Contrappunto,* who was so perfectly acquainted with all the beauties and effects of Choral Music, is certainly more to be relied on in whatever concerns it, than the animated author of the *Dictionaire de Musique*; who, with the most refined taste and exalted views, with respect to Dramatic Compositions, had neither time nor opportunity sufficiently to explore the mysteries of *Canto fermo,* or to become a very profound contrapuntist. For my own part, though I never wish to hear a *Song* in a minor key, end with a sharp third, which the French call *Tierce de Picardie,* on account of the great number of cathedrals in that province, where it continues still in use; yet there is something so solemn and grateful in these terminations of ecclesiastical compositions, that I should be very sorry if the practice were not continued. And if we consider the relation and composition of the several stops in an organ, we shall find, that as every single key in the chorus of that instrument has a complete chord with a sharp third to it, when we dwell on a chord with a *flat third, while the tierce, cornet, sesquialter,* and sometimes the *furniture,* are sounding the sharp third, it affords an additional reason for the origin and continuance of the practice, besides the peculiar properties of tonal modulation.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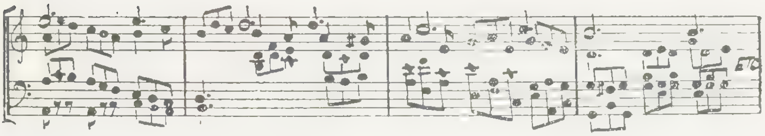
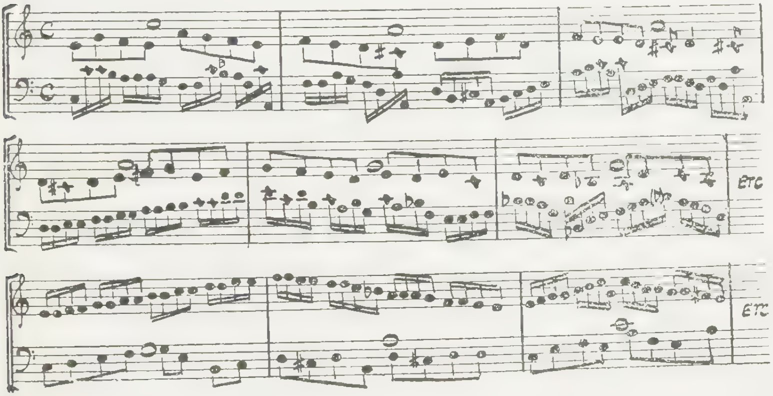
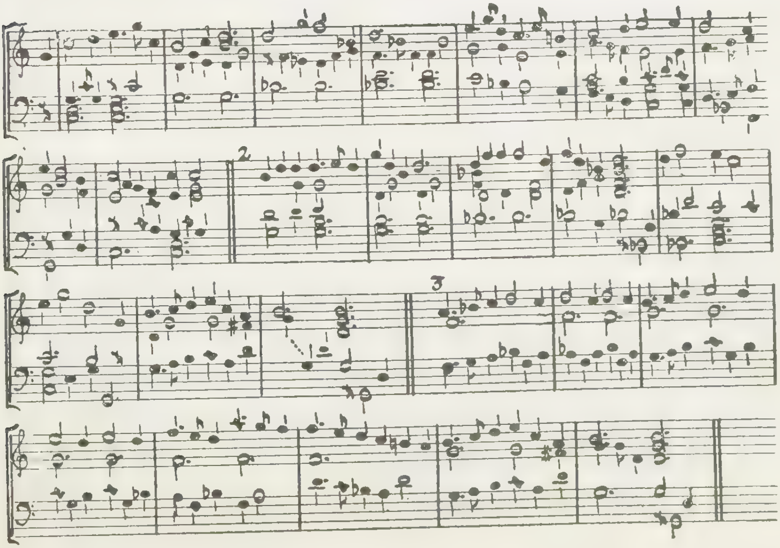


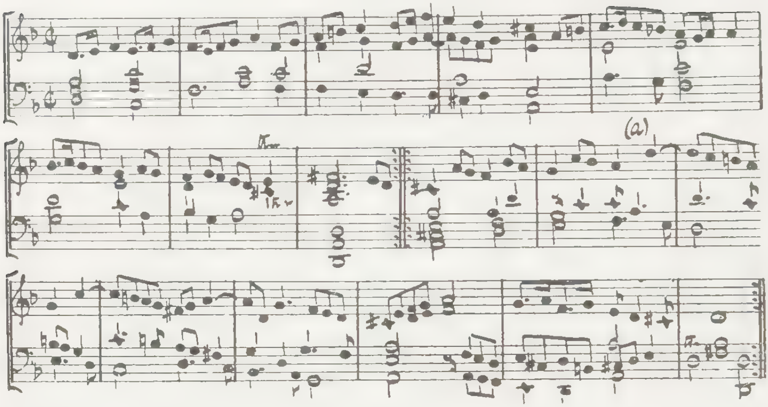
Fragments of a Miserere in 3 parts.



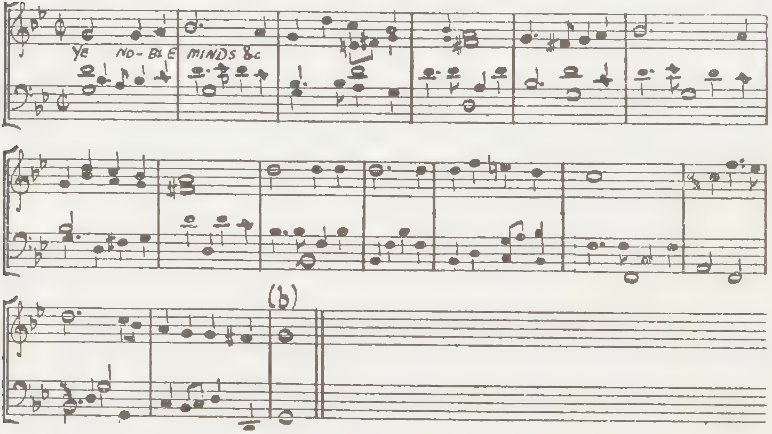
Dr. Bull's Jewel.



Alman, by Robert Jhonson.



Fortune, set by Bird for the Virginal, with Variations.



Our secular Vocal Music, during the first years of Elizabeth's reign, seems to have been much inferior to that of the church, if any judgment can be fairly formed of it from a Book of Songs, printed by John Daye, in 1571, under the following title: "Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, Gent. the which Songes be of sundrie sortes, that is to say, some long, some short, some hard, some easie to be songe, and some between both; also some solemne, and some pleasaunt or mery: so that according to the Skil of the Singers, (not being Musitians), and disposition or delite of the Hearers, they may here find Songes to their contentation and liking."

(*a*) A Point which continued in favour from the time of Jusquin to that of Handel, is here well adjusted to the Manual of Keyed-Instruments.

(*b*) For account of this Tune, see above, Page 77.

Both the words and music of these Songs, which were published before those of Bird had appeared, are truly barbarous; but it is not now certain that they were ever in much public favour. We have at present Music-books published in England, every day, without genius or science to recommend them. Now, if it should happen that one of these, by escaping the broom of Time, should reach posterity, and fall into the hands of some future antiquary, critic, or historian, who should condemn *all* the compositions of the present age by *one*, that had, perhaps, been never performed or heard of by cotemporary judges and lovers of good Music, the sentence would surely be very unjust.*

Our countrymen were not at first taught to admire the Music of Italy, by the sweetness of the language to which it was originally set, or by fine singing, but by Italian madrigals, with a literal translation into English, adjusted to the original Music, and published by N. Yonge, 1588 (*n*). These being selected from the works of Palestrina, Luca Marenzio, and other celebrated masters on the continent, seem to have given birth to that passion for madrigals which became so prevalent among us afterwards, when the composers of our own nation so happily contributed to gratify it.**

If allowance be made for the wretched state of Lyric Poetry in England at the time these madrigals were translated, which was long before the publication of the sonnets of Spencer, or Shakspeare, the undertaking seems to have been tolerably executed. Indeed, sometimes with such care and felicity as to transfuse the expression of the original words into that of the version. The Italians themselves, at this time, had but little melody or rhythm in their Music; but their Poetry having been long cultivated, and brought to a much greater degree of perfection than ours could then boast, it indicated to the musical composer traits of melody, more airy and marked, perhaps, than we could derive from the prosody or phraseology of our own language. The translator of these madrigals, whoever he was, for the editor does not tell us, seems in general to have imitated the original Italian

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(*n*) MUSICA TRANSALPINA, *Madrigales translated of four, five, and sixe parts, chosen out of divers excellent Authours, with the first and second Part of la Virginella, made by Maister Bird upon two Stanzas of Ariosto, and brought to speak English with the rest.* The editor was an Italian merchant,*** who having opportunities of obtaining from his correspondents the newest and best compositions from the continent, had them frequently performed at his house, for the entertainment of his musical friends.

* Burney's criticism is rather unjust. It may be said, however, that these songs are, on the whole, historically rather than musically important. The work comprises 76 compositions, and is the only published collection of secular music between Wynkyn de Worde's song book of 1530 and the set of Psalms, Sonets and Songes by William Byrd published in 1588.

Philip Heseltine has edited and published twelve of the songs.

Whythorne also published, in 1590, some *Duos, or songs for two voices.*

Some part books of the 1571 publication are to be found in the B.M.; the Bodleian, and Christ Church.

Beyond the fact that he was born about 1528, nothing is known regarding this composer.

** In the Fellow's Library at Winchester College is a set of four MS. Part-books on one of which is written the date 1564. This seems to show that Italian Madrigals were sung in England long before 1588.

*** Burney is mistaken with regard to Yonge who was probably a member of the Choir at St. Paul's.

measure and structure of verse, as well as ideas; and though they abound with *Concetti,* to which not only Italian poets, but those of all the rest of Europe were then so much addicted, the general taste of the times was indulged in Poetry as well as Music, and metre and melody were at once furnished with new models.

If these books were not become too scarce for such observations, to be worth writing or perusal, I could point out several of the particular madrigals, where the verbal accent and poetical passion have been happily transferred to the Music, by the translation: as Number V. by Baldassar Donato, " O grief, if yet my grief be not believed, cry with thy voice out-stretched," &c.

However, the perpetual double rhymes in Italian madrigals and sonnets have so much distressed our translator to supply them in English, that, as the preservation of the original Music obliged him to render his version *totidem syllabis,* his embarrassments on this account are sometimes truly ridiculous (*o*). No. VII. in which the old British termination of the present tense of the indicative mood of our verbs is conveniently preserved, was doubtless not thought the worst, as it is applied to several compositions in the collection.

> In vayne he seeks for beauty that excelleth,
> That hath not sene hir eyes where Love sejorneth,
> How sweetly here and there the same she turneth.
>
> He knows not how Love heateth, and he quelleth,
> That knows not how she sighes, and sweet beguileth,
> And how she sweetly speakes, and sweetly smileth (*p*).

These madrigals were celebrated, near forty years after their publication, by Peacham, who has pointed out the peculiar excellence of several, particularly those of Luca Marenzio, which, he says, " are Songs the Muses themselves might not have been ashamed to have composed;" and of those by Alfonso Ferrabosco, the Father, he says, " they cannot be bettered for sweetness of ayre and depth of judgment." Upon the ditty (words) of one of these, *I saw my Ladie weeping,* (he says) Master Byrd, and Alfonso, in a friendly emulation, exercised their invention." The words of the *Nightingale,* and *Fayre Susanna,* were so much admired, that they seem to have been set by all the best composers of the times. A few lines of each will perhaps convey to the reader an adequate idea of the poetical beauty of these favourite songs.

(*o*) It seems as if the constant double rhymes in Italian poetry, which throw the accent on the penultima, instead of the final syllable, of a verse, gave a peculiar cast to the melody in which it is clothed, and rendered it specifically different from that of English songs, in which but few double rhymes occur. The constant and regular mixture of masculine and feminine rhymes in French poetry may likewise have had a latent effect on the vocal melody of France, different from that of the other two neighbouring nations. But, after mentioning these suspicions, I shall leave the further investigation of so subtle a subject to philosophers, not only possessed of the necessary knowledge, but an equal zeal for the cultivation of Philology, Poetry, and Music.

(*p*) These lines, if we substitute the modern termination of the present tense, would be much less uncouth than they now appear. And the last couplet will remind the classical reader of Horace's

Dulce ridentem Lalagen amabo, dulce loquentem.

No. II. of the second set is still a better specimen:

Zephyrus brings the thyme that sweetly scenteth.

The NIGHTINGALE.

But my poore hart with sorrowes over-swelling,
Through bondage vyle, binding my freedom short,
No pleasure takes in these his sports excelling,
Nor of his song receiveth no comfort.

FAYRE SUSANNA.

To them she sayd, if I, by craft procur'd,
Do yeld to you my body to abuse it,
I lose my soule; and if I shall refuse it,
You will me judge to death reproachfully.
But better it is in innocence to chuse it,
Then by my fault t'offend my God on hye.

Indeed, in more than twenty sets, published between the year 1588 and 1624, during a period of near forty years, including almost four hundred and fifty madrigals and songs in parts, it would be difficult to find any one, of which the words can be perused with pleasure (*q*). The sonnets of Spenser and Shakspeare, many of which are worthy of their authors, were indeed not published till about the end of the sixteenth century; but afterwards, it is wonderful that none of them were set by our best musical composers, except one of Shakspeare's, which will be mentioned hereafter.

The second collection of the same kind that appeared in England, was published in 1590, by Thomas Watson, Gent. under the following title: " The First Part of Italian Madrigals Englished, not to the Sense of the original *Dittie*, but after the Affection of the Noate." This collection, as we are told in the title-page, includes " Two excellent Madrigalls of Master William Byrd's, composed after the Italian Vaine, at the Request of the said Thomas Watson." The poet is as much distressed for double rhymes to suit the stanza and Music of these madrigals as in the former publication. That indeed which Bird set, first in four parts, and then in six, seems original English, and is the best of the collection.

This sweet and merry month of May,
While Nature wantons in her prime,
And birds do sing, and beasts do play,
For pleasure of the joyful time;

I chose, the first for holly daie,
And greet Eliza with a ryme:
O beauteous Queene of second Troy
Take well in worth a single toy

The editor seems to have been a man of some learning, as well as knowledge in Music, as he dedicates the work, in a Latin copy of verses, to the Earl of Essex, then at the summit of favour with Queen Elizabeth; and addresses Luca Marenzio, from whom most of the madrigals were taken, in another.

In 1597, Yonge published a second collection of madrigals, out of sundry Italian authors; in which, among others, there are three by Croce, three by Luca Marenzio, and six by Ferabosco. The words of these have as little claim to poetical merit as those of

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(*q*) Those genuine English songs, set and published by Bird, must be excepted, in some of which there is not only wit, but poetry.

the former set. There is, however, some Bacchanalian humour, perhaps, in the following, applied to the Music of Ferabosco.

> The wine that I so deerly got,
> Sweetly sipping, my eyes hath bleared
> And the more I am bar'd the pot,
> The more to drink my thirst is stered;
> But since thereby my heart is chered,
> Maugre ill-luck and spiteful slanders,
> Mine eyes shall not be my commanders;
> For I maintaine, and ever shall,
> Better the windows bide the dangers,
> Than to spoil both house and all.

In Morley's collection, of the same kind (*r*), published 1598, the words are still more unmeaning and ungrammatical, than in the three preceding collections.

In 1597, Thomas Weelkes and George Kirbye published their First Books of English Madrigals; in 1598 appeared those of John Wilbye; and the year following, Thomas Bennet's.

Of these four composers, the best madrigalists of our country, many productions have lately been revived at the Concert of Ancient Music, and Catch-Club; where, by the perfection of performance, effects have been produced, of which it is probable the authors themselves, even in the warm and enthusiastic moments of conception, had but little idea: so that from the care, accuracy, and expression, with which they are sung by the performers of these well-disciplined societies, it may perhaps with truth be said, that they are not only renovated, but rendered much better compositions than the authors intended them to be.

Of the excellent madrigals by GEORGE KIRBYE [d. 1634], as several have lately been revived at the Concert of Ancient Music, and Catch-Club, there seems the less necessity to insert specimens, or give a further account of them here.

In the first set of madrigals, by JOHN WILBYE [1574-1638], the following are well known: *Lady, when I behold the roses sprouting;* —and *Flora gave me fairest flowers;*—but *Hard by a crystal fountain,* which, according to Hearn (*s*), used to be annually sung by the Fellows of New college, Oxon, I am unable to find.* These words are adjusted to the Music of Giov. Croce, in the second book of *Musica Transalpina,* and are set by Morley in the *Triumphs of Oriana;* but appear not either in the first or second set of madrigals, published by Wilbye, and I know of no other.

JOHN BENNET, one of our best madrigalists, seems to have a melody more phrased and *chantante* than most of his cotemporaries. Besides his *Madrigals to four voices,* published in 1599, mentioned above, and of which several have lately been called into notice by

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(*r*) *Madrigals to fiue voyces, celected out of the best Italian authors.*

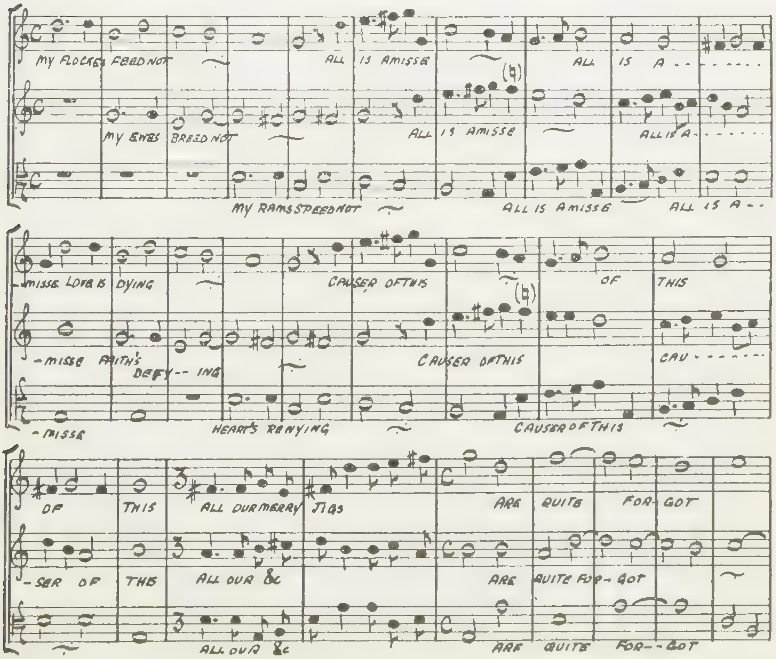
(*s*) *Lib. Nig. Scacc.* p. 587.

* In Dr. Fellowes' *E.M.S.* these composers are included as follows:—
Kirbye, Vol. 24.
J. Wilbye, Vols. 6 and 7.
J. Bennet, Vol. 23.
Thos. Weelkes, Vols. 9-13.
The Triumphs of Oriana is Vol. 32 of the series.

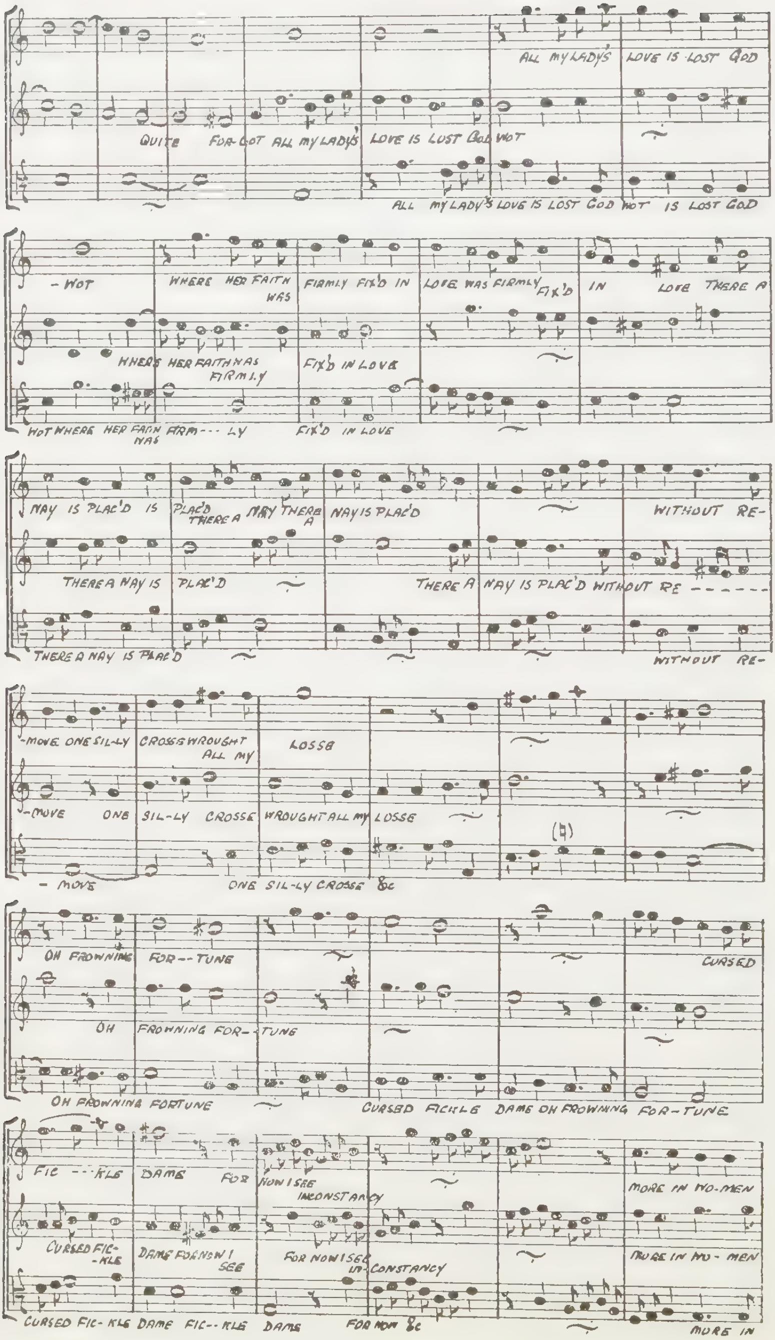
the admirers of Old Music, he contributed largely to the compositions inserted in a work published by Thomas Ravenscroft [*c.* 1590-*c.* 1633] in 1614, entitled, *A briefe Discourse of the true but neglected Use of charact'ring the Degrees in mensurable Musicke,* &c. But as this is a theoretical tract belonging to the next reign, its merit will be considered hereafter.

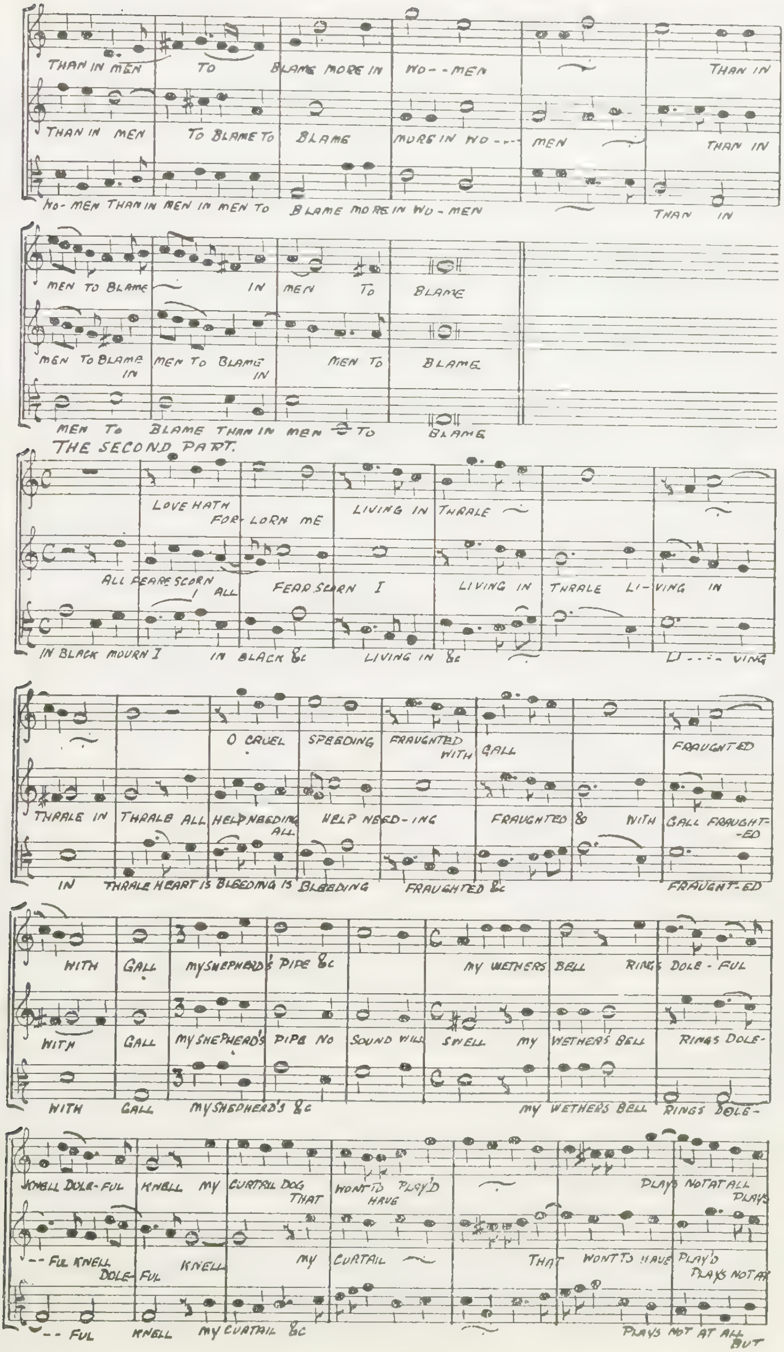
In the first set of madrigals by THOMAS WEELKES [d. 1623], to three, four, five, and six voices, of the II. III. and IV. the words are by Shakspeare, and were published, with the Music, two years before they appeared elsewhere. In 1599, however, they were inserted in our great Dramatist's collection of poems, called the *Passionate Pilgrim,* to which he prefixed his name. In 1600, they likewise had a place in a collection of songs by different authors, under the title of *England's Helicon* (*t*). Many of Weelkes's madrigals are well known, and justly ranked among the best secular compositions of the time; I shall, however, give, as a specimen of his style, the three that were written by Shakspeare, not because the Music is superior to the rest, but because the words were produced by an author whose memory is so dear to the nation, that every fragment of his works becomes daily more interesting.

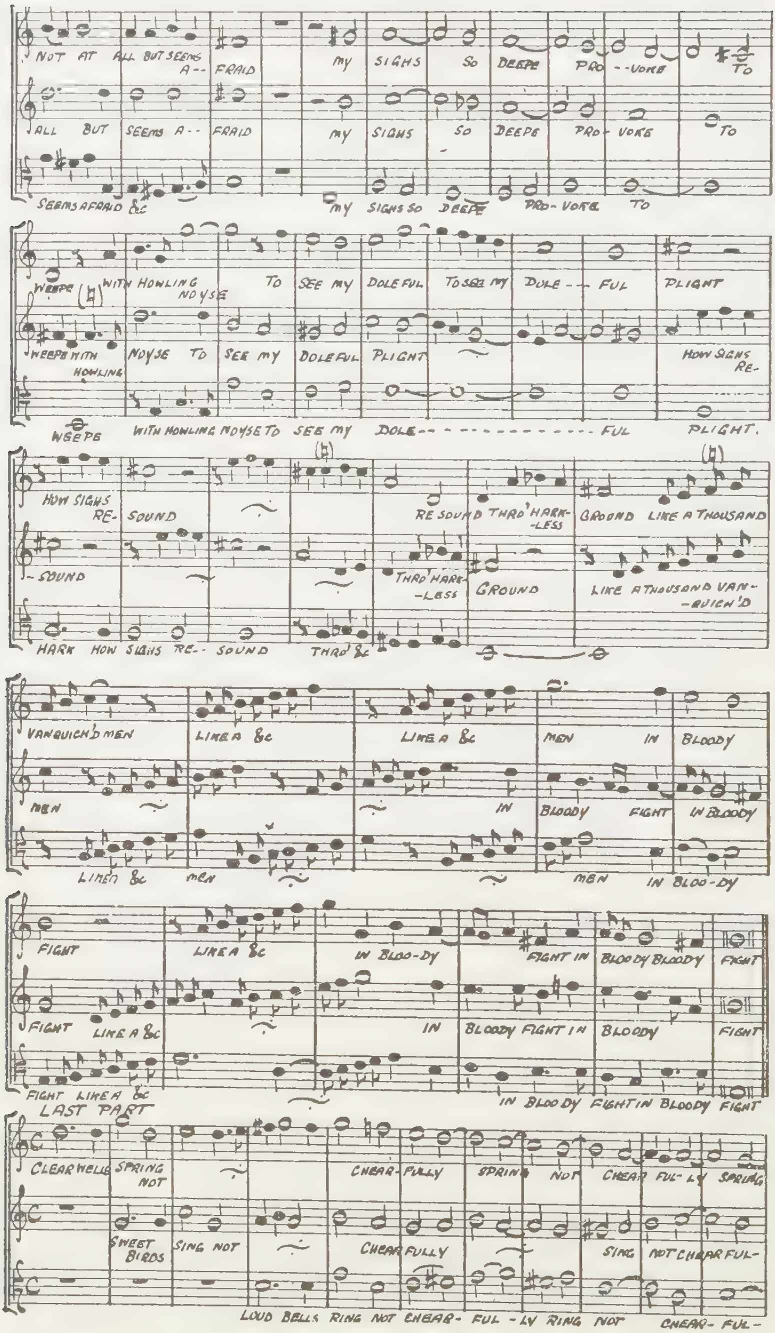
Madrigal by Thos. Weelkes, à 3. The Words by Shakspeare from his Passionate Pilgrim. The Music printed 1597.

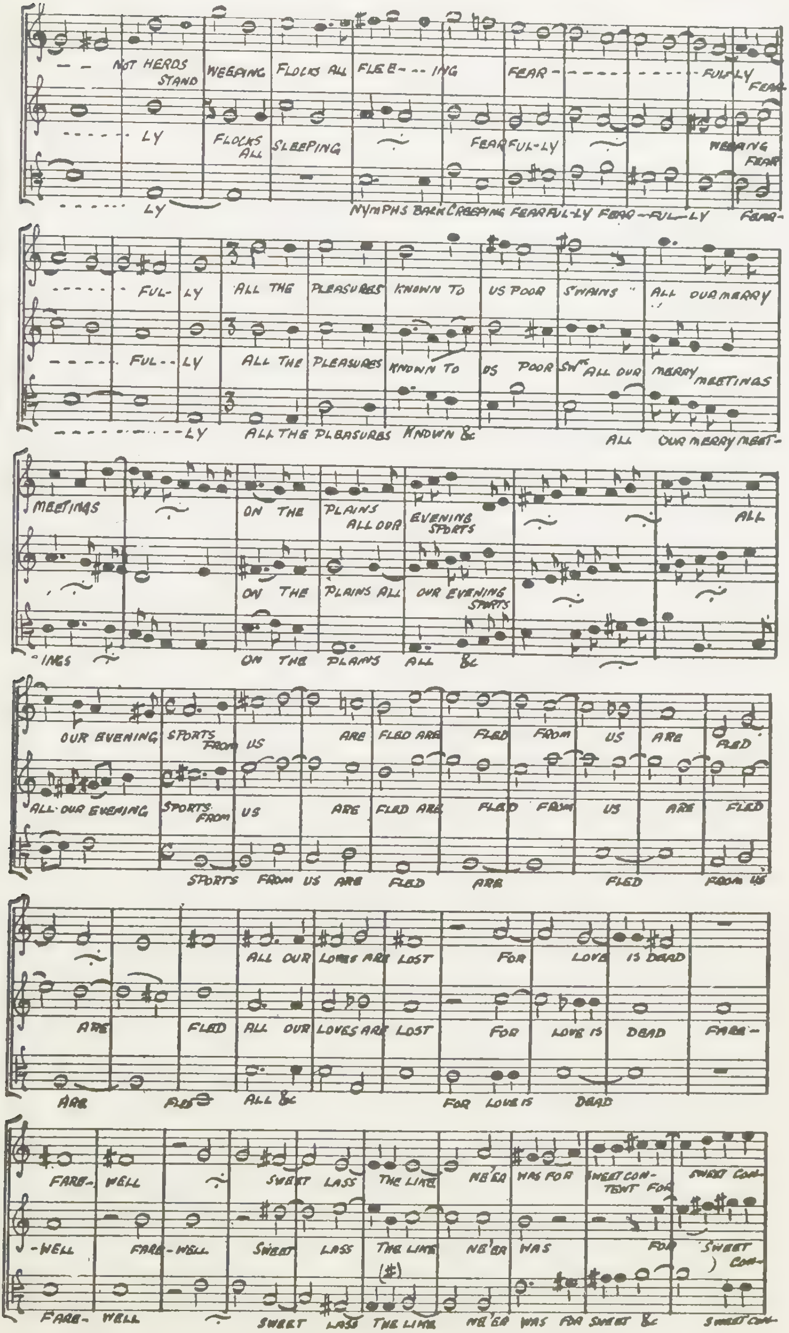

MY FLOCKES FEED NOT
ALL IS AMISSE
(♮)
ALL IS A - - . . . . .
MY EWES BREED NOT
ALL IS AMISSE
ALL IS A- . . . . .
MY RAMS SPEED NOT
ALL IS AMISSE
ALL IS A - -
-MISSE LOVE IS DYING
CAUSER OF THIS
(♮)
OF THIS
-MISSE FAITH'S DEFY-- ING
CAUSER OF THIS
CAU - - - - -
-MISSE
HEART'S RENYING
CAUSER OF THIS
OF THIS
ALL OUR MERRY JIGS
ARE QUITE FOR- GOT
-SER OF THIS
ALL OUR &c
ARE QUITE FOR- GOT
ALL OUR &c
ARE QUITE FOR- - GOT

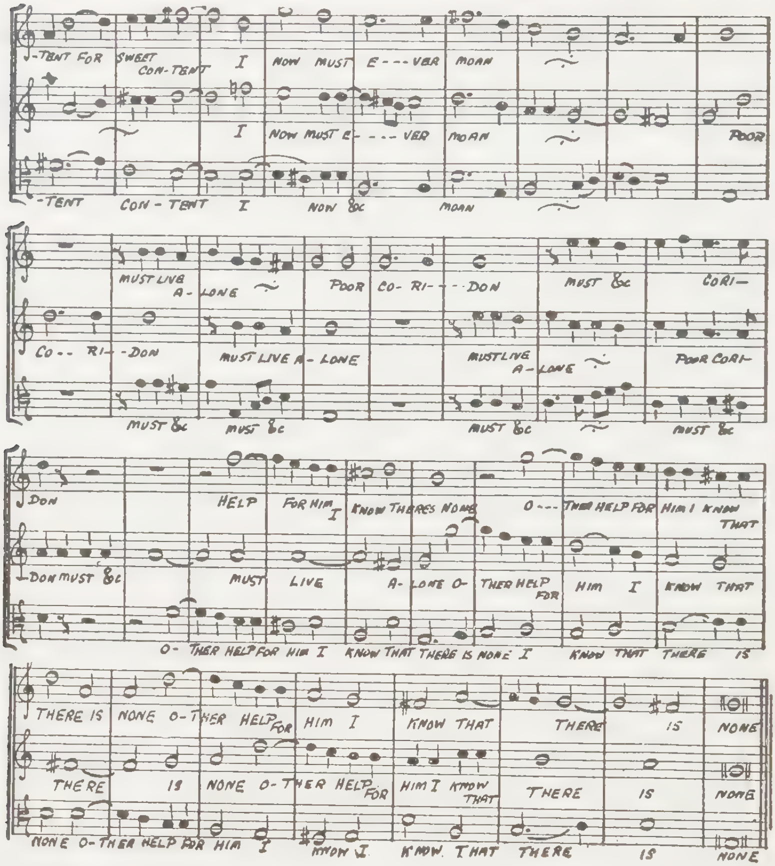
(*t*) See *Suppl. to Shakspeare,* Vol. I. p. 722.


ALL MY LADY'S LOVE IS LOST GOD
QUITE FOR-GOT ALL MY LADY'S LOVE IS LOST GOD WOT
ALL MY LADY'S LOVE IS LOST GOD WOT IS LOST GOD
-WOT WHERE HER FAITH WAS FIRMLY FIX'D IN LOVE WAS FIRMLY FIX'D IN LOVE THERE A
WHERE'S HER FAITH WAS FIRMLY FIX'D IN LOVE
WOT WHERE HER FAITH WAS FIRM--- LY FIX'D IN LOVE
NAY IS PLAC'D IS PLAC'D THERE A NAY THERE A NAY IS PLAC'D WITHOUT RE-
THERE A NAY IS PLAC'D THERE A NAY IS PLAC'D WITHOUT RE - - - - - -
THERE A NAY IS PLAC'D WITHOUT RE-
-MOVE ONE SIL-LY CROSSE WROUGHT ALL MY LOSSE
-MOVE ONE SIL-LY CROSSE WROUGHT ALL MY LOSSE
- MOVE ONE SIL-LY CROSSE &c
(♮)
OH FROWNING FOR--TUNE CURSED
OH FROWNING FOR--TUNE
OH FROWNING FORTUNE CURSED FICKLE DAME OH FROWNING FOR-TUNE
FIC---KLE DAME FOR NOW I SEE INCONSTANCY MORE IN WO-MEN
CURSED FIC--KLE DAME FOR NOW I SEE FOR NOW I SEE IN-CONSTANCY MORE IN WO- MEN
CURSED FIC- KLE DAME FIC--KLE DAME FOR NOW &c MORE IN


THAN IN MEN TO BLAME MORE IN WO - - MEN THAN IN
THAN IN MEN TO BLAME TO BLAME MORE IN WO - - - MEN THAN IN
WO - MEN THAN IN MEN IN MEN TO BLAME MORE IN WO - MEN THAN IN
MEN TO BLAME IN MEN TO BLAME
MEN TO BLAME IN MEN TO BLAME IN MEN TO BLAME
MEN TO BLAME THAN IN MEN TO BLAME
THE SECOND PART.
LOVE HATH FOR - LORN ME LIVING IN THRALE
ALL FEARE SCORN I ALL FEAR SCORN I LIVING IN THRALE LI - VING IN
IN BLACK MOURN I IN BLACK &c LIVING IN &c LI - - - VING
O CRUEL SPEEDING FRAUGHTED WITH GALL FRAUGHTED
THRALE IN THRALE ALL HELP NEEDING ALL HELP NEED - ING FRAUGHTED &c WITH GALL FRAUGHT - ED
IN THRALE HEART IS BLEEDING IS BLEEDING FRAUGHTED &c FRAUGHT - ED
WITH GALL MY SHEPHERD'S PIPE &c MY WETHERS BELL RINGS DOLE - FUL
WITH GALL MY SHEPHERD'S PIPE NO SOUND WILL SWELL MY WETHERS BELL RINGS DOLE -
WITH GALL MY SHEPHERD'S &c MY WETHERS BELL RINGS DOLE -
KNELL DOLE - FUL KNELL MY CURTAIL DOG THAT WONT TO HAVE PLAY'D PLAYS NOT AT ALL PLAYS
- - FUL KNELL DOLE - FUL KNELL MY CURTAIL THAT WONT TO HAVE PLAY'D PLAYS NOT AT
- - FUL KNELL MY CURTAIL &c PLAYS NOT AT ALL BUT


NOT AT ALL BUT SEEMS A-- FRAID MY SIGHS SO DEEPE PRO --VOKE TO
ALL BUT SEEMS A-- FRAID MY SIGHS SO DEEPE PRO- VOKE TO
SEEMS AFRAID &c MY SIGHS SO DEEPE PRO- VOKE TO
WEEPE (♮) WITH HOWLING NOYSE TO SEE MY DOLEFUL TO SEE MY DOLE -- FUL PLIGHT
WEEPE WITH HOWLING NOYSE TO SEE MY DOLEFUL PLIGHT HOW SIGHS RE-
WEEPE WITH HOWLING NOYSE TO SEE MY DOLE------------ FUL PLIGHT.
HOW SIGHS RE- SOUND (♮) RE SOUND THRO' HARK- -LESS GROUND (♮) LIKE A THOUSAND
- SOUND THRO' HARK- -LESS GROUND LIKE A THOUSAND VAN- -QUICH'D
HARK HOW SIGHS RE-- SOUND THRO' &c
VANQUICH'D MEN LIKE A &c LIKE A &c MEN IN BLOODY
MEN IN BLOODY FIGHT IN BLOODY
LIKE &c MEN MEN IN BLOO-DY
FIGHT LIKE A &c IN BLOO-DY FIGHT IN BLOODY BLOODY FIGHT
FIGHT LIKE A &c IN BLOODY FIGHT IN BLOODY FIGHT
FIGHT LIKE A &c IN BLOO DY FIGHT IN BLOODY FIGHT
LAST PART
CLEAR WELLS SPRING NOT CHEAR- FULLY SPRING NOT CHEAR FUL- LY SPRING
SWEET BIRDS SING NOT CHEAR FULLY SING NOT CHEAR FUL-
LOUD BELLS RING NOT CHEAR- FUL -LY RING NOT CHEAR- FUL-


NOT HERDS STAND WEEPING FLOCKS ALL FLEE- - - ING FEAR- - - - - - - - - FUL-LY FEAR-
LY FLOCKS ALL SLEEPING FEAR-FUL-LY WEEPING FEAR
LY NYMPHS BACK CREEPING FEARFUL-LY FEAR-FUL-LY FEAR-
FUL- LY ALL THE PLEASURES KNOWN TO US POOR SWAINS ALL OUR MERRY
FUL- -LY ALL THE PLEASURES KNOWN TO US POOR SWns ALL OUR MERRY MEETINGS
LY ALL THE PLEASURES KNOWN &c ALL OUR MERRY MEET-
MEETINGS ON THE PLAINS ALL OUR EVENING SPORTS ALL
ON THE PLAINS ALL OUR EVENING SPORTS
-INGS ON THE PLAINS ALL &c
OUR EVENING SPORTS FROM US ARE FLED ARE FLED FROM US ARE FLED
ALL OUR EVENING SPORTS FROM US ARE FLED ARE FLED FROM US ARE FLED
SPORTS FROM US ARE FLED ARE FLED FROM US
ALL OUR LOVES ARE LOST FOR LOVE IS DEAD
ARE FLED ALL OUR LOVES ARE LOST FOR LOVE IS DEAD FARE-
ARE FLED ALL &c FOR LOVE IS DEAD
FARE- WELL SWEET LASS THE LIKE NE'ER WAS FOR SWEET CON- TENT FOR SWEET CON-
-WELL FARE-WELL SWEET LASS THE LIKE NE'ER WAS FOR SWEET CON-
(#)
FARE- WELL SWEET LASS THE LIKE NE'ER WAS FOR SWEET &c SWEET CON-


-TENT FOR SWEET CON-TENT I NOW MUST E---VER MOAN
I NOW MUST E- - - - VER MOAN POOR
-TENT CON - TENT I NOW &c MOAN
MUST LIVE A- LONE POOR CO- RI- - - DON MUST &c CORI—
CO-- RI- -DON MUST LIVE A- LONE MUST LIVE A- LONE POOR CORI-
MUST &c MUST &c MUST &c MUST &c
DON HELP FOR HIM I KNOW THERES NONE O--- THER HELP FOR HIM I KNOW THAT
DON MUST &c MUST LIVE A- LONE O- THER HELP FOR HIM I KNOW THAT
O- THER HELP FOR HIM I KNOW THAT THERE IS NONE I KNOW THAT THERE IS
THERE IS NONE O- THER HELP FOR HIM I KNOW THAT THERE IS NONE
THERE IS NONE O- THER HELP FOR HIM I KNOW THAT THERE IS NONE
NONE O- THER HELP FOR HIM I KNOW I KNOW THAT THERE IS NONE

In scoring most of the twenty-four madrigals in the *Triumphs of Oriana,* so frequently mentioned, though no less a number than twenty-two different composers were employed, and among these, Bennet, Kirby, Weelkes, Wilbye, and Morley, they all resemble each other so much in modulation and style, that they might very well pass for the productions of one and the same composer. There is no one that towers above the rest sufficiently to give a modern ear the least idea of invention or originality (*u*). However, it is

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(*u*) The harmony of these *Minor Musicians,* or second class of English masters of the sixteenth century, is pure and regular; but, however well received, and justly admired by their cotemporaries, they are, in general, so monotonous in point of modulation, that it seldom happens that more than two keys are used from the beginning to the end of a movement; which renders the performance of more than one or two at a time, insipid and tiresome. "If," says a worthy Nobleman, and enthusiastic admirer of Handel, "some of that great master's oratorio choruses were well performed, by voices *only,* in the manner of madrigals, how superior would their effect be to the productions of your Bennets, Kirbys, Weelkes's, and Wilbye's!" The idea was so just, that I wish to hear it put into execution: as there is doubtless more nerve, more science, and fire, in the worst of Handel's choruses, than in the greatest efforts of these old madrigalists.

but candid and natural to suppose, that many passages and traits of harmony, which now seem dull, vulgar, and common, were comparatively ingenious, elegant, and new, at the beginning of the seventeenth century.

The most agreeable madrigal in this collection seems to be the twelfth, composed by William Cobbold [1559/60-1639], a musician, whose name occurs no where else, within my reading and memory, except in Thomas Este's edition of the Psalm-tunes, in parts, 1592.* The beginning, however, of this madrigal is not very happy; and the modulation, throughout, is chiefly confined to the key-note, and its fifth. Yet, at the fourth bar, a pleasing subject is led off, and pursued with ingenuity; and as there are several other points, in the course of this song, which discover art and experience in the composer, I should insert it here as a specimen of the contents of this celebrated publication, were it not too long.

We should suppose, from the words of these madrigals, that our *Lyric Poetry,* which has never been much cultivated by real judges and lovers of Music, was in a state of utter barbarism when they were written; if the sonnets of Spenser and Shakspeare did not bear testimony to the contrary. Indeed Bird's songs, published long before, contain considerable poetical merit, for the time; and it is to be feared that the blame will ultimately fall on the *musical composers,* who seem to have been more deficient in taste and judgment, than the nation in good poets, when they set such wretched trash to Music. These madrigals or songs, written in honour of a great and learned Queen; dedicated to the Earl of Nottingham, one of the first Nobles of her Court, who is said to have stimulated exertion in the poets and musicians of the time, by a prize; and set and published by one of the Gentlemen of her Chapel, in conjunction with the best musicians then alive; are inferior, in poetry, to the present Christmas carols of London bell-men.

Some of the other composers employed in the *Triumphs of Oriana,* having distinguished themselves elsewhere, have a title to particular notice here; though they continued to flourish late in the next reign. These are John Mundy, Michael Este, John Hilton, Thomas Tomkins, John Farmer, and John Milton: of whose compositions I shall speak " as they are—nothing extenuate, or set down aught in malice;" nor shall I ever praise, or censure upon system, by previously determining, unheard and unexamined, that the ancient Music is *always* better than the modern, or the modern than the ancient. The rest being of the common mass of musicians, who contributed but little, either by invention or refinement, towards the advancement of their art, have no claim to a separate niche in its annals.

JOHN MUNDY [d. 1630], Bachelor of Music, and one of the Organists of her Majesty's free chapel of Windsor, was an able performer on the organ and virginal, as is manifested by several compositions for those instruments, preserved in Queen Elizabeth's Virginal Book; and among the rest, a *Fantasia,* in which he endeavours to convey an idea of *Faire Wether; Lightning; Thunder; Calme Wether, and a Faire Day;* in which attempt, if he has failed, it was not for want of hand, as the passages are such as seem to imply a great command of the instrument. Some of his Songs, and Psalms [1594], which I have scored, are above mediocrity in harmony and design. Indeed, I think I can discover more air in some of his movements than in any of his cotemporary musicians of the second class (*x*).

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* Cobbold was organist at Norwich Cathedral about 1599—1608. There are some MSS. of his in the B.M. (Add. MSS. 18936-9, and 31421) and also in the Library of the Royal College of Music.

MICHAEL ESTE [*c.* 1580, d. 1648], Bachelor of Music, and Master of the Boys of Litchfield cathedral, has little concern with Queen Elizabeth's reign, except in setting one of the madrigals in the *Triumphs of Oriana*. He was a very voluminous composer of madrigals, and other Vocal Music; having published six books, of three, four, five, and six parts; which, in the beginning of the last century, either from the constancy of the public, or the barrenness of the composers, was sufficient to give him the reputation of great fertility. One of his three part songs, *How merrily we live,* has been lately revived, and honoured with the public favour; and there are several others among his works, that equally deserve it.

Of JOHN HILTON [d. before 1612], an early publisher, and an ingenious composer of *Catches,* we shall likewise have occasion to speak at a later period; for though he furnished a madrigal to the *Triumphs of Oriana,* in 1601, he continued to flourish more than fifty years after.*

THOMAS TOMKINS [*c.* 1575-1656], a scholar of Bird, M. B. and Gentleman of his Majesty's chapel, was an excellent musician. He published songs of three, four, five, and six parts, without a date. It has been imagined that they were printed *before* the year 1600; but there are two stubborn circumstances against this conjecture: the first is, that in the very title of his book, he calls himself organist of *his* Majesty's chapel royal; which certainly throws the publication into the reign of King James I. who was crowned in 1603; the second is likewise furnished in the body of the book itself, where he dedicates each song to some relation, friend, or eminent musician; and among the rest, the twenty-fourth song is addressed to *Mr. Dr. Heather*. Now it is upon record, that Heather, who founded the Music-Professorship at Oxford, was honoured with his degree of Doctor in that university, May 18th, 1622; and as another of these songs is dedicated by Tomkins to his " ancient and much reverenced master, William Bird," who died 1623, it seems

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(*x*) See above, his *Four-part Song,* already printed, p. 53.

* John Hilton of *The Triumphs of Oriana* was not the John Hilton who published Catches, etc. The *Oriana* Hilton was probably dead before 1612, and may have been the father of the other John Hilton who was born in 1599 and died in 1657. Grove's suggests that some of the compositions attributed to the younger Hilton may be by the *Oriana* Hilton.

to fix the time of the publication to be the latter end of the year 1622, or beginning of 1623.*

There are two very curious compositions by Tomkins, in the third volume of Dr. Tudway's collection, in the British Museum: the one is a full anthem, in twelve parts; and the other an anthem in canon throughout, of four parts in one, both well worthy the disciple of the admirable Bird. Indeed, by the compositions I have scored, or examined in score, of Tomkins, he seems to me to have had more force and facility than Morley. In his songs there is melody and accent, as well as pure harmony and ingenious contrivance.

JOHN FARMER [*c.* 1565-*c.* 1605] published his *First Set of English Madrigals, to four voices,* in 1599; professing in his preface to have " fully linked his Musick to *number,* as each gives to other their true effect, which is to move delight; a virtue," he adds, " so singular in the Italians, as under that ensign only they hazard their honour." This boast made me examine his accentuation of the words of his madrigals, with some expectation of finding greater accuracy in that particular, than was general at the time; but, on the contrary, his assertion is so far from true, that there appears more *false accent* in his songs, than in those of his cotemporaries.**

We come now to JOHN MILTON [*c.* 1563-1646/7], the father of our great poet, who, though a scrivener by profession, was a voluminous composer, and equal in science, if not genuis, to the best musicians of his age; in conjunction, and on a level with whom, his name and works appeared in numerous musical publications of the time, particularly in those of old Wilbye; in the *Triumphs of Oriana,* published by Morley; in Ravenscroft's *Psalms;* in the *Lamentations,* published by Sir William Leighton; and in MS. collections, still in the possession of the curious (*y*)***

(*y*) Mr. Warton, in his Notes upon Milton's *Poems on Several Occasions,* tells us, from the MS. Life of the Poet, by Aubrey, the antiquary, in the MUS. ASHM. Oxon, that "Milton's father, though a scrivener, was not apprenticed to that trade: having been bred a scholar, and of Christ Church, Oxford; and that he took to trade in consequence of being disinherited." Mr. Warton, therefore observes, that Milton, in his Latin Epistle to his father, addresses him in a language which he understood. Aubrey adds, "that the elder Milton died very old in 1647, and was interred from his house in Barbican, in St. Giles's church, Cripplegate; where the great poet was afterwards buried, near his father, in 1674."

* In the *E.M.S.* the above-named composers are represented as follows:—

J. Mundy, Vol. 35, Part 2.
M. Este (or East), Vols. 29-31.
T. Tomkins, Vol. 18 and also in *T.C.M.*, Vol. 8.

The correct date of publication of Tomkin's set is 1622. A feature of his book is that each of the 28 compositions is dedicated to a different person, instead of the whole being dedicated to one individual as was the custom.

** His madrigals are in Vol. 8 of the *E.M.S.* In 1591 he published "Divers and sundry wails of two parts in one, to the number of fortie, upon one playn song," etc. The Bodleian Lib. possesses the only known copy.

The composition of canons and involved contrapuntal exercises became a popular mode of musical recreation. There is a record in the Stationer's Register of two sets by Byrd and Ferrabosco, but these have been lost.

George Waterhouse wrote over a thousand canons upon one plain song. These are to be found in the Cambridge MSS.

For examples of the contrapuntal exercises of the late 16th cent., see an article by Miss Warner in *Music and Letters,* Vol. II. January, 1921.

*** Compositions in MS. by Milton are in the B.M. (Add. MSS. 29372-7), and at Christ Church (Oxford) is a 4-part church composition and also some *Fancies* for instruments. Six Anthems by him have been reprinted by Arkwright in his O.E.E.

His son celebrates his musical abilities in an admirable Latin poem, *Ad patrem,* where, alluding to his father's musical science, he says, that Apollo had divided his favours in the sister arts between them; giving Music to the father, and Poetry to the son.

Nec tu perge, precor, sacras contemnere musas,
Nec vanas inopesque puta, quarum ipse peritus
Munere, mille sonos numeros componis ad aptos.
Millibus et vocem modulis variare canoram
Doctus, *Arionii merito sis nominis hæres.*
Nunc tibi quid mirum, si me genuisse poetam
Contigerit, charo si tam prope sanguine juncti
Cognatas artes, *studiumque affine sequamur?*
Ipse volens Phœbus se dispertire *duobus,*
Altera dona mihi, dedit altera dona parenti,
Dividuumque Deum genitorque puerque tenemus (*z*).
Ver. 56, usque 66.

His effusions of gratitude for the education he had received from his parent's bounty, and his apology for cultivating poetry, of which he gives a charming eulogium, seem to contain ideas as beautiful and sublime, as any in his *Paradise Lost.*

There was, at this time, a kind of maudlin piety, which had seized Christians of all denominations; among Calvinists it exhaled itself in Psalmody ; and in others, not less dolorous, in *Lamentations* (*a*). The Italians sung them in Latin, like the *Salmi Penitentiali;* and of both, as well as others in their own language, the sixteenth century was extremely prolific. In these Lamentations, whence I shall give one that was set by Milton's father, the poetry is too mean and gloomy for any readers but modern saints or methodists: indeed some of it seems much inferior to that of Sternhold and Hopkins. However, the best English composers of the times thought them worthy of the best Music they could set to them, in four and five parts. Sir William Leighton, Knt. who set many of them himself, was the editor; and in the list of composers we have Bird, Dr. Bull, Orlando Gibbons, Dowland, Robert Jhonson, Forde, Hooper, Kindersley, Nat. Gyles, Coperario, Pilkington, Lupo, Peirson, Jones, Alfonso Ferrabosco, Ward, Weelkes, Wilbye, and Milton (*b*).

JOHN DOWLAND was born in 1562 [1563-1626]. and admitted to a Bachelor's degree in Music, at Oxford, in 1588, at the same time as Morley (*c*). His instrument was the lute; for his perform-

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(*z*) Nor blame, Oh much lov'd sire! the sacred Nine,
Who thee have honour'd with such gifts divine;
Who taught thee how to charm the list'ning throng,
With all the sweetness of a siren's song;
Blending such tones as ev'ry breast inflame,
And made thee heir to great Arion's fame.
By blood united, and by kindred arts,
On each Apollo his refulgence darts:
To thee points out the magic pow'r of sound;
To me, the mazes of poetic ground;
And foster'd thus, by his parental care,
We equal seem Divinity to share.

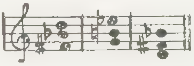
(*a*) Even the Lute was to weep, and be sorrowful: for Dowland published about this time *Lachrymæ, or Seven Teares figured in seaven Passionate Pavins.* [Modern edition edited by Peter Warlock and published by the Oxford Press.]

(*b*) *The Teares or Lamentations of a Sorrowful Soule. Composed with musical Ayres and Songs, both for Voices and divers Instruments.* Fol. Lond. 1614.

(*c*) He is stiled *Doctor* by Tomkins, Peacham, and Ravenscroft; but A. Wood is silent concerning his ever having obtained that degree.

ance upon which he was so much celebrated, that Anthony Wood (*d*), who never could have heard him, scrupled not to say, "He was the rarest musician that his age did behold."

After being at the pains of scoring several of Dowland's compositions, I have been equally disappointed and astonished at his scanty abilities in counterpoint, and the great reputation he acquired with his cotemporaries, which has been courteously continued to him, either by the indolence or ignorance of those who have had occasion to speak of him, and who took it for granted that his title to fame, as a profound musician, was well founded. There are among the *Lamentations,* published by Leighton, mentioned before, several by Dowland, which seem to me inferior in every respect to the rest: for, besides want of melody and design, with the confusion and embarrassment of a *Principiante* in the disposition of the parts, there are frequently unwarrantable, and, to my ear, very offensive combinations in the harmony; such as a sharp third, and flat sixth; an extreme flat fourth and sixth, *&c.*



I make no doubt but that Dowland was a captivating performer on the lute, to which Shakspeare has borne testimony in his *Passionate Pilgrim,* (No. VI.) where addressing his friend, he says:

If Music and sweet Poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.

DOWLAND to thee is dear, whose heav'nly touch
Upon the lute doth ravish human sense;
SPENSER to me, whose deep conceit is such,
As passing all conceit needs no defence.

Thou lov'st to hear the sweet melodious sound
That Phœbus' lute, the Queen of Music makes;
And I in deep delight am chiefly drown'd,
When as himself to singing he betakes.

One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

Suppl. to Shakspeare, Vol. I. p. 713.

It has frequently happened that a great performer has been totally devoid of the genius and cultivation necessary for a composer; and, on the contrary, there have been eminent composers whose abilities in performance have been very far from great. Close application to the business of a composer equally enfeebles the hand and the voice, by the mere action of writing, as well as want of practice; and if the art of composition, and a facility of committing to paper musical ideas, clothed in good harmony, be not early acquired, even supposing that genius is not wanting, the case seems hopeless; as I never remember the difficulties of composition thoroughly vanquished, except during youth.

(*d*) *Fasti,* 1588.

I think I may venture to say from the works of Dowland, which I have had an opportunity of examining, that he had not studied composition regularly at an early period of his life; and was but little used to writing in many parts.* In his prefaces, particularly that to his *Pilgrim's Solace* [1612], he complains much of public neglect; but these complaints were never known to operate much in favour of the complainants, any more than those made to a mistress or lover whose affection is diminishing, which seldom has any other effect than to accelerate aversion. As a composer, the public seem to have been right in withdrawing that favour from Dowland, which had been granted on a *bad basis*; but with regard to his performance, we have nothing to say: as at this distance of time there is no judging what proportion it bore to that of others who were better treated.

I have my doubts likewise concerning the *genius*, at least, of the second Ferrabosco, who had the Poets and Dilettanti all on his side; but whose works, that have come under my inspection, seem wholly unworthy of a great professor. The elder, Alfonso Ferrabosco [d. 1588], was a native of Italy, and a composer of great eminence, throughout Europe (*e*); his son [d. 1627/8], who is said to have been born at Greenwich, published *Ayres*, with an accompaniment for the lute, in London, 1609, which contain as little merit of any kind as I have ever seen in productions to which the name of a master of established reputation is prefixed: these he dedicated, with no great humility, to Prince Henry, the eldest son of James I.

Three herald minstrels, ycleped Ben Jonson, T. Campion, and N. Tompkins, proclaimed the high worth and qualities of these *Ayres* in three encomiastic copies of verses, prefixed to the works; but these friendly bards, who praise not with a very sparing hand, seem to have less exalted ideas of the author's merit and importance, than himself; " For," says he to the Prince, " I could now with that solemne industry of many in *Epistles*, enforce all that hath been said in praise of the *Faculty* of Musique, and make that commend the worke; but I desire more, the worke should commend the *Faculty*: and therefore suffer these few *Ayres* to owe their grace rather to your *Highnesse* judgment, than any other testimonies. I am not made of much speech; only I know them worthy of my name; and therein, I took paines to make them worthy of yours.

Your Highnesse most humble Servant,
Alfonso Ferrabosco."

(*e*) It is of him that Morley and Peachum speak, and of whom there are compositions in almost all the collections of motets and madrigals printed in Italy during the middle and latter end of the sixteenth century. Some of his motets appear with those of Cipriani Rore, printed at Venice so early as 1544, and are written with great purity.**

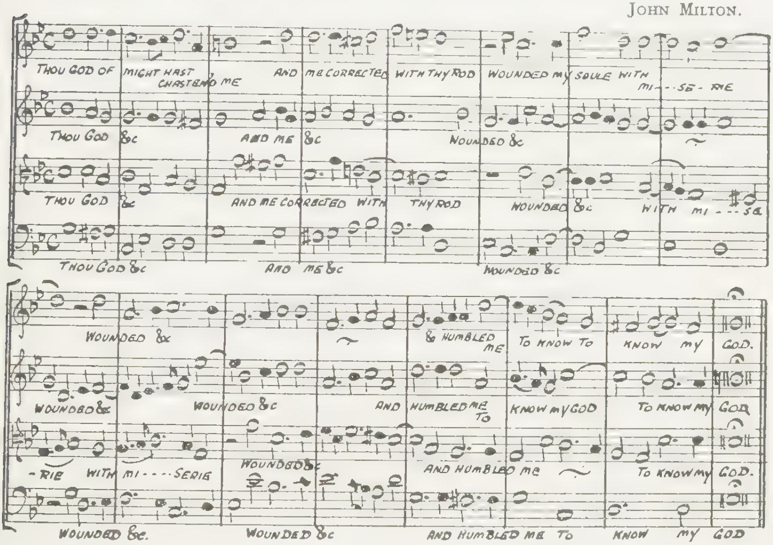
* Dowland's Songs or Ayres have been published by Dr. Fellowes in the *English School of Lutenist Song-writers, 1st series,* 6 vols.

** The early motets mentioned here are by Domenico Ferrabosco (1513-74) who also a volume of madrigals in 1542. He was the father of the elder Alphonso.

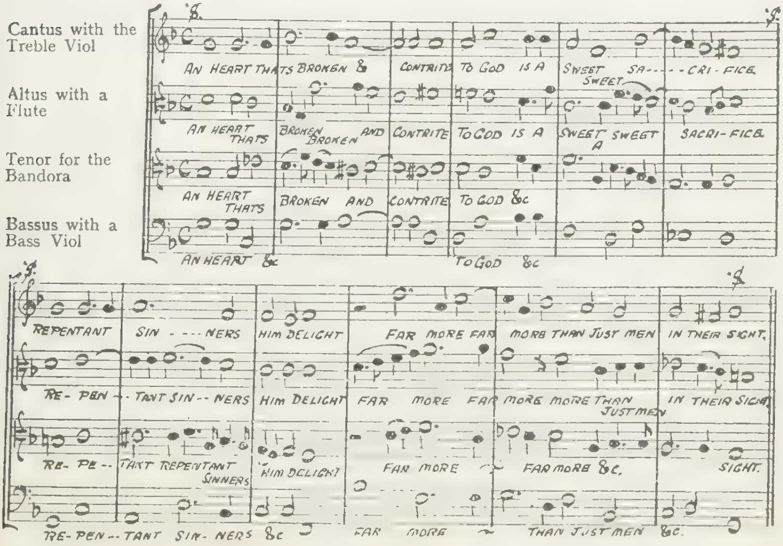
As these *Ayres* are short and scarce, the musical critic in the following plates shall have it in his power to discover such beauties in them as may have escaped my observation.

From a book entitled The Tears or Lamentations of a sorrowful soule, set forth by Sir William Leighton Knight 1614.

JOHN MILTON.

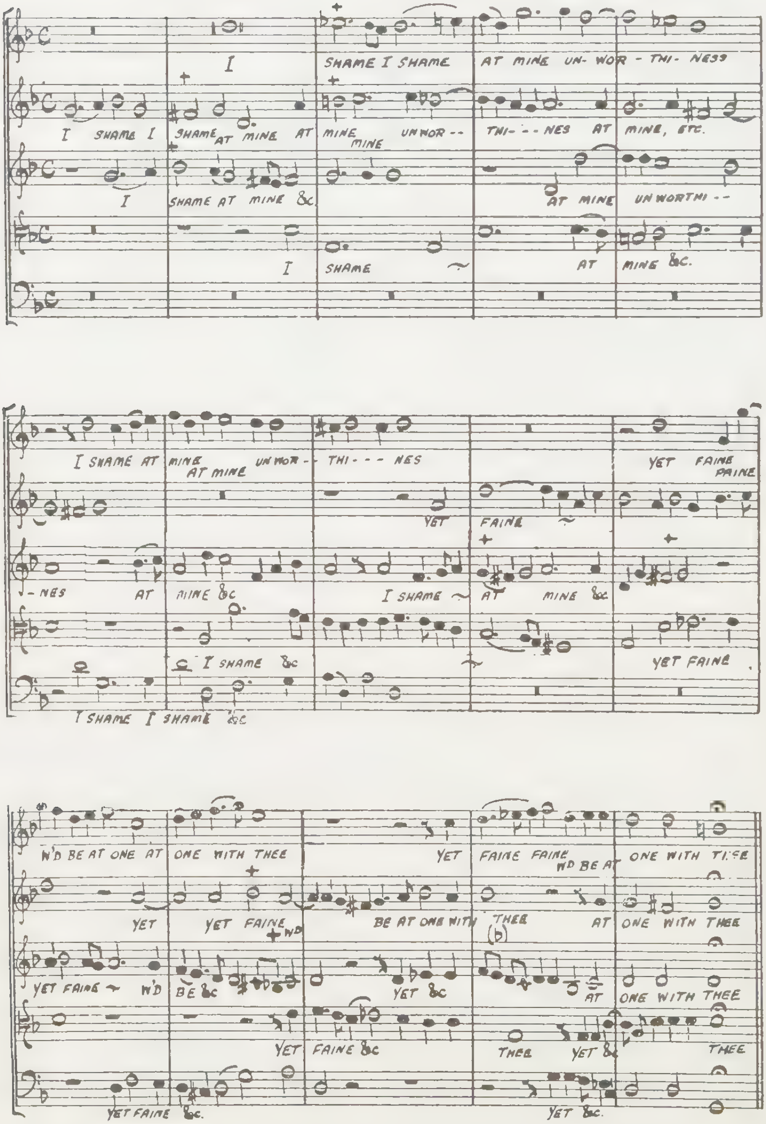

THOU GOD OF MIGHT HAST CHASTEND ME AND ME CORRECTED WITH THY ROD WOUNDED MY SOULE WITH MI - - SE - RIE
THOU GOD &c AND ME &c WOUNDED &c
THOU GOD &c AND ME CORRECTED WITH THY ROD WOUNDED &c WITH MI - - - SE
THOU GOD &c AND ME &c WOUNDED &c
WOUNDED &c & HUMBLED ME TO KNOW TO KNOW MY GOD.
WOUNDED &c WOUNDED &c AND HUMBLED ME TO KNOW MY GOD TO KNOW MY GOD
- RIE WITH MI - - - SERIE WOUNDED &c AND HUMBLED ME TO KNOW MY GOD.
WOUNDED &c. WOUNDED &c AND HUMBLED ME TO KNOW MY GOD

Lamentation à 4 by Jo. Dowland, Bachelor of Musicke. Published 1614.


Cantus with the Treble Viol
Altus with a Flute
Tenor for the Bandora
Bassus with a Bass Viol
AN HEART THATS BROKEN & CONTRITE TO GOD IS A SWEET SA - - - CRI - FICE
AN HEART THATS BROKEN BROKEN AND CONTRITE TO GOD IS A SWEET A SWEET SWEET SACRI - FICE
AN HEART THATS BROKEN AND CONTRITE TO GOD &c
AN HEART &c TO GOD &c
REPENTANT SIN - - - - NERS HIM DELIGHT FAR MORE FAR MORE THAN JUST MEN IN THEIR SIGHT.
RE - PEN - - TANT SIN - - NERS HIM DELIGHT FAR MORE FAR MORE MORE THAN JUST MEN IN THEIR SIGHT
RE - PE - - TANT REPENTANT SINNERS HIM DELIGHT FAR MORE FAR MORE &c. SIGHT.
RE - PEN - - TANT SIN - NERS &c FAR MORE THAN JUST MEN &c.

Lamentation, à 5.*

Jo. Dowland, Bachelor of Musicke.


I SHAME I SHAME AT MINE UN- WOR - THI- NESS
I SHAME I SHAME AT MINE AT MINE MINE UN WOR -- THI- - - NES AT MINE, ETC.
I SHAME AT MINE &c AT MINE UN WORTHI --
I SHAME AT MINE &c.
I SHAME AT MINE AT MINE UN WOR - THI- - - NES YET FAINE FAINE
YET FAINE
- NES AT MINE &c I SHAME AT MINE &c
I SHAME &c YET FAINE
I SHAME I SHAME &c
W'D BE AT ONE AT ONE WITH THEE YET FAINE FAINE W'D BE AT ONE WITH THEE
YET YET FAINE W'D BE AT ONE WITH THEE AT ONE WITH THEE
YET FAINE W'D BE &c YET &c AT ONE WITH THEE
YET FAINE &c THEE YET &c THEE
YET FAINE &c. YET &c.

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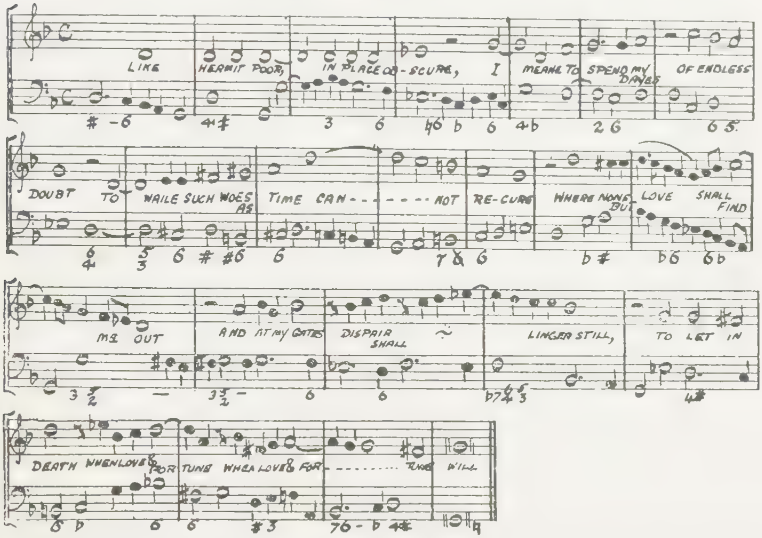
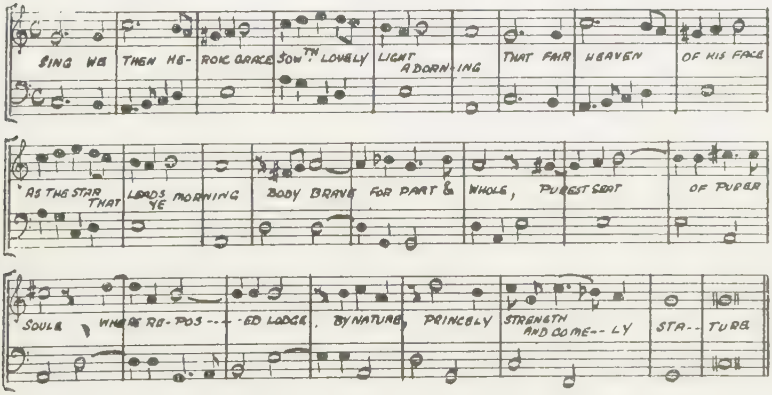
* A copy in the B.M. (Add. MSS. 31,418) has several more bars than the above version.

Ayre by Alfonso Ferrabosco, the younger, printed 1609, with an Accompt. for the Lute in Tablature.

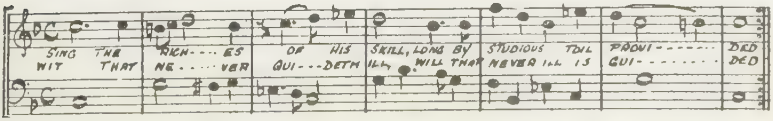

LIKE
HERMIT POOR,
IN PLACE OB-SCURE,
I
MEANE TO
SPEND MY DAYES
OF ENDLESS
DOUBT
TO
WAILE SUCH WOES AS
TIME CAN------NOT
RE-CURE
WHERE NONE BUT
LOVE
SHALL FIND
ME OUT
AND AT MY GATES
DISPAIR SHALL
LINGER STILL,
TO LET IN
DEATH WHEN LOVE & FOR TUNE
WHEN LOVE & FOR---------TUNE
WILL

The Lute Accompt. is mere thorough base which the Chords implied by the figures placed over this Base wholly comprehend.

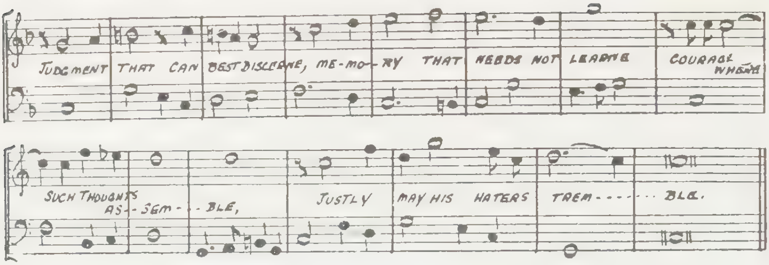
Ferabosco XII (*a*).


SING WE
THEN HE-
ROIC GRACE
SOWth LOVELY
LIGHT ADORN-ING
THAT FAIR
HEAVEN
OF HIS FACE
AS THE STAR THAT
LEADS YE
MORNING
BODY BRAVE
FOR PART &
WHOLE,
PUREST SEAT
OF PURER
SOULE
WHERE RE-POS---
-ED LODGE,
BY NATURE,
PRINCELY
STRENGTH AND COME--LY
STA--
TURE

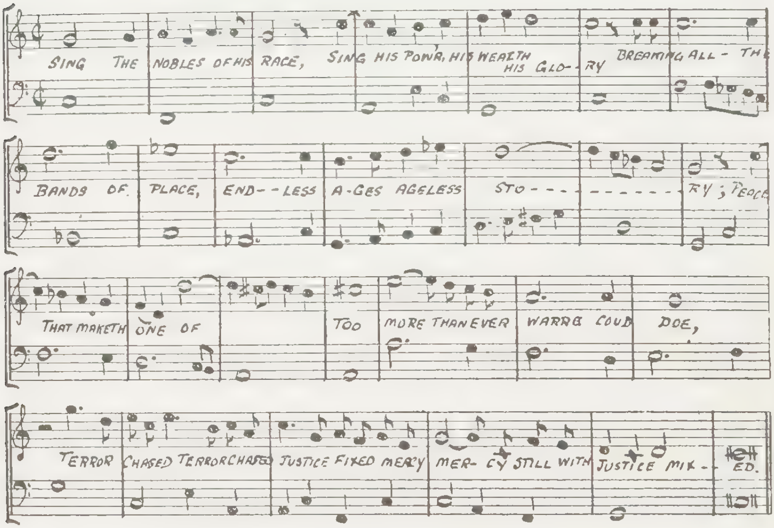
Second Part.


SING THE
RICH----ES
OF HIS
SKILL, LONG BY
STUDIOUS TOIL
PROVI------
DED
WIT THAT
NE-----VER
QUI---DETH
ILL, WILL THAT
NEVER ILL IS
GUI--------
DED

(*a*) The words of this and the two following Ayris, are part of a Poem on the Death of Sr. Philip Sidney.


JUDGMENT THAT CAN BEST DISCERNE, ME-MO-RY THAT NEEDS NOT LEARNE COURAGE WHEN
SUCH THOUGHTS AS- -SEM- -BLE, JUSTLY MAY HIS HATERS TREM- - - - - BLE.

Third Part.


SING THE NOBLES OF HIS RACE, SING HIS POWR, HIS WEALTH HIS GLO- RY BREAMING ALL - TH
BANDS OF PLACE, END- -LESS A-GES AGELESS STO- - - - - - - - - RY; PEACE
THAT MAKETH ONE OF TOO MORE THAN EVER WARRE COUD DOE,
TERROR CHASED TERROR CHASED JUSTICE FIXED MERCY MER- CY STILL WITH JUSTICE MIX- ED.

The preceding plates exhibit specimens of the composition of Milton, Dowland, and Ferrabosco ; of which, notwithstanding the greater celebrity of the two last musicians, Milton's production is the best, not only in point of ingenuity, but correctness (*f*).

Instrumental Music seems as yet to have made but a small progress towards that perfection at which it has since arrived: indeed, the lute and virginal were the only instruments for which any tolerable Music seems to have been expressly composed. The violin* was now hardly known, by the English, in shape or name ; and, therefore, that superior power of expressing almost all that a human voice can produce, except the articulation of words, seemed at this time so utterly impossible, that it was not thought a

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(*f*) The places in Dowland's second composition marked with a †, will not be found very grateful to nice ears.

* Two violinists are mentioned amongst the members of Henry VIII's band, but these were probably viol players. There were a few violinists in Queen Elizabeth's band, but nearly a century had to elapse before the viol was ousted.

gentleman's instrument, or one that should be admitted into good company. Viols of various sizes, with six strings, and fretted like the guittar, began indeed to be admitted into chamber-concerts: for when the performance was public, these instruments were too feeble for the obtuse organs of our Gothic ancestors; and the low state of our regal Music in the time of Henry VIII. 1530, may be gathered from the accounts given in Hall's and Hollingshead's Chronicles, of a Masque at Cardinal Wolsey's palace, Whitehall, where the King was entertained with " a Concert of Drums and Fifes." But this was soft Music compared with that of his heroic daughter Elizabeth, who according to Henxner (*g*), used to be regaled during dinner "with twelve trumpets, and two kettle-drums; which together with fifes, cornets, and side drums, made the hall ring for half an hour together."*

The Lute, of which hardly the sound or shape is known at present, was, during the two last centuries, the favourite chamber-instrument of every nation in Europe (*h*). Sir Thomas Wyat, the elder, has left us a *Sonnet to his Lute,* written very early in the sixteenth century ; and Congreve, at the end of the last, has celeberated the performance of Mrs. Arabella Hunt on that instrument.

Indeed choral compositions, madrigals, and songs in this style, always of many parts, being the only *Vocal* Music that was in favour with masters and their most powerful patrons, precluded much refinement in the performance: as fugues, canons, and full choruses, of which they chiefly consisted, are founded upon *democratic* principles, which admit of no sovereignty; and whatever good they contain is equally distributed to all ranks in the musical state. The art of *Singing*, therefore, in these times, further than was necessary to keep a performer in tune and time, must have been unknown: ** the possessor of the most exquisite voice had no more frequent opportunities allowed of displaying it, than the most disagreeable ; solo songs, anthems, and cantatas, being productions of later times. The penalty for the crime of playing a solo at the Concert of Ancient Music, is five guineas ; but at this time, if instead of that sum being forfeited, five hundred had been offered to the individual who could perform such a feat, fewer candidates would have entered the lists than if the like premium had been offered for flying from Salisbury steeple over Old Sarum, without a balloon.

It is therefore upon the *Church Music, Madrigals,* and *Songs in Parts*, of our countrymen, during the reign of Queen Elizabeth,

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(*g*) *Itinerarium,* Edit. 1757, p. 53. Strawberry-hill.

(*h*) Vincenzo Galilei says, that the Lutes made in England, in his time, were the best. *Dial. della Mus.*

* There is nothing in Henxner's account to lead one to suppose that this was any more than a call to dinner.
Burney is also unhappy in his remarks on the first episode. It is true that a good deal of noise was made on the occasion mentioned, but it was for the purpose of surprising the Cardinal.

** One can hardly understand this statement in view of the fact that Burney knew, even if he did not admire, the work of the Lutenist song writers.

that we must rest their reputation ; and these, in point of harmony and contrivance, the chief excellencies of such compositions, appear in nothing inferior to those of the best cotemporary productions of the continent. Taste, rhythm, accent, and grace, must not be sought for in this kind of Music ; indeed we might as well censure the ancient Greeks for not writing in English, as the composers of the sixteenth century for their deficiency in these particulars, which having then no existence, even in idea, could not be wanted or expected; and it is necessarily the business of artists to cultivate and refine what is in the greatest esteem among the best judges of their own nation and times. And these, at this period, unanimously thought every species of musical composition below criticism, except canons and fugues. Indeed what is generally understood by taste in Music, must ever be an abomination in the church ; for as it consists in new refinements or arrangements of notes, it would be construed into innovation, however meritorious, till consecrated by age: thus the favourite points and passages in the madrigals of the sixteenth century, were in the seventeenth received as orthodox in the church ; as those of the opera songs and cantatas of the seventeenth century are used by the gravest and most pious ecclesiastical composers of the eighteenth.

It does not, however, appear just and fair to slight old compositions, though a totally different style at present prevails. *History* does not imply *constant perfection*: the vices, follies, and even caprice of Princes, as well as of mankind in general, constitute as necessary a part of their annals as their virtues. The fugues and canons of the sixteenth century, like the Gothic buildings in which they were sung, have a gravity and grandeur peculiarly suited to the purpose of their construction ; and when either of them shall, by time or accident, be destroyed, it is very unlikely that they should ever be replaced by others in a style equally reverential and stupendous. They should therefore be preserved as venerable relics of the musical labours and erudition of our forefathers, before the lighter strains of Secular Music had tinctured melody with its capricious and motley flights.

Indeed, while there was little melody, less rhythm, and a timid modulation, Music could not support itself without fugue: as it is necessary that the French Dramas, for want of blank verse, or nervous prose, should be written in rhyme. And as simple subjects are best for fugue, and the composers of this period spent their whole lives in their contexture, it seems natural to suppose that they should be superior to those of the present age, when musicians have so much more to do. A fugue is now seldom produced but upon some particular occasion, or in an ostentatious fit of pedantry, as a specimen of that science which professors at other times affect to despise.

The *modulation* of the sixteenth century, though it has a grave and uncommon effect in the Church-Music of that time, is not accommodated to musical students of the present times ; for being confined to the ecclesiastical modes, it precludes the use of the most agreeable keys in Music. Zarlino (*i*), who, like Glareanus, allowed of twelve modes, speaks of himself and a few others having composed in the eleventh, or key of C natural, which was not one of the ancient original eight ecclesiastical modes, to which they were led by the vulgar musicians of the streets and villages, who generally accompanied rustic dances with tunes in this key, which was then called *Il modo lascivo*, or the *wanton* key. Here we have an instance of the mischief of system: for what was prohibited by the laws of ecclesiastical modulation to men of science, was suggested by nature to the hands and ears of ignorance and rusticity, who dared to please the sense, without first obtaining the permission of intellect.

Bird, and other old masters, have been censured by the Reverend Mr. Mason, in his excellent *Essay on Church-Music* (*k*), for inattention to prosody, accent, and quantity, in setting English words; and indeed, besides the negligence in that particular common to all the composers of their time, the *accentuation* of our language has received such changes since the time of Tallis, Bird, and our other best church composers, that it seems absolutely necessary for the words to be newly adjusted to the melodies by some judicious person, equally tender of the harmony of these admirable compositions, as of the prosody of our language; constantly taking care to place the accent of each word upon the accented part of each bar in the Music (*l*).

With respect to the most unexceptionable manner of singing in the church, it is difficult to suggest any one that will obviate all objections. In our cathedral *chantirg*, and the *canto fermo* of the Romish church, some of the words are uttered with too much rapidity, while others at the *mediatio*, or half-close, and termination, are protracted to an unreasonable length. In our *Parochial Psalmody*, as there is no distinction of syllables, but all are made as long as the lungs of the clerk and congregation will allow; so

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(*i*) P. 333.

(*k*) *A copious Collection of those Portions of the Psalms of* David, *Bible, and Liturgy, which have been set to* MUSIC, *and sung as* ANTHEMS *in the Cathedral and Collegiate Churches of* England.—*Published for the Use of the Church at* York; *to which is prefixed a Critical and Historical Essay on Cathedral Music.* York, 1782.

(*l*) It is much to be lamented that this task was not performed by the late Dr. Boyce, when he revised and prepared these Services for publication. In the *Te Deum* of both Tallis and Bird, printed in his first and third volumes, the accent in all the parts is given to the second syllable of the words *holyˋ*, *gloryˋ*, *gloriōūs*, and upon the first in *āpostles*. In Tallis's Service, Vol. I. p. 5, long syllables are made short, and short, long: *Thē gŏodly fĕllōwship ōf the prōphēts praïse thēe. Thē nŏblē ărmyˋ—Thē hŏlyˋ chŭrch thrōughŏut all,* &c. *Thē făthēr.* P. 7. *Sērvānts.* 8. *Wē wŏrshīp; ĕvèr.* 9. *ŭpōn. Mĕrcyˋ lĭghtēn,* &c.

In Bird's Service, p. 2, we have *tŏ thēe.* 4. *ălsō ōf glŏryˋ.* 5. *Tō dēliver; ābhŏr; thē kĭngdōm; thē glŏryˋ; thyˋ prĕcioūs.* 7. *Pēoplē; wē wŏrshīp; ĕvēr; wŏrld.* 8. *ūpŏn.* 9. *Mĕrcyˋ; lĭghtēn oūr trŭst.*

In Tallis's *Benedictus*, p. 11. *Pērfŏrm the mĕrcy promisēd. Covenant* is made a dissyllable, and has only two notes allowed to it. P. 12. *pērfŏrm; bĕing deliverēd.* In the beginning of the *Sanctus*, by Tallis, p. 33, the words are likewise very ill accented.

Where no fugue or imitation is concerned, all the voices should pronounce the same word, in the same accent, at the same time; which would greatly facilitate to the congregation the intelligence of what is sung; this is often unnecessarily prevented by ligatures, and divisions in one part more than another.

A few slight arrangements of this kind in the words, would render these Services, as well as Morley's Burial Service, and others in Boyce's collection, as unexceptionable with regard to *accentuation* of the words, as texture of the parts in the harmony.

with respect to *Services, Full Anthems,* and the Romish *Mass in Music,* besides the artificial contexture of the parts, divisions upon particular words, and repetitions of whole sentences, the nature of canon and fugue is such, that the singers are constantly pronouncing different words at the same time, with the clamour of ill-bred disputants, who are all talking at once.

Salvator Rosa, who was as severe with his pen, as bold and original with his pencil, in his Satires has not spared the pedantry of false refinements, and abuse of Church Music. However, almost all his coarse censures, except those levelled at the Castrati, may be found in Erasmus (*m*). The bitterness of invective with which these two writers have loaded Ecclesiastical Music and Musicians will have the more weight, when it is remembered, that Erasmus had been himself a singing-boy in the cathedral of Utrecht; and that Salvator Rosa, besides being an excellent painter and poet, was a good musician.

Salvator, in his first Satire, after treating Secular Music and Musicians with extreme uncharitableness and severity, criminates those of the church with more than puritanical fury.

Who blushes not to hear a hireling band,
At times appointed to subdue the heart,
Profane the temple with *Sol-fa* in hand,
When tears repentant from each eye should start?

What scandal 'tis within the sacred wall,
To hear them grunt the vespers, bark the mass,
The *Gloria, Credo, Pater-noster* bawl,
With the vile fury of a braying ass!

And still more scandalous, in such a place,
We see infatuate Christians list'ning round,
Instead of supplicating God for grace,
To *Tenor, Base,* and subtilties of sound.

And while such trivial talents are display'd
In howls and squeaks, which wound the pious ear,
No sacred word is with the sound convey'd,
To purify the soul, or heart to chear.

Like drunken Bacchanals they shameless roar,
Till with their noise and jargon all are weary;
And in the Sanctuary they God adore,
Sing to a vile *Chaconne* the *Miserere* (*n*).

A certain degree of simplicity is necessary, in Choral Music, to render it suitable to the purposes of devotion, which seem to

(*m*) *Commentary on the first of* Corinthians, xiv. 19.

(*n*) *Vergognosa follia d'un petto insano!*
Nel tempo eletto à prepararsi il core
Si sta nel tempio con le Solfe in mano.—
Che scandalo è il sentir ne sacri rostri
Grunnir il vespro, ed abbajar la messa,
Ragghiar la Gloria, *il* Credo, *e i* Paternostri.—
Quando stillar dovrian gl' occhi in humore,
L'impazzito Christian gl' orecchi intenti
Tiene all' arte d'un Basso, *ò d'un* Tenore.—
Apporta d'urli, e di mugiti impressa
L'aria à gl' orecchi altrui tedj, e molestie,
Ch'udir non puossi una sol voce espressa.
Sicche pien di baccano, e d'immodestie
Il sacrario di Dio sembra al vedere
Un arca di Noè frà tante bestie.
E si sente per tutto à più potere,
Ond' è, che ogn'un si scandalizza, e tedia,
Cantar su la Ciaccona *il* Miserere.

demand a clear, distinct, and articulate pronunciation of the words, and that the duration of the notes, whether applied to verse or prose, should be proportioned to the length of the syllables: indeed, I see no other method of accomplishing this end in choruses, than by *simple counterpoint* of note against note, in all the parts, at least the first time the words are uttered; afterwards, as the congregation will be already in possession of their sense and import, nothing will be lost, on the side of instruction, if they should be repeated in canon, fugue, or other musical contrivance (*o*).

When the verse of a Psalm or Hymn is set in fugue, if the part that leads off the subject were to pronounce the whole verse or sentence, to complete the sense, before the answer is introduced, it would perhaps obviate the objection that is made to this ingenious species of composition, on account of the confusion occasioned by the several parts singing different words at the same time.

I have dwelt the longer on the state of Music in England during the long and fortunate reign of Queen Elizabeth, for the honour of our country; as I fear no other period will be found in which we were so much on a level with the rest of Europe, in musical genius and learning. And however uncouth the compositions of these times may appear to those who think all Music barbarous but that of the present day; it seems as if those productions, which, at any period of an art, universally afforded delight to the best judges of their merit, were well entitled to examination and respect, however the revolutions of taste and fashion may have diminished their favour.

(*o*) The solemn Music of the church, without words, Dryden emphatically calls *Inarticulate Poesy. Pref. to Tyrannick Love; or, the Royal Martyr.* And such should be the *Voluntaries* of our organists, at least in the middle of the service.

Chapter II

Of the State of Music in Italy during the Sixteenth Century: including an Account of Theorists, with the Progress of Practical Music in the Church, as well as of Madrigals, Ricercari, or Fantasias, and Secular Songs, of that Period

MELODY, itself the child of Fancy, was still held in Gothic chains; and though there was no rhythm, or symmetry of measure, the subject of every movement was symmetric and invariable. To check Imagination's wild vagaries, and restrain her wanton flights in the solemnity of supplication, humility of contrition, funereal sorrow, or even the grateful song of gladness and thanksgiving, when addressed to the Divinity, during the celebration of sacred rites in the temple, is not only required by propriety, but duty. Yet, as the confining Music merely to religious purposes borders on fanaticism, so the treating secular and light subjects with ecclesiastical gravity; making a fugue of every movement, and regarding grace, elegance, and fertility of invention, as criminal, or, at best, as frivolous, are equally proofs of want of taste, and want of candour. But these points will be best discussed when we come to treat of Lyric and Dramatic Compositions, and trace the progress which Instrumental Music has made during the present century.

What kind of Music the Italians cultivated before the general use of counterpoint was established, I know not; but we find in the Lives of their first Painters, that many of them had been brought up to Music, as a profession. Leonardo da Vinci was a great performer on several instruments, and invented a new species of lyre, in the shape of a horse's skull (*a*). Italy had likewise at this time singers with great talents for execution and expression, according to Castiglione, who, in his *Cortegiano*, speaking of the variety and power of contrast in the arts, observes, that " Instances of dissimilar things producing similar effects that are equally pleasing and meritorious may be given in them all; particularly Music, in which the movement is sometimes grave and majestic, and

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(*a*) *Da Teschio di Cavallo.*—Vasari, *Vite di Pitt.* [See also E. McCurdy's, "The Mind of Leonardo da Vinci" (Jon. Cape, 1932 ed.) p. 31 and 2.]

sometimes gay and animated, yet equally delightful to the hearer. Thus, in singing, what can be more different than the performance of BIDON and MARCHETTO CARA? The one artificial, rapid, nervous, vehement, and impassioned, elevates and inflames the soul of every hearer; while the other, more gentle, pathetic, and insinuating, sooths, calms, and affects by a sorrowful and tender sweetness, which penetrates the heart, and affords it the most exquisite pleasure of a different kind." This description the late Mr. Galliard (*b*) has thought applicable to the different powers of the two great female singers, Faustina and Cuzzoni, the superiority of whose abilities was so disputable when they performed on the same stage in England, 1727, that the patrons and friends of the one became inveterate enemies to those of the other.

Great natural powers will sometimes astonish and charm without much assistance from art; and so late as the year 1547, Pietro Aaron (*c*) gives a list of such extraordinary performers as were able to *sing by book, cantori a libro;* by which we may suppose that the art was new and uncommon. And according to Tartini (*d*), "The old Italian songs being only made for a single voice, were simple in the highest degree; partaking of the nature of *recitative,* but *largo;*" (as the gondoliers at Venice still sing the stanzas of Tasso). "None were confined to regular bars; and the key was determined by the kind and compass of voice that was to sing them."

However, during the sixteenth century, when the works of Palestrina appeared, the Italians may with justice be said to have given instructions to the rest of Europe, in counterpoint, as, ever since operas were established, they have done in singing. But before we proceed to give specimens of the composition of this admirable composer and his cotemporaries, it seems necessary to speak of the chief Theorists of Italy, who established the principles upon which their productions were founded; and as not only the Italian School of Music, but that of every other country, seems much indebted to the labours of Franchinus Gaffurius, and the many useful books he published, I shall place him at the head of their Musical Classics.

FRANCHINUS GAFURIUS, or GAFFORIO, of Lodi (*e*), born 1451, was the son of Betino, a soldier in the service of Gonzago, Duke of Mantua, and Catherine Fixaraga, of the same place. He was first intended for Priest's orders, but after studying Music for two years under Fryar John Goodenach, a Carmelite, he manifested so much genius for that science, that it was thought expedient to make it his profession. After learning the rudiments of Music at Lodi, he went to Mantua, where he was patronized by the Marquis Lodovico Gonzago; and where during two years he pursued his

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(*b*) Transl. of Tosi, p. 170.

(*c*) *Lucidario in Musica,* fol. 31.

(*d*) *Trattato di Musica,* p. 17.

(*e*) Walther mistakenly makes him a native of Lyons, in France. *Laudensis.*

studies with unwearied assiduity night and day, and acquired great reputation both in the speculative and practical part of his profession (*f*). From this city he went to Verona, where he read public lectures on Music for two years more, and published several works; after which he removed to Genoa, whither he was invited by the Doge Prospero: there he entered into Priest's orders. From Genoa he was invited to Milan by the Duke and Duchess Galeazzo, but they being soon after expelled that city, he returned to Naples, where Philip of Bologna, Professor Royal, received him as his colleague; and he became so eminent in the theory of Music, that he was thought superior to John Tinctor, William Guarnieri, Bernard Yeart, and many celebrated and learned musicians, with whom he now conversed and disputed. He there composed and published his profound *Treatise on the Theory of Harmony*, 1480; which was afterwards corrected, enlarged, and republished at Milan, 1492; but the plague raging in Naples, and that kingdom being likewise much incommoded by a war with the Turks, he retreated to Otranto, in Apulia; whence, after a short residence, he returned to Lodi, where he was protected and favoured by Pallavicino, the Bishop, and opened a public school, in which, during three years, he formed many excellent scholars. He was offered great encouragement at Bergamo, if he would settle there; but the war being over, and the Duke of Milan, his old patron, restored, he preferred the residence of that city to any other. It was here that he composed and polished most of his works; that he was caressed by the first persons of his time for rank and learning; and that he read Lectures by public authority to crowded audiences, for which he had a faculty granted him by the Archbishop and chief magistrates of the city in 1483, which exalted him far above all his cotemporary brethren: and how much he improved the science by his instructions, his lectures, and his writings, was testified by the approbation of the whole city; to which may be added the many disciples he formed, and the almost infinite number of volumes he wrote, among which several will live as long as Music and the Latin tongue are understood. He likewise first collected, revised, commended, and translated into Latin the old Greek writers on Music: Aristides Quintilianus, Manuel Briennius, Bacchius sen. and Ptolemy's Harmonics. The order of the works he published is as follows: *Theoricum Opus Harmonicæ Disciplinæ* mentioned above, Neapolis, 1480. Milan, 1492. This was the first book on the subject of Music that issued from the press after the invention of Printing, if we except the *Definitiones Term. Musicæ,* of John Tinctor (*g*). *Practica Musicæ utriusque Cantus.* Milan, 1496. Brescia, 1497, 1502. And Venice, 1512. *Angelicum ac Divinum Opus Musicæ Materna*

(*f*) His biographers inform us not when or where Franchinus met with *Bonadies,* of whom he so frequently makes honourable mention in his works, constantly calling him *Præceptor meus.* P. Martini has given a fragment, from a *Kyrie Eleison,* composed by Bonadies in 1473, when Gaforio was twenty-two years old.

(*g*) See Book II. p. 717. Note (*y*).

Lingua Scrip. Milan, 1508 [1496] (*h*). *De Harmonica Musicor. Instrumentorum.* Milan, 1518. This work, we are told by Pantaleone Melegulo, of Lodi, his countryman, from whom some account of the author appeared in the first edition, was written when Gafforio was fifty years of age, that is to say, in the year 1501; and though the subject is dark and difficult, it was absolutely necessary for understanding the ancient authors. If, says Pantaleone, a life spent in labour for the advancement of science, and in a series of laudable actions, can entitle a human being to fame in this world, and felicity in the next, the claim of Gafforio to both seems indisputable.*

The doctrines of this excellent theorist, who died 1520 [d. 1522] have been so frequently cited in the course of the preceding volume, that, after the ample list of his writings just given, a table of their contents, or further extracts from them, seem unnecessary.

PIETRO AARON [d. *ca.* 1545], a Florentine, of the order of Jerusalem, and canon of Rimini, was a voluminous writer on Music. He first appears as an author in 1516, when a small Latin tract in three books, *De Institutione Harmonica,* which he wrote originally in Italian, was translated into Latin, and published at Bologna, by his friend, Joh. Ant. Flaminius, of Imola.

His second [third] publication is entitled *Toscanello della Musica.*** This treatise, the most considerable of all his writings, was first printed at Venice, 1523; then in 1529; and lastly, with additions, in 1539. In the Dedication to this work the author tells us, that he had been admitted into the Papal chapel, at Rome, during the Pontificate of Leo X. in speaking of whom, he says, " Though this Pontiff had acquired a consummate knowledge in most arts and sciences, he seemed to love, encourage, and exalt Music more than any other; which stimulated many to exert themselves with uncommon ardor in its cultivation. And among those who aspired at the great premiums that were held forth to talents, I became," says he, " a candidate myself; for being born to a slender fortune, which I wished to improve by some reputable profession, I chose Music; at which I laboured with unremitting diligence, till the irreparable loss I sustained, by the death of my munificent patron, Leo."

Those who have read Boethius and Franchinus, will not find many new discoveries or precepts in this treatise of Pietro Aaron. However, as the writings of his celebrated predecessors were chiefly in Latin, his works became perhaps the more useful and acceptable to the secular musicians of Italy, from the language in which they were published. *Il Toscanello* is divided into two books: the first contains a common-place panegyric on Music, and an enumeration of its inventors, with definitions and explanations of musical terms and character. In the second book, after the usual parade

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(*h*) The title only of this book is Latin, the rest is in Italian.

* Copies of most of Gafforio's works are to be found in the B.M.

** His second publication was *Gli errori di Franchino Gafuri, etc.,* issued in 1521.

of science concerning the genera of the ancients, he proceeds to counterpoint, for which he gives a *decalogue*, or ten precepts (*i*). After this, we have a short explanation of arithmetical, geometrical, and harmonical proportion, with directions for dividing the monochord, according to the principles of Guido.

His third work, published at Venice, 1525, was likewise written in Italian ; for which, as it had been so long the custom for Latin to be the vehicle of science, he makes an apology. This *Treatise* is *upon the tones*, or keys, of *Canto-figurato*, which he regulates entirely by those of *Canto-fermo* (*k*).

Pietro Aaron upon all occasions manifestly exalts the character of Bartholomeo Ramis,* a Spaniard, at the expence of Franchinus. Ramis was the first modern who sustained the necessity of a temperament (*l*) ; he was answered by *Nicholas Burtius*, 1487 (*m*), who imagined the honour of Guido to be injured by the Spaniard, as Guido used the Pythagorean proportions, and had never thought of a *temperament*. Burtius again was handled very roughly by Spataro, the disciple of Ramis (*n*) ; and the venerable theorist, Franchinus, finding himself very rudely treated in this dispute, by the favourers of temperament, in 1522, when he was upwards of seventy years of age, took up the defence of Pythagoras, as Fontenelle (*o*), at near a hundred, did of Des Cartes. After this, the war became general, and continued to rage with great violence for more than a century, between the friends of tempered scales, and the adherents to ancient proportions, and equal harmony.

The fourth tract of Pietro Aaron is called *Lucidario in Musica di alcune Oppenioni Antiche e Moderne—Composto dall' eccellente, e consumato Musico* Pietro Aaron, *&c*. Ven. 1545 (*p*). In this work we have discussions of many doubts, contradictions, questions, and difficulties, never solved before. Here the timidity of early contrapuntists appears, in the use of accidental semitones, which the pure diatonic scales of *Canto-fermo* did not allow.

(*i*) Franchinus and the more ancient writers gave no more than eight rules of counterpoint.

(*k*) *Trattato della Natura, e Cognizione di tutti li Tuoni di Canto figurato.*

(*l*) *De Musica, Tractatus, sive Musica practica.* 1482.

(*m*) *Musices Opusculum cum Defens.* Guidonis Aretini *adversus uendam* Hispanum *veritatis prævaricator.* Bonon, 1487.—This tract, printed in black letter, is in the Ashmol. Collect. among Anthony Wood's books.

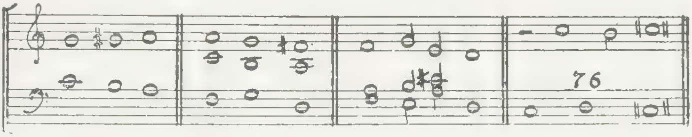
(*n*) Joannes Spadarius Bononiensis. *Musices ac* Bartolomii Rami Pareie *ejus Præceptoris honesta Defensio in* Nicol. Burtij Parmens. Opusc. Bologna, 1491.

(*o*) *Théorie des Tourbillons*, 1752; *l'année de sa Mort.* The editor of this Theory calls it, *Preservatif contre la Seduction dè Newtonianisme.* Pref.

(*p*) The splendid and magnificent titles given to authors in books, published by *themselves*, are no otherwise reconcileable to modern ideas of literary humility, than by supposing them to proceed from the courtesy of the printer; as the recommendatory verses which succeeded these hyperbolical title-pages, and continued in fashion as late as the publication of Pope's works, did from the partiality of friends. One of the tracts of Franchinus, and that which least deserved it, is styled *Angelicum ac Divinum Opus Musicæ*; and the *Lucidario in Musica*, as the author *himself* seems to inform us, was composed by the *excellent* and *consummate* musician, Pietro Aaron, &c., &c.

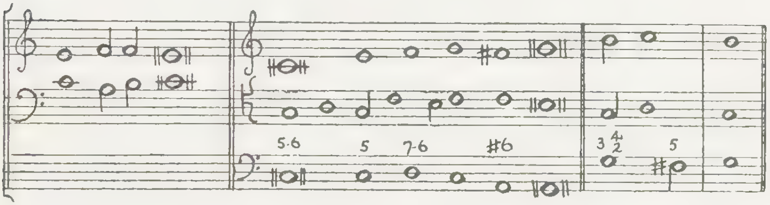
* Better known as Ramos di Peraja. He was born *c.* 1440, was settled in Rome in 1491, and died between that date and 1521. His *Musica practica* (*Bologna*, 1482) was reprinted by J. Wolf in 1901.

The following passages, which in 1545 were thought *licentious*, have since become the common materials and ground-work of composition.



The Use of the False Fifth, prohibited by Franchinus, L. III. cap. 3. is allowed by P. Aaron, *Lucidario*, Lib. II.

Two 5ths, one false, one true.



For the extent of the several modes, he very frequently confirms his opinion by the authority of Marchetto da Padua, whom he calls *Il nostro eccellentissimo Marchetto Padovano* (*q*). It is easy to discover through verbal respect for the person of Franchinus, that this author wishes on all occasions to depreciate his doctrines.

Another small work, entitled *Compendiolo di molti dubbj Segreti et Sentenze intorno il Canto-fermo e figurato*, by this author, has no date, and seems but a kind of supplement to his *Lucidario*.

The next writer upon Music to Pietro Aaron, in Italy, is Lodovico Fogliano [d. 1539], who published, in 1529, a Latin tract upon the *Theory of Sound* (*r*). This work is divided into three sections: in the first, he treats of musical proportions ; in the second, of consonances ; and in the third, of the division of the monochord. In the second section, the foundation seems to have been laid for another branch of the musical controversy already mentioned, which was afterwards agitated with great warmth ; this author contending, contrary to the doctrines of Boethius, from whom two-thirds of his book are taken, for the distinction of *greater* and *less tone*, in the diatonic tetrachord (*s*). Of the nature of this dispute some idea may be derived from the account given of the ancient musical sects in Greece, in the first volume of this work (*t*), where the discovery of a temperament is given to Didymus.

In 1531, Giov. Spataro, already mentioned among the enemies of Franchinus, published at Venice a work, entitled *Tractato di*

(*q*) P. Aaron is obliged to this author for the *title* of his book; as Marchettus calls a work, written in 1274, LUCIDARIUM *in Arte Musicæ planæ*. See Book II. p. 519.

(*r*) *Musica Theorica*. Fol.

(*s*) *De Utilitate Toni majoris et minoris.*

(*t*) P. 356.

Musica, in which he renews his attack with redoubled scurrility. Quarrels of this kind, which are never interesting to any but the combatants and their partizans, are rendered still more offensive to others, by time ; as the truths for which they would be thought to contend, are either too well known, or too much forgotten, to merit the attention of posterity.

In 1538 [1533], GIOV. MARIA DA TERENTIO LANFRANCO published his *Scintille di Musia,* a work which is frequently cited with great praise by subsequent writers ; as is the following:

Recanetum di Musica aurea, published at Rome, the same year, by STEFFANO VANNEO [b. 1493]. It was written originally in Italian, and translated into Latin by Vincenzio Rossetto, of Verona. And this is all that I am able to say of these two books, as they are now become so scarce, that I have never been so fortunate as to procure copies of them.*

Dialoghe della Musica, by ANTONFRANCISCO DONI [1513-1574], published at Venice, 1544, is likewise among the *Libri rari.* I have never seen it, except in the library of Padre Martini, where I transcribed a considerable part of it. The author, a whimsical and excentric character, tinctured with buffoonery, was not only a practical musician and composer by profession, but connected and in correspondence with the principal writers and artists of his time. His *Libraria* must have been an useful publication when it first appeared ; as it not only contains a catalogue and character of all the Italian books then in print, but of all the MSS. that he had seen, with a list of the academies then subsisting, their institution, mottos, and employment ; but what rendered this little work particularly useful to my enquiries, is the catalogue of all the Music that had been published at Venice since the invention of Printing ; to this list I shall have frequent occasion to refer hereafter. The author has published a collection of his letters, and the answers to them ; and a wild satirical rhapsody, which he calls *La Zucca,* or the Pumpkin. In all his writings, of which he gives a list of more than twenty, the author aspires at singularity, and the reputation of a comical fellow ; in the first he generally succeeds, and if he fail in the second, " his stars are more in fault than he (*u*)."

At the beginning of his *Dialogue on Music,* the author gives a list of composers then living at Venice, amounting to seventeen; of whom seven are Netherlanders, the rest chiefly Italian. In the course of the dialogue, compositions by most of them are performed.** In the first conversation the interlocutors are Michele,

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(*u*) Apostolo Zeno, in his notes on the *Bibl della Eloq. Ital.* of Fontanini, seems to give a very just character of this whimsical writer, when he says, *Il Doni solito sempre tener dubbioso il lettore ne' suoi fantastici scritti tra la verità, e la falsità, talchè non siscuopre, quando da senno, e quando da burla egli parli.* To. II. p. 180, edit. di Venezia, 1753. "It is so much the practice of Doni, in all his fantastical writings, to blend truth with falsehood, that the reader is unable to discover when he is ludicrous, or when serious."

* The original Italian MS., completed in 1531, was not published. The Latin translation by Rosetti was issued in 1533.

Book I treats of the Gregorian Chant and the Modes.
Book II. Mensural Music.
Book III. Counterpoint.

** The *Dialogo della Musica* is fully described by Alfred Einstein in *Music and Letters* for July, 1934.

Hoste, Bargo, and Grullone, all performers, who sing madrigals and songs by Claudio Veggio and Vincenzo Ruffo. In the second conversation, instruments are joined to the voices: Anton. da Lucca first playing a voluntary on the lute, *Fà cose divine* ; then Buzzino *il violone* ; Lod. Bosso, S. G. Battista, Pre Michele, Pre Bartolomeo, and Doni himself, play on viols ; these all perform in pieces of Riccio da Padua, Girolamo Parabosco, Berchem, Archadelt (*x*), &c. Here Doni speaks with triumph and exultation of the superior state of Music in his time, compared with that of any former period: for, says he, " there are musicians now, who, if Josquin were to return to this world, would make him cross himself. In former times people used to dance with their hands in their pockets ; and if one could give another a fall, he was thought a wit, and a dexterous fellow. *Ysach* (Henry Isaac, *detto Arrigo Tedesco*), then set the songs, and was thought a *Master* ; at present he would hardly be a *Scholar* (*y*)."

Fior Angelico di Musica, published at Venice, 1547, by P. Angelo da Picitono, an ecclesiastic, is a work which, however difficult to find at present, is, from its dulness and pedantry, still more difficult to read.

Two dialogues on Music, by Luigi Dentice, a Neapolitan gentleman, were published at Rome in 1553. Of these, though the subject turns chiefly upon the musical proportions, and modes of the ancients, in attempting to explain which, Boethius seems to have been the author's principal guide; yet, in the second dialogue, we have an account of what was then a *modern* concert, from which an idea may be formed of the state of practical Music at Naples, when this book was written. One of the interlocutors, speaking with rapture of a performance which he had heard at the palace of Donna Giovanna d'Arragona (*z*), tells us, that the principal musicians who played on instruments, and were of the first class, were Giovan Leonarda de l'Harpa Napolitano, Perino da Firenze,

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(*x*) Parabosco was organist of St. Marc's church, at Venice, and, according to Crescimbeni, *Stor. del. Volg. Poes.* a most admirable performer. "Whoever," says Ant. Fran. Doni, *Libraria Tratt.* 1mo. "is endowed by Heaven with the power of receiving and communicating pleasure, should imitate Parabosco; who, not content with that musical excellence, with which he has given such delight, both in public and private, and acquired such fame, has afforded equal pleasure by his literary and poetical talents, in the publication of works, that are as much esteemed for their wit and learning, as originality." He then gives a list of his Tragedies, Comedies, Miscellaneous Poems, and Letters; adding, that "he hoped his *Novels* would soon appear in print, which, for their invention and style, he thought the most admirable productions of the kind that he had ever read." They were afterwards published under the title of *Gli Disporti*, 1586, and I purchased them at the sale of the late Mr. Beauclerc's books; but find, on perusal, that Doni spoke of them as he did, perhaps, of his musical abilities, with the partiality of a friend. Several of the *motets* and madrigals of Parabosco are inserted in the collections that were published about the middle of the sixteenth century, some of which I took the trouble to score, but found in them no subject, and but little design, or contrivance. And if his literary abilities did not impose on the writers who speak of his musical productions, his character as a composer must have been established on works superior to these, which are mere *remplissage*. The compositions of the two Netherlanders, Jachet Berchem, and Archadelt, of which we shall give specimens hereafter, are infinitely superior to those of Parabosco.

(*y*) "Hannibal," says Capt. Bluff, "was a very pretty fellow in those days, it must be granted.—But alas, Sir! were he alive now, he would be nothing, nothing in the earth." [Capt. Noll Bluff is a character in Congreve's play, *The Old Bachelor*.]

(*z*) The Emperor Charles V. of the House of Arragon, was at this time in possession of the kingdom of Naples.

Battista Siciliano, and Giaches da Ferrara; and that the singers were Giulio Cesare Brancazzo, Francisco Bisballe, Conte de Briatico, Scipione di Palla, and a *Soprano,* whose name, as his perfomance was censured, the author has concealed; but of the others, he says, they were most perfect musicians, and sung in a wonderful manner (*a*). It appears by this dialogue, that the vocal performers were not accompanied by a band, but that each sung to his own instrument. *Pochi Musice si travano che cantono sopra gli Stormenti che m'abbian finito di contentare, perche tutti errano in qualche cosa, o nella intonatione, o nella pronontiatione, o nel suonare, o nel fare i Passaggi, o vero nel remettere & rinforzare la voce quando bisogna; le quali Cose, parte per arte & parte per natura s'acquistano.* "There are few musicians," says the author, "who sing to their instruments, that have entirely satisfied me: as they have almost all some defect of intonation, utterance, accompaniment, execution of divisions, or manner of diminishing and swelling the voice occasionally; in which particulars both art and nature must conspire to render a performer perfect." The interlocutors then celebrate the talents of two female singers: Donna Maria di Cardona Marchese della Padula, and Signora Fagiola, as being possessed of all the requisites of vocal perfection.

It may be concluded from this conversation, that the *Soprano* among the male singers was an *Evirato*; that much art and refinement were expected in vocal performers, besides singing in time and tune; and that, by the titles of Count and Marchioness given to some of the personages whose talents are celebrated, whether they are regarded as professors or Diletanti, it appears that the successful cultivation of Music in the city of Naples was at this time in great estimation.

During the sixteenth century, and a great part of the next, many of the most eminent musical theorists of Italy employed their time in subtle divisions of the scale, and visionary pursuits after the ancient Greek genera; nor was this rage wholly confined to theorists, but extended itself to practical musicians, ambitious of astonishing the world by their deep science and superior penetration, though they might have employed their time more profitably to themselves, and the art they professed, in exploring the latent resources of harmonic combinations and effects in composition, or in refining the tone, heightening the expression, and extending the powers of execution, upon some particular instrument. These vain enquiries certainly impeded the progress of modern Music; for hardly a single tract or treatise was presented to the public, that was not crowded with circles, segments of circles, diagrams, divisions, sub-divisions, commas, modes, genera, species, and technical terms drawn from Greek writers, and the now unintelligible and useless jargon of Boethius.

In 1555, Nicolo Vicentino [b. 1511] published at Rome a work, with the following title: *L'Antica Musica ridotta alla moderna*

(*a*) ***Miracolosamente.***

Prattica; or, "Ancient Music reduced to modern Practice," with precepts and examples for the three genera and their species; to which is added, an account of a new instrument for the most perfect performance of Music, together with many musical secrets.*

Vincentino having the title of *Don* prefixed to his name, seems to have been an ecclesiastic, of the Benedictine order. He was a practical musician, and appears to have known his business; in his treatise he has explained the difficulties in the Music of his time, with such clearness, as would have been useful to the student, and honourable to himself, if he had not split upon enharmonic rocks, and chromatic quick-sands. He gives a circumstantial account of a dispute between him and another musician at Rome, Vincentio Lusitanio, who sustained that modern Music was entirely diatonic; while Vicentino was of opinion, that the present Music was a mixture of all the three ancient genera, diatonic, chromatic, and enharmonic. This dispute having produced a wager of two gold crowns, the subject was discussed in the Pope's chapel, before judges appointed by the disputants, and determined against Vicentino; whether justly or unjustly, depends upon the precise sense assigned to the term *Chromatic* by the several disputants.

What use was made of the enharmonic genius in the Music of the sixteenth century, I know not; but whenever other sounds are used than those of the scale, strictly diatonic, by introducing F, C, or G sharp, or any flat, except that of B, which the Greeks themselves allowed in the *Synemmenon Tetrachord,* and the most scrupulous writers upon *Canto-fermo,* in the modes of the church, the diatonic is mixed with the chromatic; and to this licence the first contrapuntists were reduced, at a cadence in D and A minor, as well as G major.

We are now arrived at a period when it becomes necessary to speak of Zarlino, the most general, voluminous, and celebrated theorist of the sixteenth century. GIOSEFFO ZARLINO *da Chioggia,* Maestro di Capella of St. Mark's church, at Venice, was born in 1540, and author of the following musical treatise, which, though separately printed, and at different periods, are generally bound up together in one thick folio volume. *Institutioni Harmoniche,* Venice, 1558, 1562, 1573, and 1589. *Dimostrationi Harmon.* Ven. 1571 [1578], and 1589. *Sopplimenti Musicali,* Ven. 1588. We discover by these dates, that Zarlino first appeared as an author at the age of eighteen; and from that period till he had arrived at forty-nine, he was continually revising and augmenting his works. The musical science of Zarlino, who died 1599,** may be traced in a right line from the Netherlands; as his master Willaert, the founder of the Venetian school, was a disciple of John Mouton, the scholar of the great Josquin.

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* The instrument referred to was a clavier with several keyboards called the "*Archicembalo*" upon which he hoped, with the help of a small choir to demonstrate his theories. For a description of the controversy with Lusitanio see Hawkins' History of Music.

** Zarlino was born in 1517 and died in 1590. Copies of his works are in the B.M. (785—l. 13-14) and also in the Leeds Public Library.

A commentary upon the voluminous writings of this author would occupy too large a portion of my work; and to refer the curious reader to the analysis of his several treatises, by Artusi, would be doing him little service, as the writings of Artusi will be difficult to find. There are few musical authors whom I have more frequently consulted than Zarlino, having been encouraged by his great reputation, and the extent of his plan, to hope for satisfaction from his writings concerning many difficulties in the Music of the early contrapuntists; but I must own, that I have been more frequently discouraged from the pursuit by his prolixity, than enlightened by his science: the most trivial information is involved in such a crowd of words, and the suspence it occasions is so great, that patience and curiosity must be invincible indeed, to support a musical enquirer through a regular perusal of all his works (*b*).

However, as there is perhaps more pedantry discovered by writers upon Music in general than on any other art, from their ambition of being thought profoundly skilled in the useless jargon of ancient Greek theorists; if we make allowances for Zarlino's infirmity in that particular, many useful precepts, and much curious information concerning the Music of the sixteenth century, may be collected from his works.

He begins his Institutes with a panegyric upon Music, in the usual strain; then we have its division into mundane and humane, faithfully drawn from Boethius; after this, there is a great waste of words, and parade of science, in attempting to explain the several ratios of greater and less inequality, proportion, and proportionality, &c. where, in his commenting on Boethius, we have divisions of musical intervals that are impracticable, or at least inadmissible, in modern harmony.

In his account of the ancient system, he discovers much reading; and that is what he chiefly wishes the reader should know.

In describing the diatonic genus, in which the tetrachord is divided into tone major, tone minor, and major semitone: $\frac{9}{8}$, $\frac{10}{9}$, and $\frac{16}{5}$, for which division, commonly called the syntonous, or intense of Ptolemy, he constantly contends, we have the substance of his dispute with Vincenzio Galilei, which will be mentioned hereafter. The second part of his Institutions is chiefly employed in measuring and ascertaining intervals by means of the *Monochord,* and an instrument called the *Mesolabe,* which is said to have been invented either by Archytas of Tarentum, or Eratosthenes, for the purpose of *halving* an interval. Whether the practical musicians of antiquity applied these calculations to their flutes and lyres, I know not; but of this I am most certain, that the greatest performers

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(*b*) It has often astonished me to find the Italians, who are in general possessed of such animation and impetuosity, so prolix and verbose in their prose writings; and that a people of such exquisite taste in the fine arts, should have so little in literature. It seems as if their old authors were so conscious of the sweetness of their language, that they thought their readers could never have enough of it; and therefore, giving them credit for no previous knowledge, they kindly mounted up to the principles of things, and informed them in *belle parole,* that in the regular enunciation of the letters of the alphabet, A precedes B, and B is immediately subsequent to A. I find among the most enthusiastic admirers of the Italian language and poetry, but few who have had patience to read many of their old prose writers, Boccacio and Machiavelli excepted.

of modern times are Aristoxenians, and make the EAR the only instrument of calculation; which, by means of harmony, and the constant opportunities of comparison which the base or other accompaniment affords them, during performance, is rendered a much more trusty guide than it could be in playing a single part (*c*).

The elements of counterpoint, and fundamental rules of composition, which chiefly concern the practical musician, are given in the third part of the Institutes; and these are more ample, and illustrated with more examples, than in any preceding writer; particularly the laws of canon and fugue, for which no instructions have been given by Franchinus, though they were in such high favour during his time. P. Aaron and Vicentino have indeed started the subject, but the pursuit of it was left to Zarlino.

In the fourth part of the Institutes we have a short historical account of the inventors of the several ecclesiastical modes: it is indeed a mere skeleton of assertions, or conjectures without proof, more derived from traditional than written evidence. He here likewise gives instructions for composing in all these modes, in which he religiously keeps within their legal limits, and submits to all the restraints which antiquity had prescribed (*d*).

He gives excellent rules for composing motets and madrigals; but it is remarkable that he advises the composer to make the *Tenor* proceed regularly through the sounds of the mode he shall chuse; and above all, that this part be so much the more smooth, regular, and beautiful, as the rest are to be built upon it; whence, says he, its sounds may be called the nerves and ligaments of all the other parts: by which it appears, that the cantilena, or principal melody, was not given, as it is by modern composers, to the *soprano*, or *highest* part; that castrati were not so common as at present; and that the tenor being the kind of voice most easily found, and more generally good than that of any other pitch, was judiciously honoured with the principal melody.

Zarlino says, that so great was the rage in his time for multiplying parts in musical compositions, that some masters, not content with three or four, which sufficed to their predecessors, had

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(*c*) It seems, however, as if the ancient instruments, upon which all the tones were *fixed*, had more need of the assistance of calculation and mathematical exactness in regulating their intervals than those of the violin-tribe, at present; which, except in the open strings, which often lead the performer to erroneous intonation, depend on the strength and dexterity of the musician's hand, and accuracy of his ear, *during performance*. See an ingenious and useful work, called *Essay upon Tune*, published at Edinburgh, 1781; where the imperfections in the scales of modern instruments are clearly shewn, and remedies for correcting them prescribed.

(*d*) Padre Martini, *Saggio di Contrappunto*, in recommending the study and imitation of ancient masters, has well described the difficulties they had to encounter; where, after confronting the ecclesiastical scales with the secular, we have the following passage: "From an attentive and comparative view of these scales, any one desirous of learning the art of counterpoint for the service of the church, will see what diligence and efforts were necessary to unite the different qualities of *Canto-fermo* and *Canto-figurato*; and by carefully examining the examples given of both, will discover what artifices were used by ancient masters to avoid such sounds as differed from the *Canto-fermo*, and with what parsimony they admitted such accidents as *Canto-figurato* requires, particularly in the third and fourth tones; where, instead of modulating into B *mi*, the fifth of the mode or key, as is constantly practised at present, they have passed to the key of A in the fourth tone, and C in the third; by which means they have been able, dexterously, to unite the different qualities of *Canto-fermo* with those of *Canto-figurato*." P. I. p. 30, & 53.

increased them to fifty; from which, he truly observes, nothing but noise and confusion could arise (*e*). However, in another part of his book (*f*), he tells us, that Adriano Willaert had invented masses *à Due Cori, over a tre*, or, as some call them, *a Cori Spezzati* which had an admirable effect. We know not how Okenheim disposed his thirty-six parts, in the motet already mentioned (*g*); but they would have furnished nine choirs of four voices each. In the large churches of Italy, where the performers are divided into two bands, placed in opposite galleries, all the imitations and solo parts are distinctly heard, and when united in at least eight *real* parts, completely fill the ears of the audience with all the charms of congregated sound (*h*).

Zarlino has very exalted ideas of the qualifications requisite to a Complete Musician, and tells us (*i*), that it is necessary he should have a knowledge in Arithmetic for the calculation of musical proportions; of Geometry, to measure them; of the Monochord and Harpsichord, to try experiments and effects; that he should be able to Tune instruments, in order to accustom the ear to distinguish and judge of intervals; that he should Sing with truth and taste, and perfectly understand Counterpoint; that he should be a Grammarian, in order to write correctly, and set words with propriety; that he should read History, to know the progress of his art; be a master of Logic, to reason upon, and investigate the more abstruse parts of it; and of Rhetoric, to express his thoughts with precision; and further, that he would do well to add to these sciences some acquaintance with Natural Philosophy, and the Philosophy of Sound; that his ears being perfectly exercised and purified, may not be easily deceived. And adds, that he who aspires at the title of perfect musician, has occasion for all these qualifications, as a deficiency in any one of them will frequently render the rest useless. An additional qualification is now become necessary to be added to those enumerated by Zarlino, which is a

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(*e*) *Dalle quali ne nasce grande strepito, & gran rumore, & qnasi confusione.*

(*f*) P. III. p. 268.

(*g*) Book II. p. 728.

(*h*) I have never heard this species of composition attempted in our cathedrals, when a powerful band of instruments and additional voices are joined to the usual choral performers. Indeed, all our chanting and common choir service, derived from the ancient antiphonal singing, is of this kind: the performers being equally divided, and placed on each side the choir, form two bands, one of which is called the *Dean's* side, and the other the *chanters'*: *Decani, Cantoris;* but the number of voices in our cathedral establishments is not sufficient to produce the great effects which might be obtained from the united force of all the vocal and instrumental performers that are assembled upon particular occasions, such as the Feast of the Sons of the Clergy at St. Paul's; the Triennial Meetings of the three choirs of Worcester, Hereford, and Gloucester; the Feast of St. Cecilia, at Salisbury; and occasional performance of oratorios in other cathedrals and churches of the kingdom; but above all, from the stupendous congress of musicians at Westminster-abbey. The admirable pieces composed for two orchestras by the late Mr. J. C. Bach, with which the public has been so delighted, lose much of their effect for want of distance between the two orchestras. Such elaborate compositions would have a fair trial, if a powerful band were placed in each of the galleries at the Pantheon.

(*i*) P. IV. p. 342, & *seq.*

perfect knowledge of the genius and powers of all the instruments for which a musician writes; otherwise he will not only embarrass performer by useless and unmeaning difficulties, but lose opportunities of producing effects by the bow of a violin, the *coup de langue* of flutes, and a selection of the purest and best tones on other wind-instruments.

The quotations from other masters, and the little circumstances which frequently occur concerning them, are curious and amusing; but it has been often a cause of wonder, that Palestrina, his countryman and cotemporary, some of whose works were printed at Venice, in the very place of Zarlino's residence, before the last edition of his treatises came out, should never once have been mentioned among the great musicians whom he has celebrated. Of his master and friend, Adrian Willaert, he always speaks with reverence and affection; referring to his compositions in illustration of his rules and precepts. And in the dialogue *Delle Dimostrationi Harmoniche*, which he places under the year 1562,* the interlocutors are all musicians: consisting of Francesco Viola, Maestro di Capella to Alphonso d'Este, Duke of Ferrara; Claudio Merula, Organist of St. Mark's church, at Venice; Adriano Willaert, Maestro di Capella to the Republic, at whose house they assembled; Signor Desiderio, a philosopher of Pavia; and Zarlino. The plan is manifestly an imitation of Baldassare Castiglione's Cortegiano, as Castiglione's was of the dialogues of Cicero, and Cicero's of Plato.

The subjects discussed in these *Ragionamenti* are too speculative and mathematical to render their conversation very brilliant; for what can possibly enliven the propositions and demonstrations concerning the sesquioctave tones, ratios of consonances, parallelograms, diagonal lines, angles of incidence, division of the monochord, &c.

After all the eulogiums bestowed upon Zarlino by the learned, who are ignorant of Music, it would perhaps be more difficult to prove that the art of composition, or science of sound, was greatly advanced by his writings, than that much better Music was produced in the Roman school by Palestrina, and others, who never perused them, than by himself, or any of his disciples. The truth is, that Zarlino was not a man of genius, though possessed of great diligence, and a considerable share of learning; hence, his precepts are better than his examples. The pains he took to be correct degenerated into pedantry; and his compositions, of which he has given several specimens in his theoretical works, are totally devoid of facility and pleasing effects. He has been cited, in the second Book (*k*), in support of the modern Greeks being partial to the fourth, as a concord; but his own fondness for that interval in the

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(*k*) P. 445.

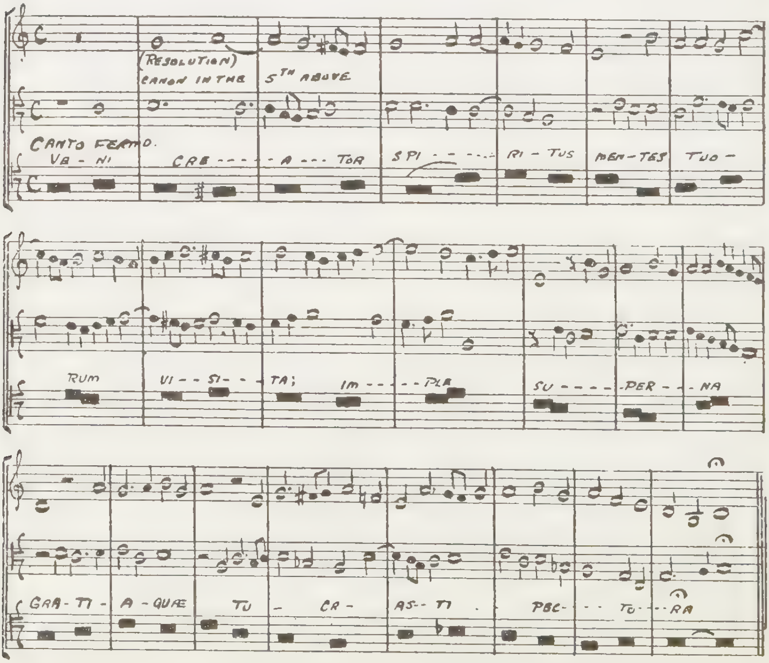
* 1562 was the year of publication of the 2nd edition of the *Institutioni armoniche*. The 1st edition of the *Dimostrationi armoniche* was from Venice in 1571.

two parts which he has set to a plain song, in which there are no fewer than ten naked and insipid fourths, will appear by the specimen of his style, No. I. on the following plates.

If the *Canto-fermo* upon which these parts were constructed was not made on purpose, or rendered subservient to his design by alterations, the composing a canon upon it, was certainly an enterprize of very great difficulty. Indeed the labour appears but too plainly in this, as in every composition of Zarlino. How much more successful is his cotemporary, Palestrina, in elaborate undertakings! He never seems to meet with a difficulty; all flows as if *Canto-fermo* and fugue were out of the question; as the musical reader will discover in the short movement, No. II. extracted from his *Magnificat,* in the second tone, in which art and simplicity are so well united, that a regular fugue, almost in canon, is carried on without the least appearance of restraint! But *Fugue* seems as natural to Palestrina, as *Rhyme* to Dryden.

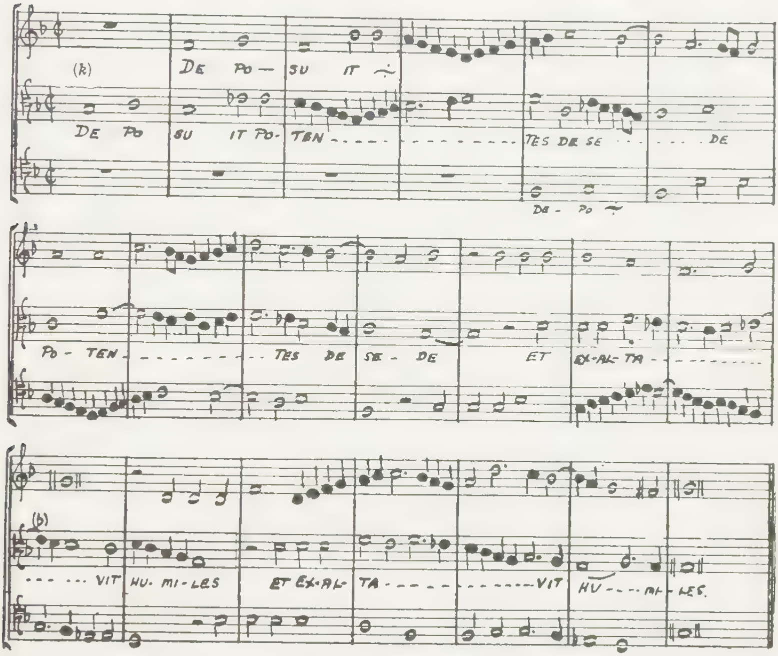
No. I.

Canon. Zarlino Jpst. Harmon P. 3. Cap. Ediz. 1573.


(RESOLUTION)
CANON IN THE 5TH ABOVE
CANTO FERMO.
VE - NI CRE - - - - A - - - TOR SPI - - - RI - TUS MEN - TES TUO -
RUM VI - - SI - - - TA; IM - - - - PLE SU - - - - PER - - NA
GRA - TI - A - QUÆ TU - CR - AS - - TI PEC - - - TO - - RA

No. II.

Palestrina. Extracted from his Magnificat in the 2d. Tone.


(k)
DE PO — SU IT
DE PO SU IT PO- TEN .... TES DE SE ...... DE
DE - PO
PO - TEN .... TES DE SE - DE ET EX-AL- TA ....
(b)
...... VIT HU- MI - LES ET EX-AL- TA .... VIT HU ---- MI - LES.

If we compare the example of Zarlino with that of Palestrina, the harmony of the celebrated theorist, though strictly regular, will be found to be dry, ungrateful, and totally devoid of entertainment. He is merely able to do just what *may* be done; but nothing comes from him spontaneously, as if rules were forgotten, and art was become nature.

The best composition which I have ever seen, by Zarlino, is an *Antiphon,* in one of his works, entitled, *Modulationes sex Vocibus* (*l*). Three of the six parts are in strict canon, *in moto contrario,* and the other three in free fugue. This composition, which is built upon a fragment of *Canto-fermo,* and extremely artificial, is printed in only four parts; as the canon, three in one, was to be deciphered by the following motto: *Prima locum servat, thesim altera sentit, & arsim octavam duo post tempora tertia habet.* It is too long for insertion here, or I would give the curious reader an opportunity of seeing the ingenuity of the author's contrivance, in

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(*k*) Corelli has taken this for one of the subjects of his double Fugue in the same Key. Concerto V.

(*l*) *Per Philippum Usbertum editæ. Venetiis,* 1556 [1566]. See also PAOLUCCI'S *Arte Prattica di Contrappunto,* To. II. p. 250. Ven. 1766.

a full score of six parts, without the trouble of solving so difficult a musical problem: a labour which, if any one should have the patience to accomplish, it is very doubtful whether he would think himself sufficiently repaid for so hard a task, by the pleasure which this production would afford him, either in contemplation or performance.

Zarlino has been celebrated by Thuanus, and many other cotemporary as well as later writers, who never speak of Palestrina, or perhaps knew that he had existed; and yet, if that divine musician, instead of composing the most exquisite Music that ever had admission into the Christian church, had been the author of one dull book upon the theory of his art, he would have had his merit blazoned, and his name handed down to the latest posterity, by journalists, biographers, and all the literary heralds!

VINCENTIO GALILEI [*c.* 1533-1591], a Florentine nobleman, and father of the great Galileo Galilei, had received instructions in Music from Zarlino; but being a performer on the Lute, and of course a friend to the doctrines of Aristoxenus, which Zarlino, a favourer of tempered scales, constantly combats, he censured his master in a small tract, entitled, *Discorso intorno all' Opere di Zarlino*; which not passing unnoticed in the second volume of the theorist's works, Galilei, in 1581, published *Dialogo della Musica antica e moderna, in sua difesa contra Giuseppe Zarlino,* in which he becomes an open antagonist. To analyse the reasoning on both sides of this controversy, would afford the reader very little satisfaction, as it would be difficult to render the subject interesting; I shall therefore only observe, that besides the dispute with Zarlino, this work contains many miscellaneous articles, some of which are amusing and curious; however, there are others which are contradictory, and *hazarded* without sufficient information or enquiry; and the author manifests no deep research into antiquity, when he boldly asserts, p. 101, that the *Battuta,* or beating time, was not practised by the ancients (*m*); and p. 133, that the monochord was invented by the Arabians.

It was the opinion of Galilei (*n*), that in his time there were not more than four great performers on the organ, who were likewise composers, in all Italy, which more abounded with musicians than any other part of the world; and these were Annibale Padovano, Claudio da Coreggio, Giuseppi Guami, and Luzzasco Luzzaschi. He mentions the *Viola d' Arco* and Violone (*o*), but not the *Violin.* And complains of the musical *Embroiderers* of his time, who, by their changes and divisions, so disguised every melody, that it was no longer recognizable, but resembled the representations of the first painters in oil, Cimabue and Giotto, which required the names to be written under them for the convenience of the spectator, who

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(*m*) See proofs to the contrary, Vol. I, p. 75.

(*n*) P. 138.

(*o*) P. 141, & 147.

without such assistance would be unable to distinguish a rose from a lily, a rabbit from a hare, a sparrow from a linnet, or a lobster from a trout.

He says (*p*), that the Italians who were in possession of the harp before the time of Dante, had it from Ireland; and adds, that it is only a cithara with many strings; having, when Galilei wrote, four octaves and a tone in compass. And as the harp came from the cithara, so the harpsichord had its origin from the harp: being nothing more than a horizontal harp, as every one who examines its figure with that idea, must see. The *Cetera,* or guittar, he says, was furnished to Italy by the English, who were formerly famous for making such instruments.

Galilei is said to have been assisted in this controversy by Girolomo Mei, a Florentine nobleman, mathematician, philosopher, and theoretical musician (*q*).

GIO. MARIA ARTUSI [*c.* 1550-1613] of Bologna, though he is ranked only among the *minor* writers on Music, yet if his merit and importance are estimated by the celebrity and size of his volumes, he certainly deserved the attention of students and collectors of musical tracts. In his *Arte del Contrappunto ridotta in tavole,* published at Venice, 1586, he has admirably analysed and compressed the voluminous and diffused works of Zarlino and other anterior writers on musical composition, into a compendium, in a manner almost as clear and geometrical as M. d'Alembert has abridged the theoretical works of Rameau (*r*). In 1589, Artusi, who, like most of the musical writers of Italy, was an ecclesiastic, published a second part of his *Arte del Contrappunto,* which is a useful and excellent supplement to his former compendium (*s*). And in 1600 and 1603, this intelligent writer published at Venice the first and second part of another work: *Delle Imperfettioni della moderna Musica.* Here the author gives a curious account of the state of instrumental music in his time ; and in describing a grand concert that was made by the nuns of a convent at Ferrara, in 1598, on occasion of a double wedding between Philip the III. king of Spain with Margaret queen of Austria, and the archduke Albert with the

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(*p*) P. 143.

(*q*) Battista Doni, in his *Trattato 2do. sopra gl'Instrumenti ai Tasti,* or Keyed-Instruments, says, that in the beginning of his musical studies, his partiality for the music of the ancients was greatly increased by the perusal of the Dialogue of Galilei, in which Mei had the greater part (*dove il* Mei *ebbe la meggior parte*), and still more by a Treatise written by this learned personage (Mei) *De Modis Musicæ,* a MS. presented to the Vatican Library by Monsig. Guarengo. *Op. Om.* To. I p. 324. Doni has supported this assertion by no proof; but in the Vatican Library, among the queen of Sweden's MSS. there is a volume of inedited tracts and letters, written by Girolamo Mei, upon the Music of the Ancients, in which are discoverable, not only opinions similar to those of Galilei, but frequently the words in which they are expressed in his Dialogue; particularly in a letter from Mei, dated Rome, 1572, in answer to two that he had received from Galilei, in which he seems to have been consulted concerning the usual difficulties which those have to encounter who undertake to discuss the music of the ancients. I procured a copy of this letter entire, and considerable extracts from the other writings of Mei, which indeed contain the whole substance of Gailei's Dialogue, except what concerns the controversy with Zarlino relative to the musical scales and proportions of the ancients.

(*r*) *Elemens de Musique—Suivant les principes de Rameau.*

(*s*) The whole work was reprinted, with additions, *con aggiunte,* 1598.

infanta Isabella, the king's sister, he enumerates the several instruments that were employed, and points out their excellencies and defects. Among these, though the Violin is just mentioned, yet nothing is said of its properties, while the cornet, trumpet, viol, double-harp, lute, flute, and harpsichord, are honoured with particular remarks, both on their construction and use ; but among these, the cornet, which has been supplanted in the favour of the public by the hautbois, seems to have stood the highest in the author's estimation. The elder Doni, in his dialogue written about fifty years before, mentions the Cornet more frequently than any other instrument: *Il divino Antonio da* Cornetto, *perfettissimo—& M. Battista dal Fondaro con il suo* Cornetto *ancora ; che lo suona miracolosamente.*

I have not been able to discover what instrument is to be understood in this dialogue, when Girolamo Parabosco says, *Io suonerò lo strumento*: and when it is said, M. Gio. Vaniacopo Buzzino *suonando di* Violone il Soprano, *come egli fa miracolosamente,* I am utterly unable to guess what instrument is meant, unless the word *Violone,* by a typographical error, has been printed for *Violino*. But to return to Artusi's Remarks upon Instruments: his hero on the cornet was Girolamo da Udine. In speaking of defects in the intonations of different instruments, I expected the violin would be celebrated for its superior perfection in that particular ; but by the author's silence on the subject, I am convinced that it was either then but little used in concert, or was very ill played.

Orazio Tigrini, Canon of Arezzo, published at Venice, in 1588, a Musical Compendium ; *Compendio della Musica,* which he dedicated to Zarlino, from whom he received a letter of thanks for the laurel-crown with which he had bound his brows ; which letter is prefixed to the work, with complimentary verses innumerable from other friends. This *Compendium* is not only well digested by the author, but rendered more clear and pleasant in the perusal, by the printer, who has made use of large *Roman* types, instead of Italic, in which most of the books that were published in Italy, before the present century, were printed. This author (*t*) is the first, in my recollection, who has censured the impropriety and absurdity of composing Music for the church upon the subject of old and vulgar ballad tunes. The cadences which he has given (*u*) in three, four, five, and six parts, and which are good examples of ecclesiastical counterpoint, have been almost all used by Morley (*x*), without once mentioning Tigrini's name, either in the text or catalogue of authors whom he has cited. Zarlino, who had adopted the four new ecclesiastical tones proposed by Glareanus, was followed by Tigrini, with whom they seem to have stopped: as

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(*t*) Lib. II. cap. xiii.

(*u*) L. III. cap. xxvi.

(*x*) *Introduction,* Part III. from p. 129 to 142. Old edit.

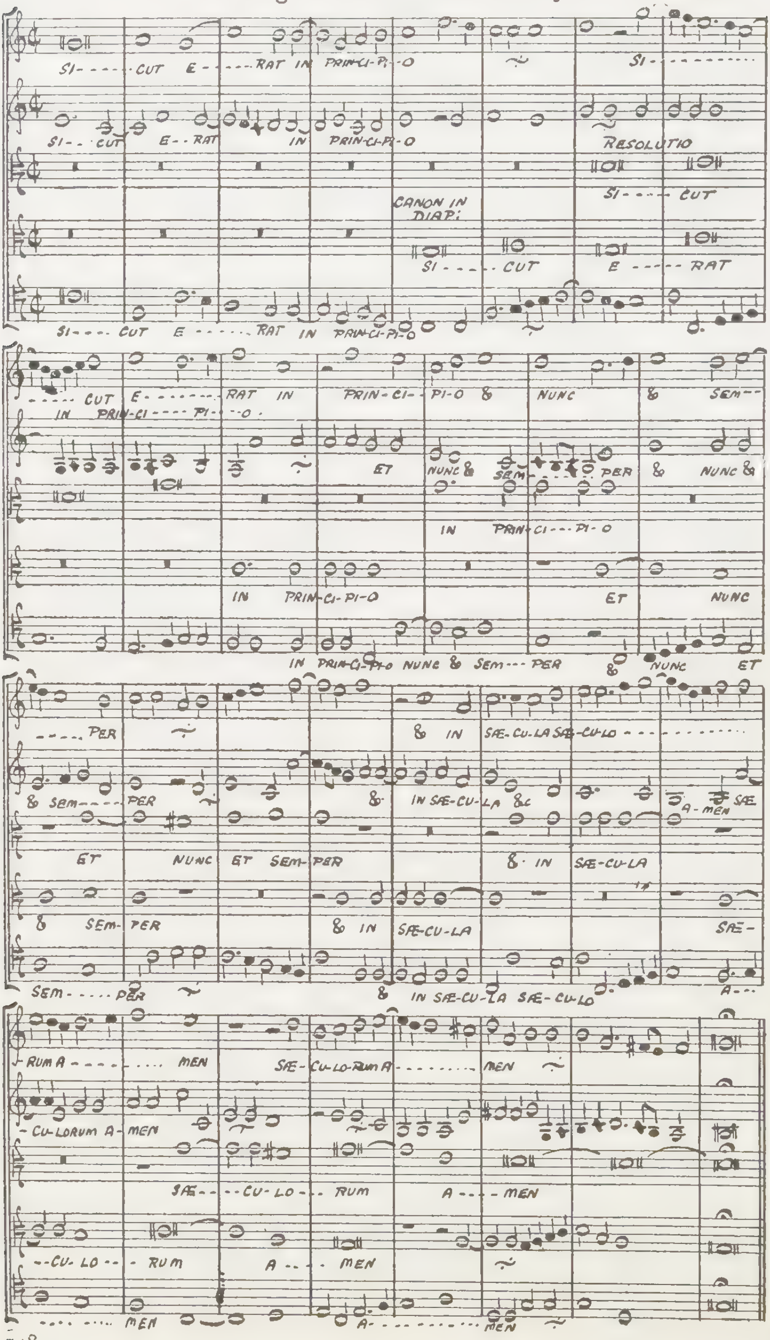
no more than the eight ancient tones appear afterwards to have been acknowledged by orthodox ecclesiastical composers ; and Zarlino himself, in the last editions of his works, relinquished the idea of twelve modes: as no new harmony or modulation was furnished by the additional four to the contrapuntist, without violating the ancient rules of *Canto-fermo,* which confine all its melody to the different species of octave. It appears from this *Compendium,* that *Contrapunto alla mente,* or extemporary discant upon a plain-song, was still practised in the churches of Italy: as p. 125, instructions are given for this species of musical *divination.*

In the same year Don PIETRO PONTIO, at Parma, printed his Musical Discourses: *Raggionamenti di Musica.* This last work, which is in dialogue, was written by an eminent composer, of whose productions there are still excellent specimens subsisting. The author, however, though a practical musician, could not shun the pedantry of the times ; but instead of going directly to work like a man of business, loses his time in calculating ratios, or transcribing them from Boethius, or other authors who had pillaged him already, bestowing upon the reader twenty pages of his small quarto tract upon speculative definitions, and arithmetical, geometrical, and harmonical proportions ; to which, if a practical musician understood them, he would never apply for help while he had the free use of his hands and ears. At length, having impressed his reader with a due sense of his profound science and erudition, the author, descending from the *Spheres,* deigns to treat of the Music of this nether world ; and in his second *Raggionamento* gives precepts and examples for the use of all the concords and discords ; in the third he goes through all the ecclesiastical tones ; and in the fourth and last, all the moods and divisions of time ; terminating his discourse with short instructions for composing masses, motets, psalms, madrigals, and *ricercari* (*y*). In the course of this little work, the author, though a composer himself, frequently refers to the productions of others. Among these, his favourites seem to have been Josquin, Giachetto, Morales, Adriano, Cipriano, Palestrina, and Vincenzio Ruffo. The theorists he cites are chiefly Franchinus, P. Aaron, Lanfranco, Fogliano, Zarlino, and Galilei. As a specimen of his own abilities in composition, I shall present the reader with a movement selected by the learned Padre Martini (*z*), from the second book of his *Magnificats.* The subject of the composition is the Romish chant of the Magnificat in the eighth mode or tone, which is led off by the treble, accompanied by the counter-tenor and base in counterpoint. At the fifth bar, the second tenor begins the chant, and at the seventh, is answered by the first tenor, in the 5th, at the distance of which interval these two parts continue in strict canon to the end.

(*y*) This term, which implied any work of fancy, and original invention, was succeeded by *Fantasia,* as Fantasia was by *Sonata.* Adrian Willaert, and others of his time, composed *Ricercari,* without words, for the voice, which were a species of *Solfeggi.*

(*z*) *Saggio di Contrap.* P. I. p. 178.

From the book of Magnificats for 5 Voices, by Pietro Pontio.


SI- - - - CUT E- - - - RAT IN PRIN-CI-PI- - O
SI- - - - - - - - - -
SI- - CUT E- - RAT IN PRIN-CI-PI- O
RESOLUTIO
SI- - - - CUT
CANON IN DIAP:
SI - - - - CUT E - - - - RAT
SI- - - - CUT E - - - - - - RAT IN PRIN-CI-PI-O
- - - - CUT E- - - - - - - RAT IN PRIN-CI- - PI-O & NUNC & SEM- - -
IN PRIN-CI - - - - PI- - - O .
ET NUNC & SEM- - - - PER & NUNC &
IN PRIN-CI- - - PI- O
IN PRIN-CI-PI-O ET NUNC
IN PRIN-CI-PI-O NUNC & SEM- - - PER & NUNC ET
- - - - - PER & IN SÆ-CU-LA SÆ-CU-LO - - - - - - - - - - -
& SEM- - - - PER & IN SÆ-CU-LA &c A- MEN SÆ
ET NUNC ET SEM-PER & IN SÆ-CU-LA
& SEM-PER & IN SÆ-CU-LA SÆ-
SEM- - - - - PER & IN SÆ-CU-LA SÆ-CU-LO A- - -
- RUM A - - - - - - - - - MEN SÆ-CU-LO-RUM A- - - - - - - - - MEN
- CU-LORUM A- MEN
SÆ- - - CU- LO - - RUM A - - - - MEN
- - CU- LO - - - RUM A - - - MEN
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The last Treatise upon Music which appeared in Italy during the sixteenth century, was the *Prattica di Musica,* by P. Lodovico Zacconi [1555-1627], of Pesaro, the first part of which was printed at Venice, 1592, and the second 1596;* a publication in which the author not only proposes to give instructions for the regular composition, but the accurate performance, of every species of Music. The idea is splendid; but the world has been so frequently deceived by the titles of books, that authors are obliged to abate in their promises, in proportion as the expectations of the public are diminished. If Arts and Sciences could be acquired by the dead letter of silent instruction, every one who could read, in Italy, might, during the times under consideration, have been a musician. But though no ingenious occupation was perhaps ever yet completely taught by books, without a master, or by a master, without books, yet they are excellent helps to each other. It is hardly possible for a didactic work to satisfy all the doubts that arise in an enquiring mind during solitary meditation; particularly in the first stages of a student's journey through the rugged roads of Science. But when he has made some progress, if he should be separated from his guide, the way becomes daily so much more straight and smooth, that by the help of these kinds of charts, he will be enabled to advance with tolerable speed and facility, by himself.

Zacconi's work, though sometimes dry and tedious, contains much useful and practical knowledge. And as he is almost the only Italian writer on the subject of Music who has not bewildered himself in enquiries concerning the systems of the ancient Greeks, or the philosophy of sound, he has had the more leisure for analysing the art, and facilitating the student's progress. This author regarded Okenheim, Josquin, Isaac, Brumel, Mouton, and Senfelio, as ancients compared with Willaert, Morales, Cipriano, Zarlino, and Palestrina; and these last, ancient, with respect to himself, and cotemporaries; and says (*a*), that as the ancient Greeks and Romans produced their musical effects by mere melody, united with poetry, and Josquin and other early contrapuntists, by notes of different lengths, harmonized, and worked into perpetual fugue; so the more modern, though the rules of harmony are the same, by a different disposition of concords, inventions, and contrivances, produce a greater variety of effects.

He likewise observes (*b*), that " every age has vainly thought its Music brought to as great a degree of perfection as was possible; but it is always found that the next age continues to change, and still to think the same. Okenheim, the master of Jusquin, and even in the days of Jusquin, John Mouton, his scholar, had the same ideas of their own improvements; yet, since their time, Music

(*a*) Lib. I. cap. x.

(*b*) Cap. xxiii.

* The second part of this treatise did not appear until 1619. The first part was issued in 1502 and *reprinted* in 1596.

has not stood still, but made great advances towards perfection, being more light and pleasing (*c*)."

The change in musical *modes* has continued to our own time, and will doubtless continue to the end of *all* time (*d*); for melody, as has been already observed, being a child of Fancy and Imagination (*e*), will submit to no theory or laws of Reason and Philosophy; and therefore, like Love, will always continue in childhood (*f*).

Zacconi's chief labour and merit in the third book have been the explanation of the moods, and correction of errors in the notation of old composers, to which his work will serve as a useful *Errata*. In Book I. he dwells much on the superiority of the singing and singers of his own time, over all that preceded them (*g*); and has a long chapter (*h*) upon the manner of gracing and embellishing a melody, where he tells us, *Che stile si tenghi nel far di* gorgia; *dell' uso de i moderni* passagi, *come si* fiorischino *le cantilene;* and speaks of *acconciature,* as the modern Italians do of *riffioramenti,* or graces. The divisions, however, into which he breaks passages, in order to *embellish* them, if adopted by an Opera-singer of the present times, would be like a modern fine lady appearing at Court in the furbelows and flounces of Queen Elizabeth, or a fine gentleman in the peruque of Sir Cloudesley Shovel.

After this account of the musical *Theorists* in Italy, we shall resume our enquiries into the state of *Composition,* and endeavour to trace its progress in the several *Schools* of that country.

Roman School of Composition

ANDREA ADAMI (*i*) tells us, that the records of the Pontifical Chapel were destroyed at the burning of Rome, in 1527, by the army of the Emperor Charles V. and that the names of composers

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(*c*) We as frequently mistake concerning the past as the future, and judge, from what we hear, of all that *is* to be heard in Music. It has been generally imagined that there were no good fugues or choruses, particularly accompanied with instrumental parts, till Handel's time; but Colonna, long before, had composed many in the same rich and bold style. We supposed that Tallis and Bird almost invented, and greatly surpassed all others in the Church style; but whoever examines the works of Constantio Festa, Palestrina, Orlando di Lasso, Costanzo Porta, Cipriano di Rore, and many of their cotemporaries, and even predecessors, will be obliged to acknowledge, that the opinion was formed *sans connoissance de cause*. Palestrina, however, has not only been said to have flourished in the time of Leo X. who died before he was born, but imagined the *Father* of good Church Music, and the first, even in Italy, who settled the laws of harmony, and fugue. This opinion has been formed and adopted with equal haste and ignorance of Musical History, and the progress of the art; for we find that Okenheim, Josquin, Henry Isaac, De la Rue, Brumel, Mouton, Feven, or Feum, Richefort, Morales, &c., &c., were all great composers before Palestrina had existence; and this has already been proved, not only from the writings of others, but from their own works, which still subsist.

(*d*) P. 217 and 337.

(*e*) See above, p. 128.

(*f*) A description of the godling, given in a song, seems applicable to melody:

Love is just like April weather,
Ne'er the same an hour together;
Froward, fickle, wanton, wild:
Nothing, nothing but a *Child*.

(*g*) Cap. LIX.

(*h*) Fol. 58 Cap. LXVI.

(*i*) *Osserv, per ben regol. il Coro.*

and singers had been entered in the chapel books since that event in a very confused manner, till the time of Palestrina. However, from the dates affixed to memorandums concerning some of them, we may gather, that not only Netherlanders and Spaniards had been employed to compose, and sing in the chapel, before the time of Palestrina, but natives of Italy; of these Adami names, as Maestri di Capella, Lodovico Magnasco da Santa Fiora, afterwards Bishop of Assisi, between the time of Josquin and Arcadelt; Carlo d' Argentilly (*k*), an excellent composer, some of whose works, transcribed in 1543, are preserved in the Vatican library; and Simone Bartolini Perugino, sent at the head of eight singers to the Council of Trent, 1545.

In Anton-Francesco Doni's *Dialogo della Musica,* printed at Venice in 1544, when Palestrina was only fifteen years* old, we find, among the names of many Tramontane composers, several natives of Italy, as well as in his *Libraria,* edit. of 1550, which was not the first. Indeed most of the *performers* mentioned in his Dialogues are Italians; but in his *Libraria,* where we have a list of such Music as had been printed at Venice before 1550, are the Motets and Madrigals, in four parts, of Animuccia; Anselmo, two books; Antonio Cimello, Bernardino, two books; Bertoldo Baldassare Donato, Claudio Veggio, Fran. Corteccia, Fran. Biffetto Candonio, Ferabosco, Fama, Giov-Gero, Gian da Ferrara, Giordan, Gabriel Martinengo, Hoste da Reggio, Lod. Novello Mascarate, Martoretta, Perisson, two books; Paolo Aretino, two books of Madrigals and *Lamentationi;* Pietro Paolo Raguzzoni, and Vincenzo Ruffo.

Among the composers of motets and madrigals, in five parts, sixteen are Italians; of duos and trios eleven; and in his list of masses published by Petruccio, as already related, besides those composed by Josquin, Giachet, and Morales, a set by Gasparo Alberti is mentioned, who seems by his name to have been an Italian, and perhaps was the same musician as is called Gaspar by Franchinus and the printer Petruccio.**

Pietro Aaron, in his *Lucidario in Musica,* described above, seems to defend the Italians from the injustice with which they had been treated in proverbial national characters, which say, that the "French *sing,* the English *shout,**** the Spaniards *cry,* the Germans *howl,* and the Italians make *the noise of goats*: *Caprizare* (*l*)." "These general censures," he says, "can only have proceeded from envy and malignity, as Nature has not been so partial to the French, but that the Italians and other people have had as

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(*k*) This seems a French name, Italianized.

(*l*) In a set of MS. Music-books belonging to Christ-church, Oxford, transcribed 1581, we have these national characters in Latin: *Galli cantant, Angli jubilant, Hispani plangunt, Germani ululant, Itali caprizant.*

* Palestrina was about 19 years old in 1544.

** The Gaspar compositions published by Petruccio were by Weerbecke, who used to sign himself Gaspard.

*** The original text is "Angli jubilant"; "jubilant" is badly translated here.

excellent musicians as they; indeed it may with truth be said, that the natives of every country in Europe have been at school in Italy, which is the standard of excellence in all the arts, and where there not only *have been*, but still *are*, so many admirable singers, that it would be tedious to enumerate them; however, in justice to my country, I must name a few, who will be long remembered." He then gives a list of fifteen singers, *by book, Cantori a Libro;* twelve singers *to the lute;* and eleven female singers, both *by book*, and *to the lute* (*m*).

The Italians themselves place Palestrina at the head of the Roman School; however, it is easy to prove that this celebrated establishment was not formed by Palestrina, as that wonderful harmonist, though perhaps the first in abilities, did not precede all his countrymen as Maestro di Capella either of St. Peter's Church, or the Pontifical Chapel. The imperfect list given by Adami. mentions several who were placed at the head of the chapel anterior to Palestrina; and all the accounts of this gifted man allow that he *succeeded* Giovanni Animuccia as Maestro di Capella of St. Peter's, at Rome, in 1569 [1571].

GIOVANNI ANIMUCCIA [*c.* 1500-71], a native of Florence, was no less admired on account of his musical abilities, than respected for the excellence of his morals. He is celebrated by Adami (*n*), and Padre Martini (*o*), as one of the companions of St. Filippo Neri, who first applied Music to the purpose of attracting company to the *Chiesa Nuova*, or New Church, at Rome, on Sunday evenings, to hear his pious discourses, or *Orations*; whence sacred dramas, or mysteries and moralities, *in Music*, were afterwards called ORATORIOS. Animuccia composed the first *Laudi*,* or hymns in parts, that were performed on these occasions; which, from a desire of rendering them more interesting, being sung in the cathedral and antiphonal manner, in alternate stanzas, and in dialogue, with a solo part now and then for a fine voice and favourite singer, were, at length, wrought into regular dramas (*p*).

In a manuscript which I procured at Rome, under the title of *Studij di Palestrina*, besides the intonations of the church in counterpoint, there are chants in four and five parts, not only by himself, but the following great composers of the Roman School, during the sixteenth century: Jusquin, Morales, P. Aaron, Anton Cifra, Bernard, and Giov. Maria Nanino, Animuccia, Palestrina, Anerio, Soriano, Rubino, Giovanelli, Ruffo, Vecchio, Montanaro, Magiurana, Matalarte, Rosello or Ruscello, Tortora, Anibale, and Benevoli.

(*m*) It is not clear what was meant by the expressions of *singing by book*, and *singing to the lute;* unless to distinguish those who accompanied themselves upon that instrument, from others who likewise sung by note, but without accompaniment.

(*n*) P. 172.

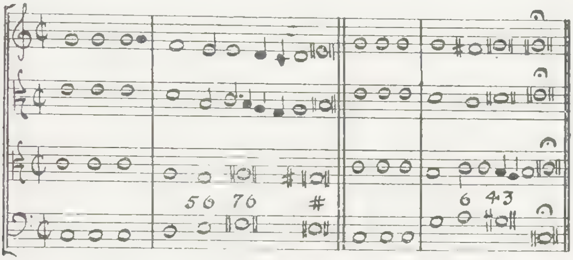
(*o*) *Sagg. di Contrap.* P. I. p. 129.

(*p*) Oratorios still continue to be performed at Rome on Sunday evenings before the sermon, in the *Chiesa Nuova*. See *Ital. Tour.* Art. ROME.

* The first book published by Animuccia was in 1565 (or 1563) and the second in 1570. A much earlier collection of *Laudi Spirituali* was published in 1485.

Some of these admirable fragments of choral harmony and modulation are in *contrappunto semplice,* of note against note, and some *figurato,* where the parts move in notes of different lengths, but not *fugato,* or in fugue or imitation.

The following chant to the *Miserere,* in almost simple counterpoint, has the name of Animuccia prefixed to it.



But compositions of a higher class are still subsisting of this master. His madrigals and motets, of four and five parts, published at Venice, 1548 [1547, 1551, 1554, and 1565], and his masses at Rome, 1567, dedicated to the Canons of the Vatican, were the most celebrated. From these Padre Martini (*q*) has selected two movements, as illustrations of his own excellent precepts for composing in the sixth and eighth tones, *a capella*; and to these I refer the admirers of ancient choral compositions, as they are too long for insertion here.

It has been frequently observed, that the life of a studious man, whose mind is more active than his body, affords few materials for biography, even if every transaction of his life were known; but at a remote period, when every lineament and trace of character is obliterated, it is with difficulty that the time and place, even of his existence, can be established, or the works enumerated which his genius and diligence have produced.

Giovanni Pierluigi da Palestrina, whose works have been so justly admired and celebrated, is of this class; for little more has been recorded of his life than if it had been wholly spent in a hermitage. His birth, however, has been fixed, with some degree of certainty, in the year 1529 [1525 or 6], at *Palestrina,* the *Præneste* of the ancients. Italy being divided into many independent states, each of which has a distinct and separate honour to maintain, the natives are not only very careful in settling the spot where a man of genius was born, but of recording the place where he was educated, with the name of his master; and as the painters of Italy are appropriated to different schools, so are the musicians; and a composer or performer of great abilities is seldom mentioned without his country, by which it is known that he is of the Roman, Venetian, Neapolitan, Lombard, or Bolognese School, each of which

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(*q*) *Sagg. di Contrap.* P. I. p. 129 and 181.

has some peculiar characteristic that enables one intelligent musician of Italy immediately to discover the school of another, by his works, or performance. To these distinctions, the natives of other countries so little attend, that when it is known that a musician comes from Italy, no further enquiry is made.

From this ancient custom of naming the master with the scholar and his country, all the writers of Italy who have given any account of Palestrina have thought it necessary to say that he was a scholar of Gaudio Mell, *Fiamingo,* a Fleming;* by whom they have been generally understood to mean Claude Goudimel, a native of Franche-Comté, and a Huguenot, who was one of the first that set the translation of the Psalms, by Clement Marot and Theodore Beza, to Music; and who was murdered at Lyons in 1572, on the fatal day of the Massacre of Paris (*r*).

There are certain difficulties in this account and supposition, which it is not easy to solve: Antimo Liberati (*s*), Andrea Adami (*t*), Padre Martini (*u*), and others, *as Italians,* could have no interest in falsifying or misrepresenting facts, in order to prove the greatest composer for the church which their country has ever produced, the disciple of a foreigner; yet they not only assert this, but likewise that Gio. Maria Nanino, a learned Roman composer, was a fellow-student with him under Goudimel; that they were united in strict friendship, and opened a college, or Music-school, together, at Rome, in which they had many scholars, and among the rest Bernardino Nanino, the younger brother of Gio. Maria, Antonio Cifra, and others. Who Mell was, if different from Goudimel, I know not; of his works or name I have met with no memorial; Walther, indeed, speaks of one Renatus, and Mattheson of Rinaldus De Mell, a Flemish composer, who flourished about 1538, and who published *Litanie de B. Virgine,* at Antwerp, in 1589; yet though these dates correspond sufficiently well with the age of Palestrina, it does not appear by these or any concurrent circumstances that he, or Goudimel, was ever at Rome, or that Palestrina had taken a Tramontane journey to acquire instructions in Flanders or Franche-Comté. Indeed the fact is not of sufficient importance to merit a long discussion; I shall therefore leave it as I found it: for who can be very solicitous to know of what Master Palestrina learned the mechanical rules of his art, which were established and very well known, at least a century before his superior genius turned them to so good account?

In some miscellaneous publications during our author's younger time, before his fame was established, we find him frequently called

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(*r*) See above, p. 46.

(*s*) *Lettera Scritta in risposta ad una del Signor* Ovidio Persapegi, 1688, p. 22.

(*t*) *Osserv. per ben regolare Coro della il Cap. Pontif.* p. 169.

(*u*) In a MS. list of the Roman School of contrapuntists, with which he favoured the author of this work.

* It is now established beyond doubt the Palestrina was born in 1525 or 26. Whoever Gaudio Mell was, he could not have been Goudimel, for there is no evidence of this composer ever visiting Rome. For Goudimel's connection with the Genevan Psalter, see editor's note, p. 44.

Gianetto da Palestrina (*x*). He has this title in the *Secondo Libro delle Muse,* a set of madrigals so called, that was printed at Venice, 1559; and in another set, under the title of *Amorosi ardori di diversi eccellenti Musici,* as well as in the second book of Cipriano's Madrigals, printed likewise at Venice, 1571, in four parts, where there is a CANZON DI GIANETTO, *sopra di* Pace non trovo, *con* 14 *Stanze,* published about the same time. It has, however, been doubted whether this was not a different composer from the same city; but having scored these several pieces from the printed copies, preserved in the British Museum, and elsewhere, I find them so much *alla Palestrina,* that I have not the least doubt concerning their author. Indeed, critical enquirers, who wish to be more perspicacious than their predecessors, sometimes carry research and doubt so far as to dispute the most trivial as well as the best authenticated facts. Thus, with respect to Palestrina, the records of the Pontifical Chapel; the fidelity of Antimo Liberati, and Andrea Adami, both of the same chapel, and curious enquirers, who lived on the spot almost a century nearer his time than the present; and the respectable authority of the candid and cautious Padre Martini, are all rejected, seemingly to answer very little purpose.

However, the few circumstances and outlines of Palestrina's life that have been preserved from oblivion, and seem the most indisputable, are: that he was born in the year 1529 (*y*) [1525/6] that having distinguished himself as a composer, about 1555, he was admitted into the Pope's Chapel, at Rome; in 1562 [1561], at the age of 33 [*c.* 36], he was elected Maestro di Capella of *Santa Maria Maggiore*, in the same city ; as upon the death of Giovanni Animuccia, in 1571, he was honoured with a similar appointment at St. Peter's ; and lastly, having brought choral harmony to a degree of perfection that has never since been exceeded, he died in the year 1594, at the age of sixty-five (*z*) [Feb. 2nd, 1594, at the age of 68].

The following account of his death and burial was entered in the register of the Pontifical Chapel by Oppolito Gamboce, *Puntatore,* who at that time had the care of the records.

" February the 2d. 1594. This morning died the most excellent musician, Signor Giovanni Pierloisci, our dear companion, and

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(*x*) It has ever been a common practice with the Italians, in familiarity and good-humour, to call a young person of the name of *Giovanni, Gianetto;* as John with us, during youth, is styled Jack, or Johnny. Indeed, if farther proof were necessary that this title was sometimes given to the great *Giovanni* Palestrina, it could be furnished from his mass upon the subject of an old Italian song, *Vestiva i Colli,* which is the third in his ninth Book of Masses, being printed in one of the Antwerp collections, under the name of *Gianetto* Palestrina.

(*y*) This date invalidates a note of Mr. Galliard's translation of Tosi, p. 3 § 4, and somewhat diminishes the force of a flourish in Dr. Brown's *Rise, Union, Separation, and Corruption of Music and Poetry,* in which it is said that Palestrina was "one of the ornaments of Leo X.'s time"; as, unluckily, that Pontiff dying in 1521, quitted the world eight years before Palestrina arrived in it.

(*z*) The few incidents that are recorded of this divine harmonist have already been extracted by the author of this work from Andrea Adami, and inserted in a preface to the *Miserere* of Allegri, and other pieces that are performed in the Pope's Chapel during Passion-week, printed by Bremner, 1773, to which the reader is referred.

Maestro di Capella of St. Peter's Church, whither his funeral was attended not only by all the musicians of Rome, but by an infinite concourse of people, when *Libera me Domine* was sung by the whole college." To this account Adami adds that of Torrigio (*a*), who says: "In St. Peter's Church, near the altar of St. Simon and St. Jude, was interred, in consequence of his extraordinary abilities, Pierluigi da Palestrina, the great musical composer, and Maestro di Capella of this church. His funeral was attended by all the musicians of Rome, and *Libera me Domine,* as composed by himself, in five parts, was sung by three choirs. Upon his coffin was this inscription: *Joannes Petrus Aloysius Prænestinus Musicæ Princeps.*"

It would be endless to transcribe all the eulogiums that have been bestowed upon Palestrina, by musical writers, though he has seldom been mentioned by others ; but it is left to artists to take care of their own fame: none but Painters have written the Lives of Painters, or Musicians those of Musicians. Heroes, indeed, are consigned to historians ; and the learned are seldom negligent of themselves.

Indeed very honourable mention was made of our great contrapuntist during his life-time by Giovanni Guidetto (*b*), chaplain to Pope Gregory XIII. who being appointed to collate, correct, and regulate the choir service of St. Peter's Church, 1582, says, that he was unwilling to depend solely on his own judgment in this undertaking, and therefore had applied to that Prince of Musicians, Giovanni Pierluigi da Palestrina, to superintend and correct the whole work, an office which he was so obliging as to undertake; "and if," says he, "the compilation be found to have any merit, it must be chiefly ascribed to his kind assistance (*c*)."

Some judgment may be formed, says the learned author of the *Essay on Counterpoint,* so often mentioned (*d*), of the great veneration in which he was held by the professors of his own time, from a collection of Psalms, in five parts, that was published in 1592, and dedicated to Palestrina by fourteen of the greatest masters of Italy at that time ; among these were Pietro Pontio, already mentioned, and Costanzo Porta, who will be distinguished hereafter, as a composer, whose abilities, in point of learning and contrivance, were truly wonderful.

By the friendly assistance of Signor Santarelli, I procured at Rome a complete catalogue of all the genuine productions of Palestrina, with the several dates and forms of their publication,

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(*a*) *Grotte Vaticane.* Parte II. p. 166.

(*b*) *Director Chori ad Usum Sacros. Basilic. Vatic.* Epist. ad Capitul.

(*c*) *Licet in Musicis notis collocandis, conjungendis, separandis, augendis, expungendis, cum vetustis Vaticanæ nostræ Basilicæ, tum recentioribus Antiphonarius, ac Psalteriis usus fuerim, nequaquam tamen, aut illis, aut judicio meo fidere volui, sed viro Musicæ Artis facile principi* Joanni Petro Aloisio Prænestino *Capellæ nostræ Magistro, opus totum inspiciendum, ac corrigendum tradidi,* &c.

(*d*) *Saggio di Contrap.* P. II. p. 74.

title of each piece, and the name and residence of the printer. These are classed in the following manner:

MASSES *in four, five, and six parts*, twelve books ; of which *Lib.* I. appeared at Rome in folio, 1554, when the author was in the twenty-fifth year of his age ; and in that city only went through three several editions during his life. *Lib.* II. of his Masses, which includes the celebrated composition entitled *Missa Papæ Marcelli*, was published likewise at Rome, in 1567. Of this production it has been related by Antimo Liberati, in the letter above cited, and after him by Adami, Berardi, and other musical writers, that the Pope and Conclave having been offended and scandalized at the light and injudicious manner in which the mass had been long set and performed, determined to banish Music in parts entirely from the church ; but that Palestrina, at the age of twenty-six, during the short pontificate of Marcellus Cervinus, intreated his Holiness to suspend the execution of his design till he had heard a mass, composed in what, according to his ideas, was the true ecclesiastical style. His request being granted, the composition, in six parts, was performed at Easter, 1555, before the Pope and College of Cardinals ; who found it so grave, noble, elegant, learned, and pleasing, that Music was restored to favour, and again established in the celebration of sacred rites. This mass was afterwards printed, and dedicated to the successor of Marcellus, Pope Paul IV. by whom Palestrina was appointed Maestro di Capella to the Pontifical Chapel (*e*).

The rest of his masses appeared in the following order: *Lib.* III. *Romæ per Valerium Doricum*, 1570, in folio—Ven. 1599. *Lib.* IV. *Venet. per Ang. Gardanum*, 1582, quarto. V. *Romæ*, 1590. VI. [Rome 1593-4] *Ven.* 1596 (*f*). VII. 1594. VIII. and IX. Ven. 1599. X. and XI. Ven. 1600. And XII. without date, or name of the printer [1601]. Beside this regular order of publication, these masses were reprinted in different forms and collections, during the sixteenth and seventeenth centuries, in most of the prinicipal cities of Italy ; of which editions I was furnished with memorandums (*g*) [XIII.—1601].

The next division of Palestrina's works consists of MOTETS for five, six, seven, and eight voices, five books, at Rome and Venice. 1569, 1588, 1589, 1596, and 1601. *Motets* for four voices, *Lib.* I. *Romæ*, 1590. II. Venet. 1604. Two book of OFFERTORIJ,

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(*e*) The friends of Choral Music will doubtless be curious to have a faithful and minute account of a composition which had sufficient power to preserve their favourite art from disgrace and excommunication; and having before me an accurate score of it, which Signor Santarelli himself procured for me out of the Sistine Chapel, where it is still performed, I can venture to assert, that it is the most simple of all Palestrina's works: no canon, inverted fugue, or complicated measures, have been attempted throughout the composition; the style is grave, the harmony pure, and by its facility the performer and hearer are equally exempted from trouble.

(*f*) This, and all that were published after the author's decease, which happened in 1594, must have been second editions.

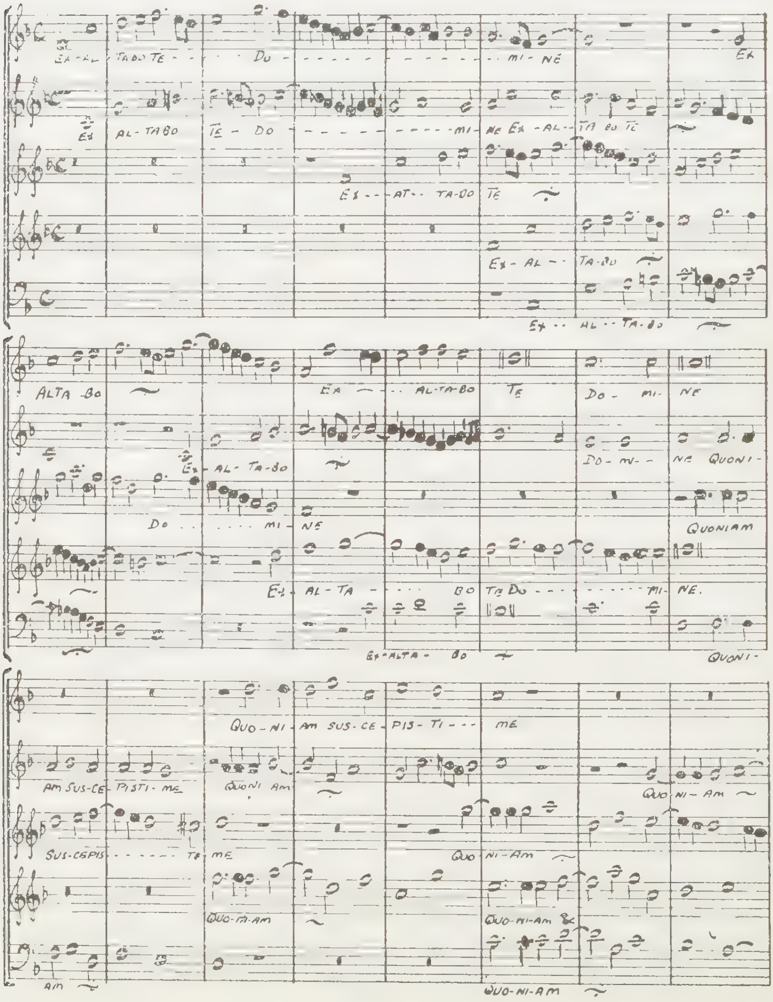
(*g*) Signor Santarelli was so obliging as to consult the archives of the Pope's Chapel, in order to complete the catalogue of his favourite Palestrina's works, concerning many of which he furnished me with interesting and curious remarks.

a 5 & a 6 voc. *Romæ,* 1593. LAMENTATIONI,. a 4 voc. *Romæ,* 1588. Hymns for five voices, *Ven.* 1598. LITANIE a 4, *Ven.* 1600. MAGNIFICAT, 8 Tonum. *Romæ.* 1591. MADRIGALI *Spirituali,* two books, Rome and Venice, 1594.

In the copy whence this motet was taken, it is written in D Minor, but it is so much more pleasing in F Major, that it seems to have been originally composed in that Key.

Motetus.

ALOISII PRAENESTINI.


Ex - al - ta bo te - - - Do - - - - - mi - ne Ex
Ex al - ta bo te - do - - - mi - ne Ex - al - ta bo te
Ex - - al - - ta - bo te
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Ex - - al - - ta - bo
Alta - bo Ex - - al - ta - bo Te Do - mi - ne
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Do - - - mi - ne Quoniam
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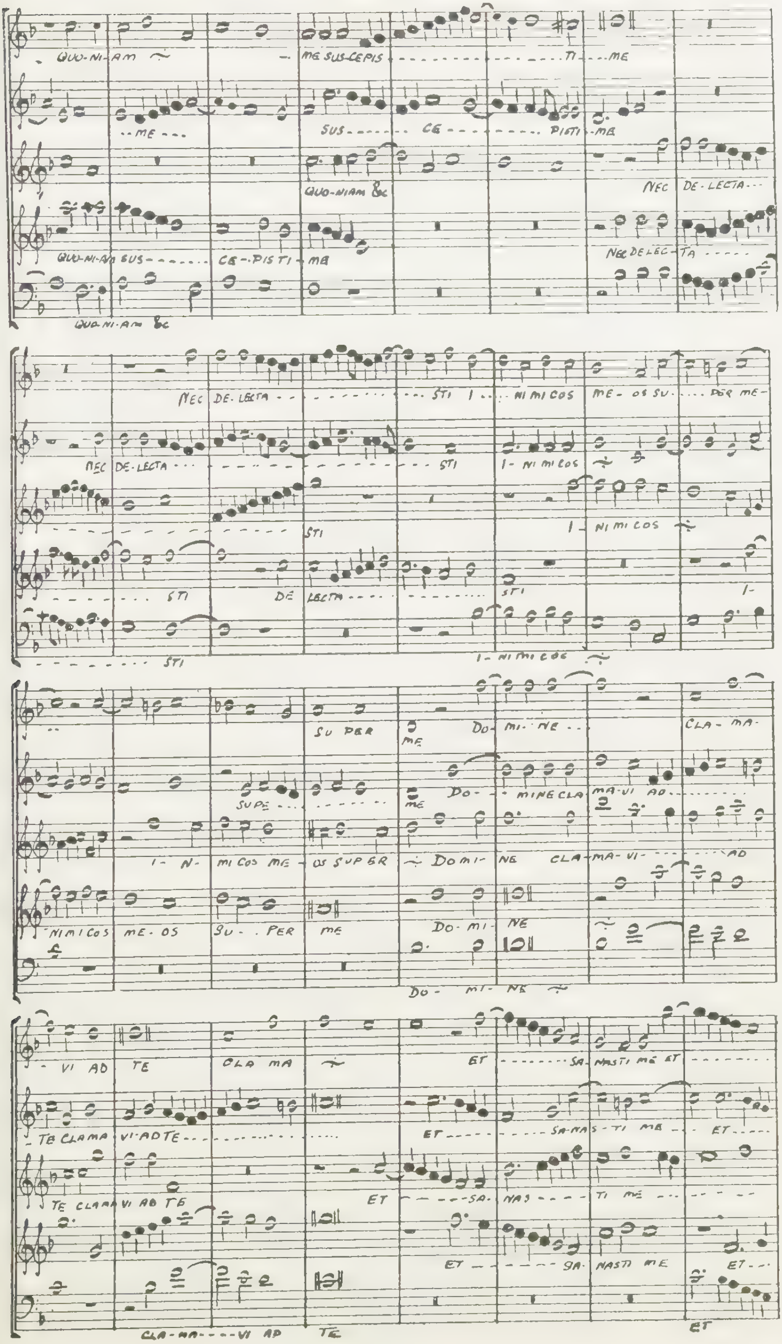
am Quo - ni - am


QUO-NI-AM ~ ME SUS-CEPIS TI ME
ME
SUS CE PISTI ME
QUO-NIAM &c
NEC DE-LECTA
QUO-NI-AM SUS- CE-PISTI ME
NEC DELEC-TA
QUA-NI-AM &c
NEC DE-LECTA STI I NI MI COS ME- OS SU- PER ME-
NEC DE-LECTA STI I- NI MI COS
STI
I- NI MI COS
STI DE LECTA STI I-
STI
I- NI MI COS
SU PER ME DO- MI- NE CLA- MA-
SUPE ME DO- MINE CLA MA-VI AD
I- N- MI COS ME- OS SUP ER DOMI- NE CLA-MA- VI AD
NIMI COS ME- OS SU- PER ME DO- MI- NE
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- VI AD TE CLA MA ET SA- NASTI ME ET
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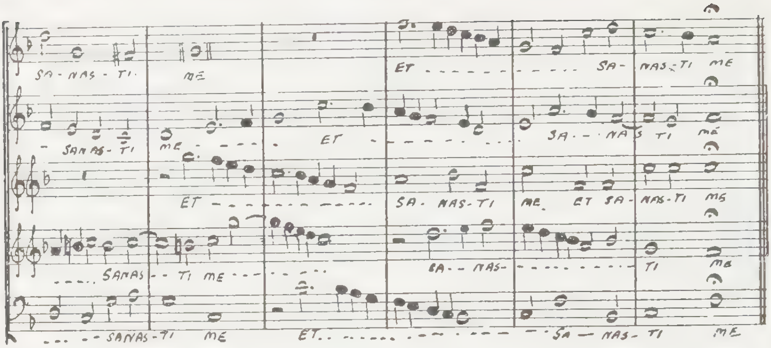
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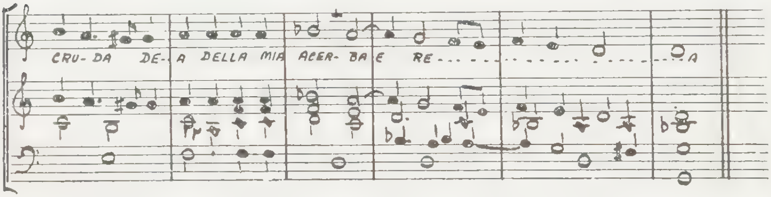
Attempt at Expression, in a Madrigal of Palestrina.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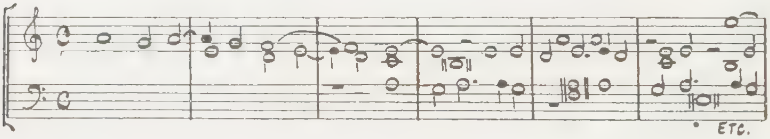
But a more curious instance of Musical imitation and Expression occurs in one of his *Madrigali Spirituali,* where the words *Amarissimo fele* are expressed by the following crude discords.



To the above ample list of the works of this great and fertile composer, are to be added, *La Cantica di Salomone, a* 5; two other books of *Magnificats, a* 4, 5, *&* 6 *voc.* One of *Lamentationi, a* 5; and another of secular *Madrigals.* These have been printed in miscellaneous publications after the author's death; and there still remain in the Papal Chapel, inedited, another mass, *a* 4, upon the hexachord, *ut, re, mi, fa, sol, la*; with his *Missa Defunctorum, a* 5, and upwards of twenty motets, chiefly for eight voices, *a due cori.**

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* The following are the dates of publication of Palestrina's chief works other than Masses:
Motets: 4-voices, 1563 and 81; for more than 4 voices 1569, 72, 75, 84 (two sets).
Madrigals: 1555, 81 (1st book of Spiritual Madrigals); 1586, and 94 (2nd book of Spiritual Madrigals).
Lamentations: 1588.
Hymni Totius Anni, 1589; *Magnificat Octotonum,* 1591; *Offertoria Totius Anni,* 1593 (two books); *Litanies,* 1593.

A complete edition of the works of Palestrina was issue by B. and H. in 33 volumes between 1862-94.

Nothing more interesting remains to be related of Palestrina, than that most of his admirable productions still subsist. Few of his admirers are indeed possessed of the first editions, or of *all* his works complete, in print or manuscript; yet curious and diligent collectors in Italy can still, with little difficulty, furnish themselves with a considerable number of these models of counterpoint and ecclesiastical gravity.

If we consider the operose and slow manner in which works of this kind are conducted, from the many *real* parts they contain, and of which some are generally moving in canon, and the rest *always* in fugue, we shall be as much astonished at the number of his productions, as pleased with their effects. Indeed the works of Aristotle, Cicero, or the elder Pliny, among the ancients, or of Fabricius, among the moderns, were hardly more numerous. With the union, indeed, of great *erudition* and great industry we are not surprised; but *Genius* is not often so voluminous.

Palestrina having brought his style to such perfection, that the best compositions which have been produced for the church since his time are proverbially said to be *alla Palestrina,* it seems as if this were the place to discuss its merit.

Though good taste has banished fugue, canon, and elaborate compositions from Dramatic Music, yet sound judgment has still retained them in the Church; to which, from the little use that is made of them elsewhere, they are now in a manner appropriated (*h*). On this account, like the *Canto-fermo* of the Romish service however one chant may resemble another, and the subject and modulation of fugues may be stolen, yet they will still be in the style of Choral Music, and never awaken ideas of secular songs or profane transactions, as they will at least be grave and decorous, if not learned and ingenious.

In the compositions of Palestrina there is, indeed, no *unity of melody,* but as all the parts have an equal share of importance, and as hardly a note appears in them without some peculiar intention and effect, they cannot, like the *remplissage* of a modern concerto or opera song, be composed with as much rapidity as they could be transcribed; little invention and few flights of fancy are required; yet there is a degree of happiness and genius in finding a few uncommon notes that are favourable to fugue and canon, as well as in creating new and graceful passage in melody. Indeed, both the choral and secular style have their peculiar difficulties, beauties, and defects.

Whoever is accustomed to the vocal fugues of Palestrina, Carissimi, or Handel, will be fastidious with respect to those of other composers of equal learning. Preaching upon a text has been called a Gothic contrivance; and yet what admirable lessons of piety and virtue have been produced under the denomination of

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(*h*) Indeed there seems no more impropriety in their being *occasionally* used in the *chamber,* than private prayer, or family devotion. It is the Church and Stage that I wish wholly to be separated; for it has long appeared to me, that whoever brings the rites of the Church to the Theatre or theatrical levity to the Church, is guilty of want of taste, judgment, and due reverence for the religion of his country.

Sermons! Fire, genius, and harmonical resources are discoverable in fugues, as well as in modern songs, solos, or concertos; a musical student, therefore, unacquainted with the laws of fugue, is advanced but a little way in composition; as the hearer who receives no pleasure from ingenious contrivance and complicated harmony, is but a superficial judge. My wish is to resolve the discords of contention, to augment the pleasure of both parties, and extend the compass of their views; that, like the Music composed *a due cori,* the friends of harmony and melody may *agree,* though performing different parts, at a distance from each other.

But to return to Palestrina. It appears from the writings of this most venerable and exquisite harmonist, that he had not only studied the greatest masters of his own time, but of the preceding century; and after vanquishing the difficulties of their style and contrivances, he demonstrated, by his early works, that he could put them all in practice, with the admirable improvement of a more polished harmony, and flowing melody; consulting in every difficult enterprize the *Ear* more frequently than the *Eye* (*i*).

However, with all his merit of simplicity, he was not the first to quit the *strange proportions* which pedantry, and an affectation of mystical science, had introduced, as he uses them all in his mass upon the melody of *L'Homme Armé,* which is full of vain and useless difficulties (*k*). He likewise, for some time, adhered to the absurd practice of composing masses upon vulgar tunes, as appears by the titles as well as subjects of those in his second and third books. However, he discontinued this Gothic custom, after the year 1570, when, perhaps, a better taste became general.

The first instance I have seen of an attempt to express the sentiment of the poet by extraneous modulation and unusual discords, is in a madrigal of our author's second book, *à* 4. *Alla riva del Tebro,* where, after a flat sixth to D, the fourth of the key of A, we have a $\begin{smallmatrix}7\\5\\2\end{smallmatrix}$ unprepared, or rather *à pedale*; which, in the sixteenth century, was a very bold and uncommon combination (*l*); and, upon the whole, it appears to me, notwithstanding the general gravity and elaboration of Palestrina's style, that genius glows in all his productions, in spite of the trammels of *Canto-fermo,* canon, fugue, inversions, diminutions, augmentations, or whatever would chill or petrify any other than himself.

It is hoped that no apology will be necessary for the length of

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(*i*) He not only knew, says Padre Martini, how to avoid the roughness, but the languor of anterior composers; and with a harmony more full and grateful, he infused a modest and decent chearfulness in the melody of every part: and without incommoding the singer by unnatural difficulties, formed a complete whole. *Saggio di Contrap.* Parte I. p. 51.

(*k*) Indeed, Palestrina's mass upon *L'Homme Armé* is so difficult to decipher, that Zacconi has selected and written a Commentary upon it, for the use of those who study Musical Proportions. It is, however, notwithstanding Zacconi has bestowed 13 folio pages in explaining the notation, and solving the canons, still extremely difficult to score; and if, as has been said, the "combination in Palestrina's harmony *naturally* suggest themselves to a nice and unprejudiced ear," it is wonderful that such composers are not more common.

(*l*) Many of the best works of Palestrina, and other great composers in the church style, with an excellent Commentary upon them, have lately been very correctly published, in score, by the learned Padre Martini, in his *Saggio di Contrappunto,* so often cited. But for instances of Palestrina's expression of words, by modulation, see above, at the bottom of the plate, p. 160.

this article, which "the reader can make as short as he pleases." In a general *History of Ancient Poetry*, Homer would doubtless occupy the most ample and honourable place; and Palestrina, the Homer of the most *Ancient Music* that has been preserved, merits all the reverence and attention which it is in a musical historian's power to bestow.

Giovanni Maria Nanino [b. *c.* 1545-d. 1607], *da Vallerano* was admitted into the Pontifical Chapel, as a tenor singer, in 1577. He was a fellow-student and in strict friendship with Palestrina. These two excellent masters opened a Music-school together at Rome, where they formed many great scholars, among whom was Giov. Bernardino Nanino [*c.* 1560-1623], a younger brother of Maria, according to Walther, but called by P. Martini, his nephew, and Antonio Cifra. Antimo Liberati informs us of a circumstance, which will be readily believed; that Palestrina had no relish for the drudgery of attending a school, having his thoughts so much absorbed in his own studies; and that, leaving the care of the disciples to Nanino, his visits were not very frequent or long, calling only from time to time in order to explain to them such uncommon difficulties and doubts as impeded the progress of their studies, and to adjust the disputes which arose among the professors, who in great numbers constantly attended the lectures there. Though Nanino was regarded by the Romans as one of the most learned musicians of his time, yet Sebastian Raval, a Spaniard, then at Rome, thinking they were all mistaken, and that he was himself very much his superior, challenged him and his countryman Soriano, another friend of Palestrina, to a musical combat, which was to be determined by a weapon they had both frequently wielded, the pen: in this engagement, however, the Spaniard was defeated. Many different sets of madrigals, by Nanino, were published at Venice during the latter end of the sixteenth century, which are now difficult to find (*m*); there are, however, in the *Studij di Palestrina*, described above, several of his chants, which are excellent.*

Bernardino Nanino, whom Antimo Liberati likewise calls the younger brother of Maria, has been celebrated by this writer as a person of very extraordinary abilities, who, by an inventive and original style, joined to a perfect knowledge of harmony, had greatly improved the art of composition (*n*). The only productions which I have seen of this master are two or three chants in the *Studij di Palestrina*.

(*m*) P. Martini, *Storia della Musica*, has given in his catalogue of authors the titles of two very curious works: the first of these, by G. M. Nanino, is called *Centocinquanta sette Contrappunti e Canoni, a* 2, 3, 4, 5, 6, 7, 8, 11 Voc. *Sopra de Canto-fermo intitolato la Base di Costanzo Festa;* the second is styled *Trattato di Contrap. con la regola per far Contrappunto a mente, di* G. M. Nanino e Bernardino Nanino, *suo Nipote.*

(*n*) As the expressions of Liberati, who is a high colourist, are very strong, the reader shall have them in the original words: speaking of the School of Palestrina and Maria Nanino, and the scholars it produced, he says, "*Tra i quali fu primieramente* Bernardino *suo fratello minore, che riussi di mirabile ingegno e diede maggior lume alla professione con la novità della sua vaghissima harmonia in ogni stile, e piena di grand' osservanza e dolcezza.*"

* G. M. Nanino published Motets in 1586; Madrigals in 1579, 81, and 86, and other works. Several specimens were reprinted in Proske's *M.D.* His brother, G. B., also published many books of madrigals and motets, and as a composer must be regarded as one of the best of the period.

Felice Anerio [*c.* 1560-1614] is said by Walther to have been a disciple of Maria Nanino, and by Adami to have succeeded Palestrina as Maestro di Capella of the Pontifical Chapel. These two circumstances alone imply no common degree of merit; and. according to Adami, many admirable compositions by this author were preserved in the Pope's Chapel, and in daily use, and he seems to have been regarded as a great master of his profession. His madrigals for six voices were printed at Antwerp, 1599; and canzonets for four voices, at Francfort, in 1610, which for a time enjoyed a considerable share of public favour (*o*).*

Antonio Cifra [*c.* 1575-*c.* 1638], a disciple of Palestrina and the elder Nanino, after being employed as Maestro di Capella to several churches in Rome, and to the Archduke Charles of Austria, brother to the Emperor Ferdinand II. was invited to Loretto, where, in the same capacity, he spent the rest of his days. His publications, though very numerous, are excellent in their kind: correct, artificial, and as flowing as the respect to *Canto-fermo* and ancient rules would then admit. His abilities are much celebrated by Antimo Liberati; and it is observed by Walther, that in the latter part of this composer's life many musical improvements and discoveries were made, in which he had a considerable share. One of his works, printed at Venice, 1629, contains motets and psalms for twelve voices, *a tre cori;* and Padre Martini, in his *Saggio di Contrappunto* (*p*), has inserted an *Agnus Dei,* for seven voices, from a mass by this author, entitled *Conditor Alme Syderum*; in which it is contrived that two of the parts of this movement are in perpetual canon, *alla roverscia,* while the other five parts are in close, but free, fugue. The subject of this inverted canon is an ancient chant of the church to the Advent hymn. The answer is made in the sixth above the subject, in precisely the same intervals, *in moto contrario.*

The skill, perseverance, and resources which the author has manifested in this composition, would astonish secular composers of the present times. It would, however, comfort them, and keep off despair, if they were to see what a wretched figure this learned author cuts in *secular* Music. In 1614, he published at Venice a work, entitled, *Scherzi et Arie a una, due, tre, et quattro Voci, per cantar nel Clavicembalo, Chitarone, ò altro simile Istromento.* Nothing can be more confused, uncouth, and inelegant, than the melodies of this work, in which he meant to be gay and gallant. In the first *air,* as it is called, there are faint glimmerings of taste in

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(*o*) Canzonets for four and five voices are said by Adami, p. 174, to have been invented by Alessandro Romano, a singer, admitted in the Pope's Chapel 1560, who was likewise so exquisite a performer on the viol, that he obtained the cognomen of Alessandro *della Viola.* He likewise composed motets, accompanied by *many instruments,* which seem to have been the first of the kind.

(*p*) P. I., p. 88.

* His chief published compositions were:
3 books of Madrigals, 1587, 90, and 98.
3 books of Sacred Madrigals for 5 voices, 1585.
2 Books of Hymns and Motets, etc., 1596 and 1602, and volumes of *Responsoria* and *Litanies,* etc.
Proske, in M.D., has reprinted 12 motets and a mass.

a few of the passages and closes; but the whole movement is unphrased, unaccented, and more inclining to recitative than air. We cannot help respecting these old masters for their science in ecclesiastical compositions, in which they have left such admirable examples of pure harmony and ingenious contrivance; yet, whenever, like Mr. Vellum, in Addison's comedy of the Drummer, they chuse to be *jocular*, or to attempt grace and gaiety, they become grotesque and ridiculous. Harmony and fugue are long-lived; but no powers of invention can give longevity to divisions and embellishments, which are either written for particular talents, or the gratification of caprice and fashion.

Ruggiero Giovanelli [1560-1625], of Velletri, who, though he was not admitted in the Pope's Chapel till 1599, had distinguished himself, and received the meed of merit long before, by being first elected Maestro di Capella of the church of S. Luigi [1584], S. Appollinare, and afterwards, upon the demise of Palestrina, had the singular honour of being appointed his successor, in the same office, at St. Peter's [1594]. Giovanelli published many motets, psalms, madrigals, and masses; compositions which, at this time, supplied the place of services, anthems, oratorios, opera songs, and cantatas, throughout Europe.*

After the examples already given of Palestrina's style of writing, that of the five masters last mentioned, as they were all of the same school, and nearly the same period, needs no illustration. Indeed, the works of cotemporary composers, at this time, of grave and sober science, were more likely to resemble each other than at a later period, when imagination was unchained, and her wild and wanton effusions had insinuated themselves into every musical production. There are, however, in the *Studij di Palestrina,* chants by all these great contrapuntists, which are relics of harmony and modulation, truly ecclesiastic and venerable.

Ears not accustomed to ancient modulation would at first be surprised, and perhaps, offended, with some of the transitions in these fragments; but they must be differently organised from mine, if, after the prejudice of habitude is a little subdued, they should continue insensible to the solemnity and grandeur of such harmonical combinations.

The most chearful species of *secular* Music that was now cultivated by masters of the first class, was that of *Madrigals*: a style of composition that was brought to its highest degree of perfection about the latter end of the sixteenth century, by the superior genius of Luca Marenzio [d. 1599]. This ingenious and elegant composer was born at Coccaglia, in the diocese of Brescia, and the scholar of Giovanni Contini (*q*). His inclination leading him very early to the composition of madrigals, he cultivated that style more successfully than any of his predecessors, and the number he composed and

(*q*) This was a voluminous composer: in 1565 he published *Cantiones*, 6 *Vocum; Introitus & Halleluja*, 5 *Voc*. for Festivals: *Hymnos*, 4 *Vocum; Threnos Hieremiæ*, 4 *Voc*. for Passion-week; and a *Mass in four parts*.

* Specimens of his work will be found in Torchi's *A.M.I.*, *Vol. II*. and Morley included translations of four madrigals in his *Madrigals to 5 Voices*, 1508.

published is prodigious (*r*). Of this style he was called in Italy *Il piu dolce Cigno*; and the proud antagonist of Nanino, Sebastian Raval, the Spaniard, who was editor of some of his works, styles him a *divine composer*. He was some time Maestro di Capella to cardinal Luigi d'Este; and, according to Adami and others, caressed and patronised by many Princes and great personages, particularly the King of Poland, and Cardinal Cinthio Aldobrandini, nephew to Pope Clement VIII. Upon his return to Rome, after quitting Poland, he was admitted into the Pope's Chapel, and dying in that city, 1599, he was buried in the church of S. Lorenzo, in Lucina (*s*).

Our countryman, Peacham (*t*), speaks of his " delicious *aire* and sweet invention in madrigals;" and says, " that he excelled all other whatsoever, having published more sets than any author else, and hath not an ill song." Adding that " his first, second, and third parts of Thyrsis, *Veggo dolce il mio ben, &c.* are songs the Muses themselves might not have been ashamed to have composed." To all this I can readily subscribe, and will not dispute his stature, or the colour of his hair, when he further tells us, that " he was a little black man;" but when he asserts, that " he was *Organist* of the Pope's Chapel, at Rome, a good while," he loses all credence with me: as there never yet was an Organ in the Pope's Chapel; nor is it likely, however great his musical merit may have been, that the niece of any reigning Pope could have been sent for to Poland, with so little ceremony, as he tells us, in the character of a lutenist and singer, in order to gratify the curiosity of his Polish Majesty, and the affection of Luca Marenzio. Indeed, the whole account savours of hear-say evidence and absurdity; and is so much the more incredible, as no other musical writers, who were eager to record every memorial they could procure concerning Luca Marenzio, have ventured to relate these circumstances.

There are no madrigals so agreeable to the ear, or amusing to the eye, as those of this ingenious and fertile composer. The subjects of fugue, imitation, and attack, are traits of elegant and pleasing melody; which, though they seem selected with the utmost care for the sake of the words they are to express, yet so artful are the texture and disposition of the parts, that the general harmony and effect of the whole are as complete and unembarrassed as if he had been writing in plain counterpoint, without poetry or contrivance.

The first set of his madrigals for five voices, however, seems the most elaborate; the fugues and imitations here are more ingenious

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(*r*) At Venice, between the years 1587 and 1601, were printed nine books of his madrigals for five voices; the two last were posthumous. I was so fortunate as to purchase a manuscript score of all these nine sets at Rome. Besides these, this author composed six books of madrigals, in six parts. Madrigals for three voices; another set for five, and still another for six voices, different from all the former. Canzonets for the Lute. *Motetti, a 4, & Sacras Cantiones, 5, 6, ac 7 Vocibus modulandas.* All these works were first printed at Venice; and afterwards at Antwerp, and many of them in London, to English words: See *Musica Transalpina,* two books, and a collection of Italian madrigals, with English words, published in 1589, by Thomas Watson. Quadrio, To. II. P. ii. p. 324, gives a long list of his *Villanelle, a 3 Voci;* and Draudius, p. 1614, of his motets, *a 4*, for all the festivals throughout the year. Ven. 1588. *Et ejusd. Completorium & Antiphone, a 6*, 1595.

(*s*) Adami, *Osserv. per ben reg. il Coro Pontif.* p. 185.

(*t*) *Complete Gentleman,* p. 101, edit. of 1634.

and frequent than in his other works. He has, indeed, in those of later date more melody; but as yet there was too little to compensate for the want of contrivance. Whoever takes the trouble to score and examine this set, will discover marks of real genius with respect to harmony and modulation, with many attempts at melody of a more graceful kind than is to be found in the works of his cotemporaries; as we may reasonably conclude this to have been one of his early productions, of nearly the middle of the sixteenth century (*u*).

The words of his ninth book of five-part madrigals are all from the *Canzoniere* of Petrarca, and of these the composition seems the most free and fanciful of all his works.*

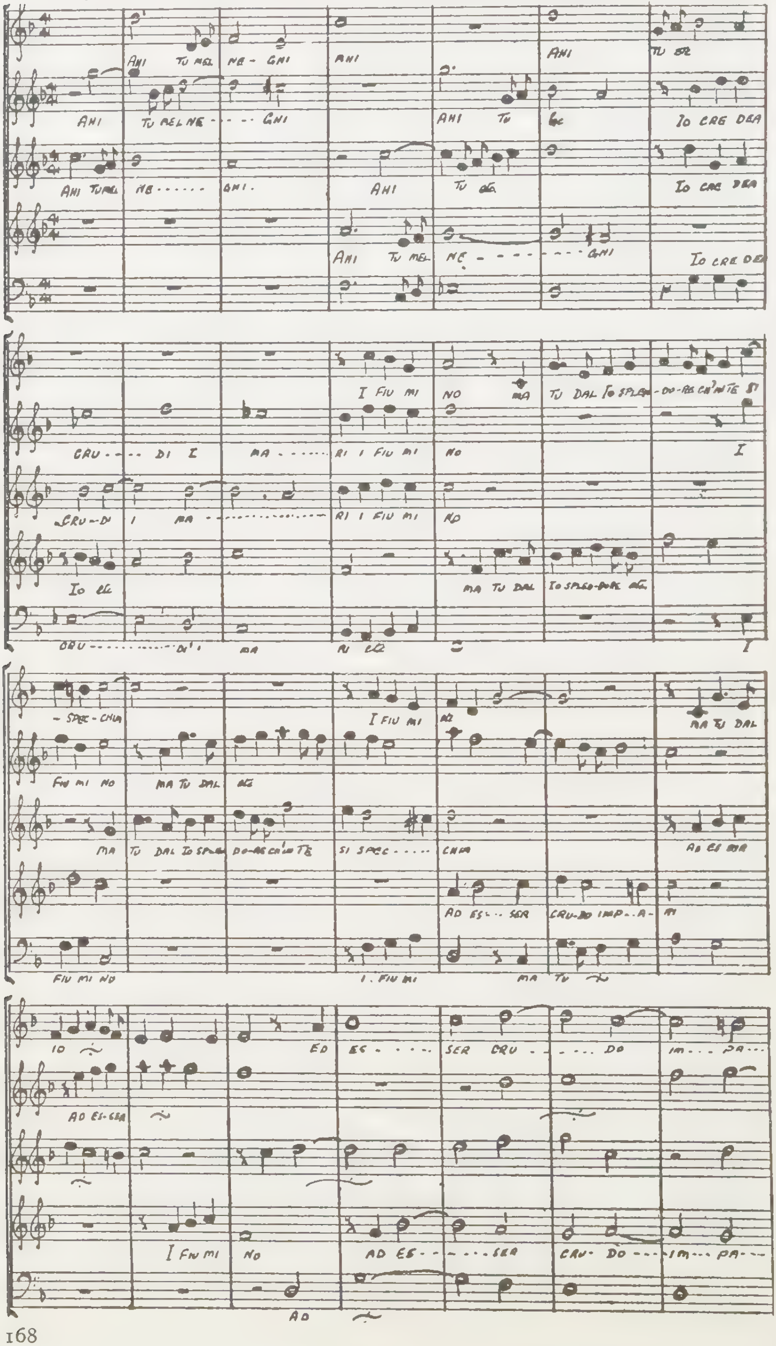
Though the madrigals of the sixteenth century appear now so grave as to be scarcely distinguishable from the Music of the church, yet the masters of that period had very distinct and characteristic rules for composing in both styles. Pietro Pontio, who had himself produced many that were excellent, in giving instructions for composing madrigals, says, that "the subjects of fugue and imitation in them should be short, and the notes of a quicker kind, and more syncopated than in Church Music; otherwise they would not be madrigals. The parts likewise should frequently move together; but the greatest care should be taken to express the sense of the words as exactly as musical imitation will allow, not only by quick and slow passages, or notes ascending and descending occasionally, but by modulation, which, when the sentiment of the poet implies harshness, cruelty, pain, sorrow, or even joy, pleasure, or the like, will assist the expression more than single notes." Here he refers to the fourth madrigal of Orlando di Lasso, Book I. for an example of the happy expression of words. Though composers were now very timid in the use of flats, sharps, and transposed keys, yet licences were taken in madrigals which were inadmissible in Music *à Capella* (*x*). The answers to subjects delivered were more imitations than regular replies, according to the strict laws of fugue; yet, with respect to the melody of the short passages or musical sentences which were used, and the harmony with which they are accompanied, great pains seem to have been taken in polishing both. Indeed, as this was the chief Music of the chamber, where it is probable the critics and lovers of Music attended, for neither public concerts nor operas had as yet existence, there can be no doubt but that every refinement was bestowed on this species of composition, which the ideas of musical perfection could then suggest.

(*u*) I have never met with more than *one* entire movement, in *triple time*, among all the works of this excellent composer; and that is in the eighth set for five voices: *La mia Clori e brunetta*. In a collection of his madrigals for six voices, published at Antwerp, 1594 [B.M. K. 3. f. 15.], some of the movements are gay and spirited, and contain passages that continued in fashion more than a hundred years after publication, as appears by the use that Purcel and Handel have made of them; and indeed there are others which modern Italians have not disdained to adopt.

(*x*) In the eighth madrigal of Luca Marenzio's ninth book, *a* 5, *Solo e pensoso*, a bold and curious composition, the upper part ascends from the key note G, to A, the ninth above, by a series of fifteen semitones; and then descends from A to D by the same intervals.

* Proske and Harberl have reprinted many of Marenzio's motets. The B.M. [C. 210] has copies of his madrigals for 5 and 6 voices.

Madrigale di Luca Marenzio dal Libro IX de Madrigali a 5 Voci.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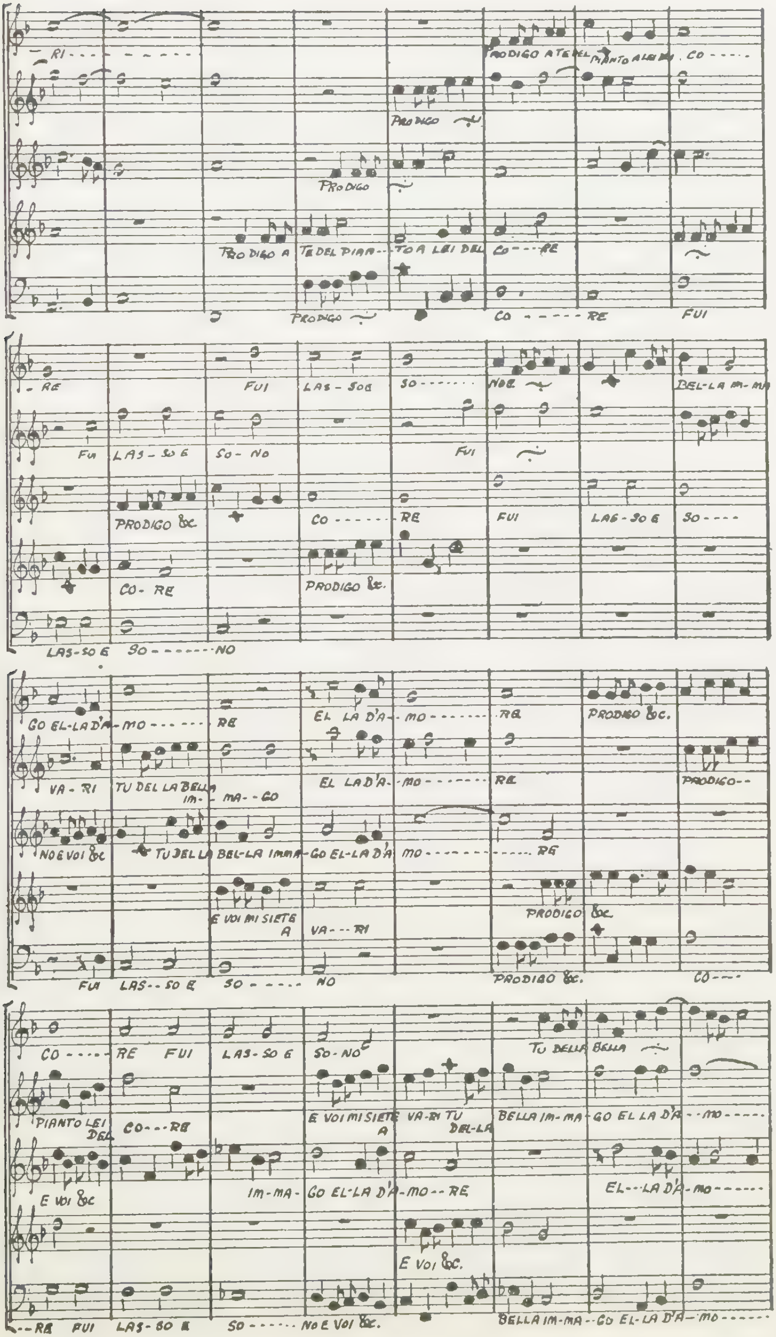
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CO - RE PRODIGO &c.
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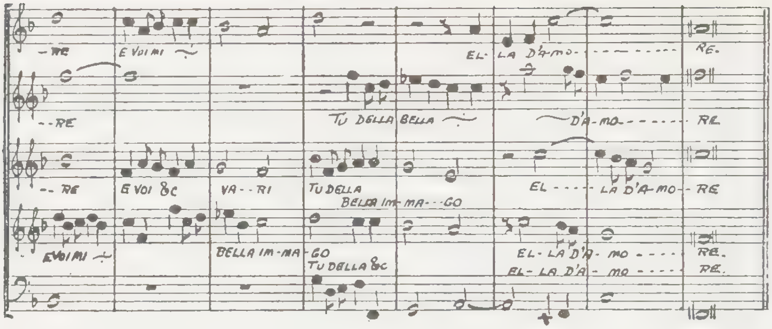

Venetian School

Having recorded all that seems to merit attention concerning the most able musicians of the Roman School, and their works, during the sixteenth century, I shall now pass to Venice, a city which has always patronised and encouraged Music, more, perhaps, than any other in Europe; for, from the peculiarity of its local position, having no field-sports, suburban diversions, or land near enough for the purpose of riding or walking for recreation, it was natural for them to cherish and refine such amusements as were compatible with their insulated situation.

At the head of this School the Italians themselves place Adrian Willaert [*c.* 1480-1562], the disciple of John Mouton, and master of Zarlino. Willaert, or, as he is usually called in Italy, Adriano, was born at Bruges, in Flanders,* and, during his youth, studied the Law, at Paris; if with the view of making it his profession, there must have been an early conflict between Legislation and Music, which, having a powerful advocate in his own heart, gained the cause: for, by his own account (*y*), he went to Rome in the time of Leo X. where he found that his motet, *Verbum bonum* [*dulce*] *et suave,* was performed as the composition of Josquin; he therefore had been a composer some time before he went to Rome.

The account which Zarlino (*z*) gives of this motet having passed for a production of Josquin, excited my curiosity to see it; and finding it among the *Motetti della Corona,* in the British Museum, I scored it, and discovered that the predilection for a great name had operated too powerfully in favour of this composition while Josquin was imagined to be the author of it; for it is neither

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(*y*) See Book II. p. 736.

(*z*) P. I. p. 175.

* Jacques de Meyere, a contemporary of Willaert, states that he was born at Roulers, near Courtrai. The *Musica Nuova* mentioned below was published at Venice in 1559, although the dedication by Viola is dated 1558. The book contains a portrait of Willaert. There is a copy in the B.M. (K. 3. m. 14).

written with the clearness, dexterity, nor even correctness, of that wonderful contrapuntist: there is not only confusion in the parts and design, in many places, but something very harsh and unpleasing in the harmony, particularly in the closes without a sharp seventh, both in the key-note, and its fifth (*a*). Some of them would doubtless have been made sharp, in performance, by the singers of those times, in compliance with a rule for sharpening ascending sevenths, in minor keys, and flattening them in descending.

The list of his works, in Walther's Dictionary, though ample, is far from complete. The motet, *Verbum bonum,* just mentioned, was published at Fossombrone in 1519, forty-three years before Zarlino made him an interlocutor in his dialogue (*Ragionamente*), at Venice; and it can hardly be imagined that no others of his compositions appeared till 1542, when, we are told, that his motets for six voices were published (*b*). Indeed, for near fifty years after his name first appeared, hardly a collection of motets or madrigals was published to which he did not contribute; but the most splendid and curious work of this author, that I have seen, is preserved in the British Museum. It was published at Ferrara [Venice], 1558, by his scholar and friend, FRANCESCO VIOLA, another of the interlocutors in Zarlino's *Ragionamente,* under the title of *Musica Nova,* in three, four, five, six, and seven parts. In the dedication of this work to Alfonso d'Este, Duke of Ferrara, the editor, his Maestro di Capella, calls Adriano his master, and says, that he is strongly attached to him, not only for his wonderful abilities in Music, but integrity, learning, and the friendship with which he has long honoured him. Zarlino, in like manner, omits no opportunity of exalting the character of his master. These are honourable testimonies of regard, which seem the more worthy of being recorded, as, either from the worthlessness of the master, or ingratitude of the scholar, they are but seldom bestowed.

In the cantus part there is a wooden cut of the author: "*Adriani Willaert Flandrii Effigies.*" And indeed the compositions are of that kind for which he was most renowned, and such as the editor thought would constitute the most durable monument of his glory. In the tenor part there are many canons of very curious construction; some with two and three clefs, and a different number of flats and sharps for the several parts, which are moving in different keys at the same time; and one particularly curious, in seven parts: *Prœter rerum seriem,* of which three are in strict canon of the fourth and fifth above the guide; the tenor leading off in G, the *sextus*

(*a*) This motet is in six parts, *soprano,* two *contratenors, tenor, baritono,* and *bass.*

(*b*) In the *Fior de Motetti,* Lib. I. Ven. 1539, there is a *Pater-noster,* in four parts, by Adriano; and in the same year the first book of his motets, for four voices, was republished in the same city by Ant. Gardano, in folio, under the following pompous title: *Famosissimi Adriani Willaert, Chori Divi Marci illustrissimæ Reipublicæ Venetiarum Magistri, Musica Quatuor Vocum (quæ vulgò Motectæ nuncupatur) noviter omni studio, ac diligentia in lucem edita.* This edition, which, we find by the title, was not the first, is preserved in the British Museum.

following in C, and the *septima pars* in D, while the rest move in free fugue.

Zarlino (*c*) assigns to Adriano the invention of pieces for two or more choirs; and Piccitoni (*d*) says, that he was the first who made the bases in compositions of eight parts, move in unisons or octaves; particularly when divided into two choirs, and performed at a distance from each other, as then, they had occasion for a powerful guide. The dexterity and resources of this author, in the construction of canons, are truly wonderful, as is, indeed, his total want of melody; for it is scarcely possible to arrange musical sounds, diatonically, with less air or meaning, in the single parts. But there are many avenues through which a musician may travel to the Temple of Fame; and he that pursues the track which the learned have marked out, will perhaps not find it the most circuitous and tedious; at least Theorists, who are the most likely to record the adventures of passengers on that road, will be the readiest to give him a cast. A learned and elaborate style conceals the want of genius and invention, more than the free and fanciful productions of the present times.

Adriano lived to a great age, and filled a very high musical station (*e*). His works and scholars were very numerous; and among those to whom he communicated the principles of his art, there were several who afterwards arrived at great eminence; such as Cipriano Rore (*f*), Zarlino, and Costanzo Porta (*g*).

Neapolitan School

THIS School of Counterpoint, which has been so successfully cultivated, was established in the fifteenth century, during the time of Ferdinand of Arragon, King of Naples, who reigned from 1458 to 1494, and who, according to Biancardi (*h*), was not only an encourager of learning, but learned himself. During this period Naples abounded with extraordinary men of every profession, among whom Franchinus Gafurius, John Tinctor, William Guarnerio, and Bernard Yeart, cultivated both the theory and practice of Music in that city, with great diligence and success Of Tinctor and Gafurius, an account has already been given (*i*); but

(*c*) P. III. p. 268.

(*d*) *Guida Armonica.*

(*e*) Maestro di Capella of St. Mark's church, at Venice.

(*f*) In the title of a book, published at Venice, 1549, there are *Fantasie,* or *Ricercari,* composed *dallo eccellentissimo* Adrian Vuigliart, and Cipriano Rore, *suo discepolo.*

(*g*) P. Martini, in his *Saggio di Contrappunto,* P. II. p. 266, calls Adrian Willaert the master of Costanzo Porta.

(*h*) *Vite de' Re di Napoli,* &c. p. 343, 344.

(*i*) Book I. p. 106, Book II. p. 712, and in the present volume, p. 129.

as it is only in the writings of these authors, last mentioned, that the names and professional merit of the other two are recorded, time and oblivion seem to have carried them beyond the reach of further historical enquiry.

Padre Martini (*k*) places Rocco Rodio [b. *c.* 1530], author of *Regole di Musica,* printed at Naples, 1620 [1600, 1609, 1626], at the head of the Neapolitan School, after John Tinctor (*l*). Among theorists (*m*), during the sixteenth century, the Neapolitans indeed had but few whose writings have reached the present times. Luigi Dentice, who published Dialogues on Music in 1553, has been already mentioned (*n*); and Scipione Cerreto [1551, d. after 1631], author of a treatise in quarto, *Della Prattica Musicale vocale & strumentale,* though it was only published at Naples in 1601, yet as the writer was then arrived at his fifty-fifth year, he may be said to have acquired his knowledge in the preceding century. This book contains much curious and useful information with respect to the Music and musicians of Naples during his time; when it appears by the copious list which he gives of favourite performers on the lute, organ, viol, guittar, trumpet, and harp, that the art was very much cultivated by professors, and cherished by the natives of that city.

Walther (*o*), indeed, enumerates among Neapolitan cultivators of Music, at the beginning of the sixteenth century, the celebrated Aquivivus, Duke of Atri, who, in the first book of his *Commentary on Plutarch's Treatise on Moral Virtue,* published at Naples, 1526, folio, twenty-two Chapters on Music, which he treats in the same dry and unprofitable way, with respect to the practice of harmony, as Boethius; and Marcangelo Accorso, or Accursius, (not the great civilian), who being a profound critic and philosopher, was

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(*k*) *Storia della Musica,* Tom. I. p. 447.

(*l*) It is difficult to ascertain the exact period when *Rocco Rodio* flourished. I have been so fortunate as to find an edition of his Precepts, to which P. Martini alludes, that was printed at Naples, 1609; but this date tells us nothing, as the work had certainly appeared much earlier in another form. *Battista Olifante,* the editor of this edition, seems not to give the rules of *Rocco Rodio* in his own words, but explanations of the doctrines and examples he had left. If this exposition of the rules established by Rocco Rodio was written by himself, he must have flourished late in the sixteenth century: as *Adriano Willaert* and *Cipriano Rore* are both mentioned in the text; and both these masters were living after the year 1550. The full title of my edition is the following: Regole di Musica di Rocco Rodio, *sotto brevissime risposte ad alcuni dubij propostogli da un Cavaliero, intorno alle varie opinioni de Contrapontisti. Con la Dimostratione dī tutti i Canoni sopra il Canto-fermo, con li Contraponti doppij, e rivoltati, e loro regole. Aggiontavi un' altra breve Dimostratione de dodici Tuoni regolari, finti e trasportati. Et di nuovo da* Don Batt. Olifante, *Aggiontivi un Trattato di Proportioni necessario à detto Libro, e ristampato.* In Napoli, MDCVIIII.

The rules and examples for composing canons of all kinds are remarkably short and clear, in this tract, which is so scarce, that I have never seen it in any public library or catalogue of books; and P. Martini, who mentions the work, seems never to have been in possession of it. My copy was purchased at the sale of the late Mr. Kelway's books, 1782.

(*m*) I do not confine the word *Theory* to mere speculative doctrines, concerning the generation and ratio of sounds, but call every didactic writer, who gives instructions for the composition of Music, a *Theorist;* supposing that there is a theory for harmony, or the combination of sounds, as well as for calculating their proportions.

(*n*) See above, p. 135.

(*o*) *Musicalisches Lexicon.*

accused by his enemies of bestowing too much time and attention on Music and Poetry (*p*).

But though we know of but few musical treatises that were produced by Neapolitans during this period, the names and celebrity of many practical musicians have been recorded, and the works of a considerable number of composers preserved, which have been scored and examined, in order to speak of them here, not from tradition, but actual perusal.

The first Secular Music in parts, after the invention of counterpoint, that I have been able to discover on the continent, is the harmony that was set to the rustic and street tunes of the kingdom of Naples; and these, under the several denominations of *Arie, Canzonette, Villotte,* and *Villanelle, alla Napolitana,* were as much in fashion all over Europe during the sixteenth century, as *Provençal* songs were in preceding times, and *Venetian ballads* have been since. Besides the old tunes which were collected, and published in four parts, others were composed, not only by the natives, but in imitation of these short familiar airs, by almost all the principal composers of other places, of which innumerable volumes were printed at Venice, Antwerp, and elsewhere, under the same titles (*q*).

But the most genuine, and the best that I have seen, are the *Canzone Villanesche, alla Napolitana,* by Perissone Cambio, 1551 [1545-1551], and those of Baldassare Donato [1548-1603], published at Venice, in very good counterpoint of four parts, 1555.* In these little national songs there is generally more humour in the words, and more air and vivacity in the melody, than in any other songs, equally ancient, that I have seen. They seem to have been sung about the streets, in parts, as the words of several imply. In one of them, a singing-master speaks, who offers to teach the Guidonian hand, or gammut, in an hour; and in one of the following, the syllables *ut, re, mi, fa,* &c. are ingeniously applied in most of the parts, to such sounds as require them, in solmisation.

(*p*) In a fable, called *Testudo,* which he annexed to his *Diatribes,* Accursius, addressing himself to two Princes of the House of Brandenburg, says, "You know how they exclaimed, that to play on instruments or understand Music was unworthy of a philosopher; and how much I was insulted for joining the study of Optics to that of the Belles Lettres, and for writing Italian as well as Latin verses."

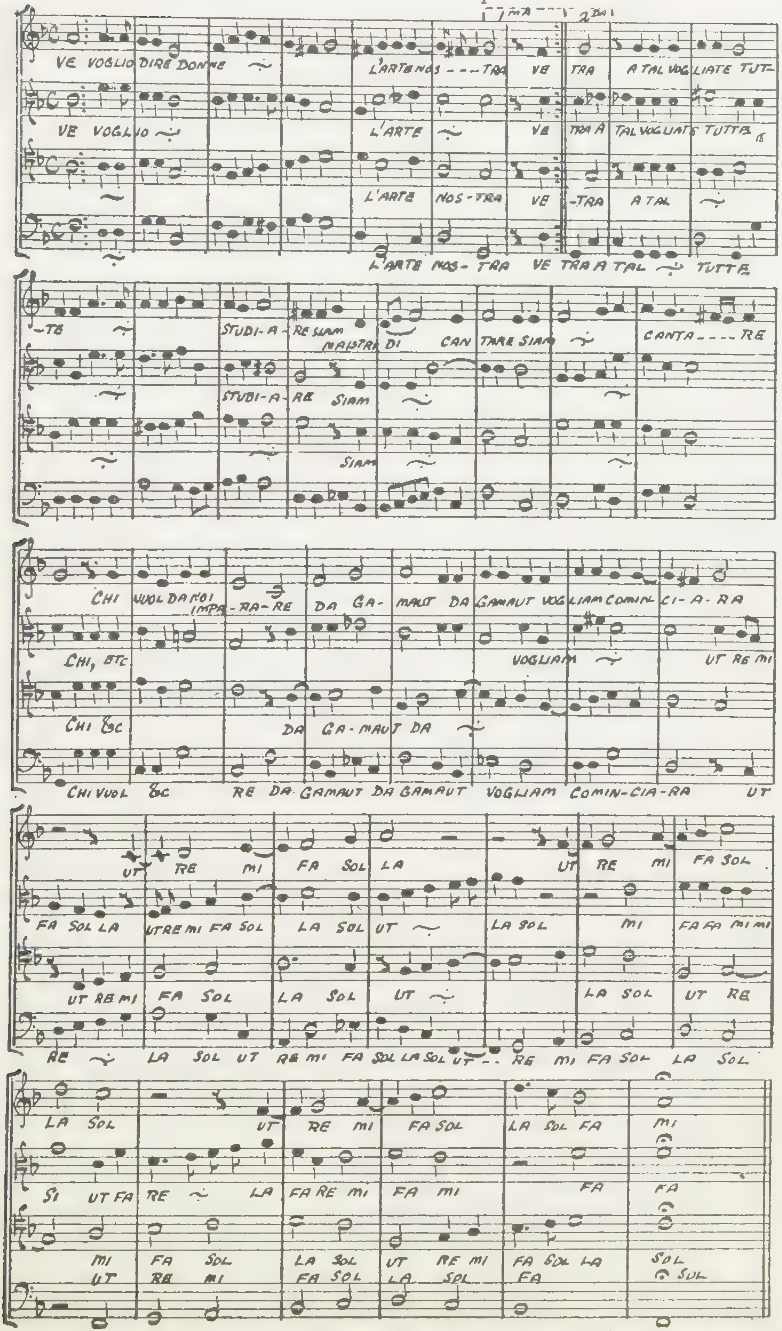
Ipsi principes, tum fidibus scire Musicen callere,
Philosopho indignum prædicant, &c.

This author, who spent thirty-three years at the Court of Charles V. by whom he was much respected, died about the year 1540. Padre Martini, among Neapolitan writers on Music, enumerates Gio. Camillo Maffei da Solofra, of whose writing was published at Naples, in 1563, *Discorso Filosofica della Voce, e del Modo d'imparare di Cantar, di Garganta, raccolte da D. Valerio de' Paoli* di Limosinano; a book that I have never seen, nor do I very well comprehend the title.

(*q*) Of the poetry to which these tunes were sung, Crescimbeni and Quadrio give an account by the name of *Villanelle.* Adrian Willaert, Ven. 1540. Macque, 1555. Textore, 1566. Riccio, 1577. Bernardino Draghi, 1581. Pinelli, 1585. Luca Marenzio, 1584, 1586, 1592. Ferrabosco, 1593, and Orlando di Lasso, 1594, all published *Canzonette* and *Villanelle, alla Napolitana.*

* Donato's *Canzone,* etc., were published in 1550 and were reprinted several times.

Villota, di Perissone, alla Napolitana. 1551.

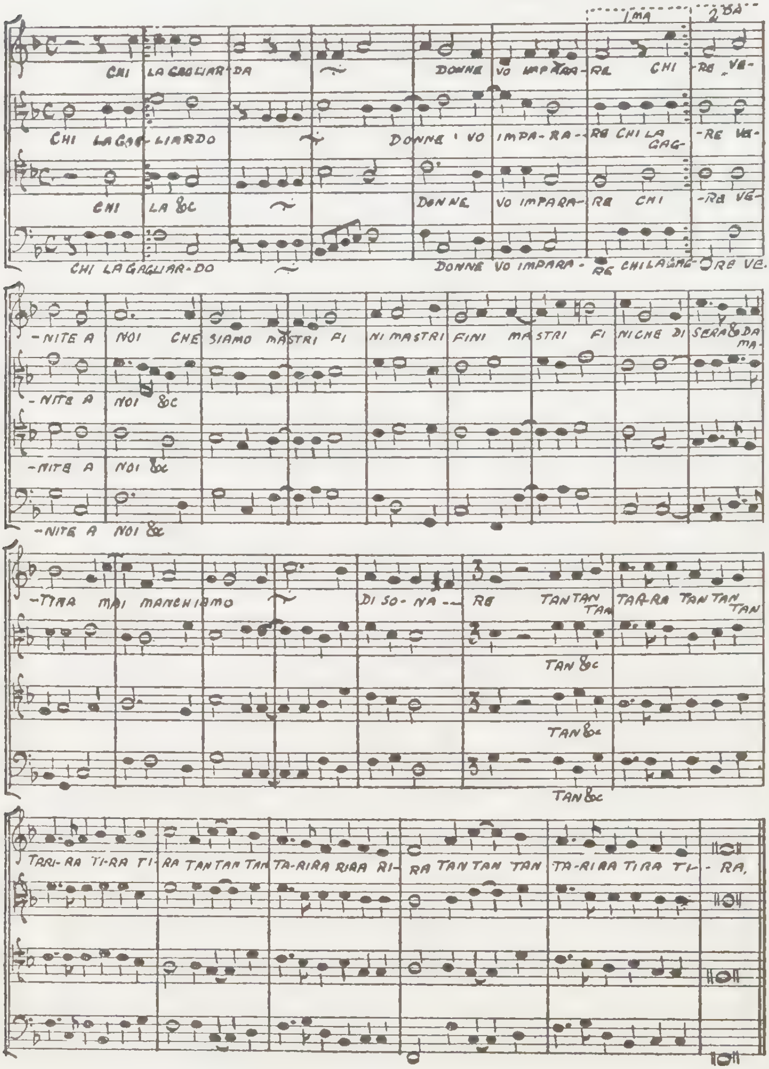

1MA
2DA
VE VOGLIO DIRE DONNE L'ARTE NOS - - - TRA VE TRA A TAL VOGLIATE TUT-
VE VOGLIO L'ARTE VE TRA A TAL VOGLIATE TUTTE
L'ARTE NOS-TRA VE -TRA A TAL
L'ARTE NOS- TRA VE TRA A TAL TUTTE
-TE STUDI-A-RE SIAM MAISTRI DI CAN TARE SIAM CANTA - - - - RE
STUDI-A-RE SIAM
SIAM
CHI VUOL DA NOI IMPA-RA-RE DA GA- MAUT DA GAMAUT VOGLIAM COMIN-CI-A-RA
CHI, ETC VOGLIAM UT RE MI
CHI &C DA GA-MAUT DA
CHI VUOL &C RE DA GAMAUT DA GAMAUT VOGLIAM COMIN-CIA-RA UT
UT RE MI FA SOL LA UT RE MI FA SOL
FA SOL LA UT RE MI FA SOL LA SOL UT LA SOL MI FA FA MI MI
UT RE MI FA SOL LA SOL UT LA SOL UT RE
RE LA SOL UT RE MI FA SOL LA SOL UT - - RE MI FA SOL LA SOL
LA SOL UT RE MI FA SOL LA SOL FA MI
SI UT FA RE LA FA RE MI FA MI FA FA
MI FA SOL LA SOL UT RE MI FA SOL LA SOL
UT RE MI FA SOL LA SOL FA SOL

Se ami la virtute, figlia mia,
Io metto penna e tu Io calimaro Siam maistri

La prima Ietone cativo dare
Che sacci ben costru ere la mano Siam maistri

Di Baldassare Donato Canzon Villanesche alla Napolitana a 4.

VENEZ. DAL GARDANE, 1558.


1MA
2DA
CHI LA GAGLIAR-DA ~ DONNE VO IMPARA-RE CHI -RE VE-
CHI LA GAG-LIARDO ~ DONNE VO IMPA-RA-RE CHI LA GAG- -RE VE-
CHI LA &c ~ DONNE VO IMPARA-RE CHI -RE VE-
CHI LA GAGLIAR-DO ~ DONNE VO IMPARA-RE CHI LA GAG- RE VE.
-NITE A NOI CHE SIAMO MASTRI FI NI MASTRI FINI MASTRI FI NI CHE DI SERA & DA MA-
-NITE A NOI &c
-NITE A NOI &c
-NITE A NOI &c
-TINA MAI MANCHIAMO ~ DI SO-NA-RE TAN TAN TAN TARRA TAN TAN TAN
TAN &c
TAN &c
TAN &c
TARI-RA TI-RA TI-RA TAN TAN TAN TA-RIRA RIRA RI-RA TAN TAN TAN TA-RIRA TIRA TI-RA,

Prouvance un poco cance vuoi chiamare
Appassa dieci volte che falimo
Che di sera, &c.

Se la Gagliarda Donna vuoi imparare
Sotto lo Mastro el te besogna stare
Che di sera, &c.

A che è principiante li vo dare
Questo compagno ch' ha Nome Martini
Che di sera, &c.

In this last *Villanella*, and in some others of the same author, the effect of iteration has been tried; and by that expedient alone, more energy and interest seem to have been given to the melody, than I have discovered in any other of higher, or, indeed, equal antiquity. If, however, we analyse this air, we shall find no regularity of metre: the first phrase consisting of five bars and a half, a limping, incommensurate, and untoward quantity in all the arts; and yet, by the arrangement and repetition of some of the notes, the ideas of an air is impressed on the ear, though it seems wild and irregular.

Indeed, with respect to Air, which consists in symmetry and grace, it was long wholly unprincipled; and till the establishment of Operas, no better was perhaps produced than are to be found among the Neapolitan *Villanelle*: for during these times, even the key was seldom ascertained; and the number of bars are indeed still more regular by chance and sensibility, perhaps, than principle. The repetition of a lucky series of notes, by which they are deeper impressed on the mind of the hearer, was hardly begun to be practised so late as the sixteenth century; though in the next, the secret was not only found, but men of small genius and resources availed themselves of it to a disgusting degree.

Besides composers and compilers of *Villanelle* (*r*), Gioan Leonardo Primavera, called *dell' Arpa*, published at Naples, 1570 [1565-84], three Books of Songs, of which he was author both of the Poetry and Music (*s*); and Luzzasco Luzzaschi, one of the four whom Galilei honoured with the name of musician (*t*), published at Naples, 1576, Madrigals, that were much admired throughout Italy, where this author's fame as an organist was higher than that of any of his cotemporaries, except Claudio Merula. Antonio Cieco Valente, likewise, published *Versi Spirituali sopra tutte le Note, con diversi Capricci per sonar negli Organi*. Nap. 1580.

But no Neapolitan composer, of this high period, is mentioned with such unlimited praise, as DON CARLO GESUALDO, Prince of VENOSA [*c.* 1560-1613]; it will be necessary, therefore, to stop and pay our respects to the abilities of this celebrated and illustrious Dilettante, in consideration of the honour he has done the art of which we are tracing the history.

This Prince, whose fame has been extended by his musical productions more than by his high rank, though his rank will be found reciprocally to have added lustre to the compositions, was nephew to Cardinal Alfonso Gesualdo, Archbishop of Naples, and had his title from the place which gave birth to Horace (*u*), the *Venusium* of the ancients. Pomponius Nenna, a voluminous and celebrated composer of madrigals, had the honour to instruct him in Music. His productions consist of six sets of madrigals for five

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(*r*) Draudius, *Bibl. Class.* tells us, that Giul. Policreto, Ant. Scandello, Pierantonio Bianchi, Ascanio Trombetto, and Regolo Vicoli, authors of Neapolitan songs, published them in six volumes, at Venice, 1571.

(*s*) This author is one of the musicians celebrated by Luigi Dentice. See above, p. 135.

(*t*) *Dial. della Mus. Ant. e Mod.*

(*u*) *Satira* I. Lib. ii. v. 35, & Lib. iii. Od. iv. v. 9.

voices, and one for six. The principal editor of his works was Simone Molinaro, Maestro di Capella at Genoa, who, in 1585,[*] published the first five books in separate parts; and, in 1613, the same madrigals, with the addition of a sixth book, in score (*x*).

The numerous editions of these madrigals in different parts of Europe, and the eulogiums bestowed on the author by persons who rank high in Literature, as well as Music, made me extremely curious to see and examine them. Gerard Vossius (*y*), Bianconi (*z*), Bapt. Doni (*a*), Tassoni (*b*), and many others, speak of him as the greatest composer of modern times; as one who, quitting the beaten track of other musicians, had discovered new melodies, new measures, new harmonies, and new modulation; so that singers, and players on instruments, despising all other Music, were only pleased with that of this Prince (*c*).

Tassoni tells us, that James I. King of Scotland, had not only composed Sacred Music, but invented a new species of plaintive melody, different from all others; " in which he has been imitated by the Prince of Venosa, who, in our times, has embellished Music with many admirable inventions (*d*)." This assertion greatly increased my desire to examine works in which so many excellencies were concentred; particularly as I had long been extremely desirous of tracing the peculiarities of the national melodies of Scotland, from a higher source than David Rizzio. But, in a very attentive perusal of all the several parts of the whole six

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(*x*) *Partitura delli sei Libri de' Madrigale a cinque Voci, dell' illustrissimo & eccellentissimo Principe di Venosa,* D. *Carlo Gesualdo, Fatica di Simone Molinaro, Maestro di Capella nel Duomo di Genova.*

The first and second books were re-published, in parts, at Venice, in 1603, and dedicated to the author by Scipione Stella, a Neapolitan monk, and himself likewise a composer of madrigals; both the dedications are dated 1594. An edition of the third book was published at Venice, 1619, by Gardano. The fourth book was also reprinted at the same place, and dedicated to the author, by Hettorre Gesualdo, 1604; and a third impression of the fifth book, with a new edition of the sixth, were both published at Venice, by Gardano, 1616. Copies of all these, except the fifth book, are preserved in the collection of Music bequeathed to Christ Church, Oxon, by Dr. Aldrich, and Goodson, with the use of which I have long been indulged, by the liberal spirit of the Dean and Canons.

(*y*) *De Natur. Art.* Lib. III. cap. lix. § 26.

(*z*) *Chronol. Mathematicorum, ad sec.* xvi.

(*a*) *Op. Omn.* To. I. p. 93, 243, and To. II. p. 42.

(*b*) *Pensieri diversi.*

(*c*) Hic enim Rhythmis in musicam revocatis, eos, tum ad cantum, tum ad sonum, modulos adhibuit, ut cæteri omnes Musici ei primas libenter detulerint. *Ejusque modos cantores, ac fidicines omnes, reliquis post habitis, ubique avidè complectuntur.* Blancanus.

Opinions of ancient things are more frequently taken upon trust than formed upon real examination: thus Rousseau, who had too much taste and knowledge to like such compositions had he heard or seen them, tell us, after Vossius and Blanchini, that "the elegant and learned Madrigals of the Prince of Venosa, were admired by all the Masters, and sung by all the Ladies of his time." *Dict. de Mus.* Art. Madrig.

(*d*) *Noi ancora possiamo connumerar trà nostri Iacopo Re di Scozia, che non pur cose Sacre compose in canto, ma trovò da se Stesso una nuova musica, lamentabile, e mesta, differente da tutte l'altre. Nel che poi è Stato imitato da Carlo Gesualdo, Principe di Venosa, che in questa nostra età hà illustrata anch' égli la Musica con nuove mirabili inventioni.* Lib. X. cap. xxiii.

Angelo Berardi, in his *Miscellania Musicale,* gives Tassoni's opinion on this subject, as his own, without knowing whether it was well founded.

[*] This date is incorrect. Gesualdo's 1st and 2nd sets were published in 1594, the 3rd set in 1595, the 4th in 1596, the 5th and 6th in 1611. In 1603 was published a collection of *Sacræ Cantiones,* for 5, 6 and 7 voices, and a set of 6-part madrigals was published posthumously in 1626. Some of the sets were reprinted at various times.

Torchi in *A.M.I., Vol.* 4; Ricordi in *Rascolta Nazionale, Vols.* 59-62; Barclay Squire in *Selected Madrigals* (B. and H.) have published works by Gesualdo.

Gray and Heseltine have written a life (London, 1926).

books of the Prince of Venosa's madrigals, I was utterly unable to discover the least similitude or imitation of Caledonian airs in any one of them; which, so far from Scots melodies, seem to contain no melodies at all; nor, when scored, can we discover the least regularity of design, phraseology, rhythm, or, indeed, any thing remarkable in these madrigals, except unprincipled modulation, and the perpetual embarrassments and inexperience of an Amateur, in the arrangement and filling up of the parts.

The passage in Tassoni, which has so often been cited by Scots writers, seems to imply, not only that James, King of Scotland, had invented a new species of melody, but that his melody had been *imitated* by the Prince of Venosa; at least, this is the sense in which the passage has been understood by the Scots, and indeed by myself, till on finding no kind of similarity betweeen the national tunes of North Britain and the melodies of the Prince of Venosa, I examined the passage anew, with more attention; when it appeared to me as if Tassoni's words did not imply that the Prince of Venosa had *adopted* or *imitated* the melodies of King James; but that these princely Dilettanti were *equally* cultivators, and inventors, of Music.

This illustrious Dilettante seems to merit as little praise on account of the expression of words, for which he has been celebrated by Doni, as for his counterpoint (*e*); for the syllables are constantly made long or short, just as it best suited his melody; and in the repetition of words, we frequently see the same syllable long in one bar, and short in another, or the contrary; by which it is manifest that their just accentuation was never thought of.

The remarks of Tassoni, if he meant otherwise, certainly must have been hazarded either from conjecture or report; as is but too frequently practised by men of letters, when they become musical critics, without either industry or science sufficient to verify their assertions.

The Prince of Venosa was perpetually straining at new expression and modulation, but seldom succeeded to the satisfaction of posterity, however dazzled his cotemporaries may have been by his rank, and the character he bore among the learned, who so frequently get their musical information from tradition, that whether they praise or censure, it is usually *sans connoissance de cause.*

Dilettanti usually decide in the same summary way, with an additional prejudice in favour of their own little knowledge, and a disposition to censure whatever they are unable to acquire, be it science or execution.

Cicero has long since said, that " it is not with Philosophy and Science, as with other arts; for what can a man say of Geometry or Music, who has never studied them? He must either hold his tongue, or talk nonsense (*f*)."

(*e*) *Il Principe Venosa con l' espressione di Melodia poteva vestire qualsivoglia Concetto.* Trattato della Musica scenica, p. I. cap. xvii.

(*f*) *Non est enim Philosophia similis artinm reliquarum. Nam quid faciet in Geometria, qui non didicerit? Quid in musicis? Aut taceat oportebit, aut ne sanus quidem judicetur.* Cic. de Orat. iii. p. 188. Vol. I. Edit. Lambin.

With respect to the *excellencies* which have been so liberally bestowed on this author, who died in 1614 [1613], they are all disputable, and such as, by a careful examination of his works, he seemed by no means entitled to. They have lately been said to consist in " fine *contrivance, original harmony*, and the *sweetest modulation conceivable.*" As to *contrivance*, it must be owned that much has been attempted by this Prince; but he is so far from being happy in this particular, that his points of imitation are generally unmanageable, and brought in so indiscriminately on concords and discords, and on accented and unaccented parts of a bar, that, when performed, there is more confusion in the general effect than in the Music of any other composer of madrigals with whose works I am acquainted (*g*). His *original harmony*, after scoring a great part of his madrigals, particularly those that have been the most celebrated, is difficult to discover; for had there been any warrantable combinations of sounds that Palestrina, Luca Marenzio, and many of his predecessors, had not used before him, in figuring the bases, they would have appeared (*h*). And as to his *modulation*, it is so far from being the *sweetest conceivable*, that, to me, it seems forced, affected, and disgusting (*i*).

(*g*) Battista Doni, another Dilettante, says, "that he never aimed at Canons, or such Sophistry." Appen. Tom. I. p. 177. He is, however, always struggling at fugue and imitation.

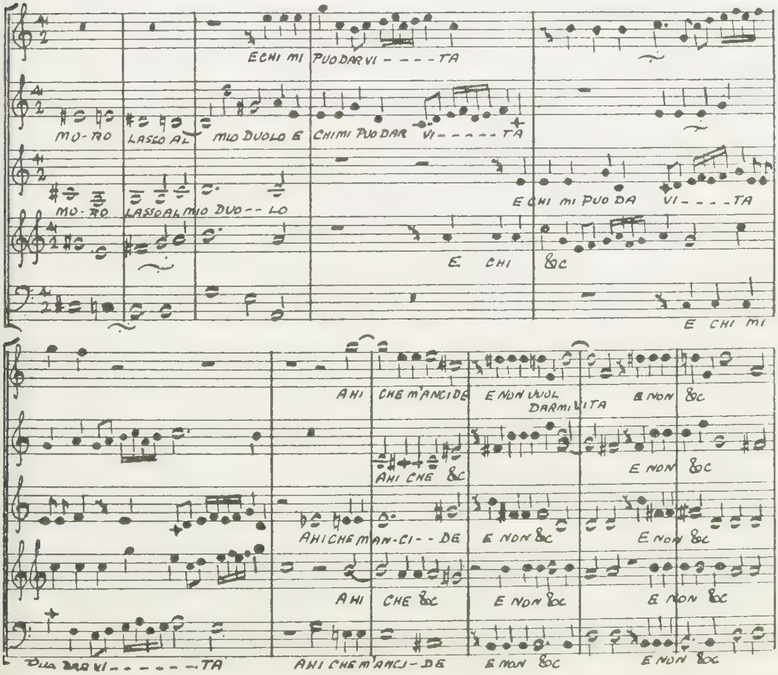
(*h*) The frequent use of the sharp third and minor sixth, if it be reckoned among his harmonies, does little honour to the delicacy of his ear; for even Purcell and Handel, with all their own weight, and the due reverence of the public for their superior genius and abilitie, were not imitated in the use of this combination. It is, indeed, admitted by Handel in his Organ Fugues, more through necessity than choice, in order to bring in an answer, or make one subject serve as an accompaniment to another; but it has always the effect of a wrong note in the performance. Padre Martini gently censures this harmony in Palestrina, and Angleria says it is *buono per autorità, e non per regola;* it is, however, so detestable to my ears, that no authority, rule, or effect, can justify its use. In Opera songs, indeed, it is tolerated in notes of taste, appoggiaturas, and passages of passion; but in church music, and regular counterpoint, to admit it in the texture of the fundamental harmony, can never be recommended to students in composition, who wish to please the natural and uncorrupted ear of the public.

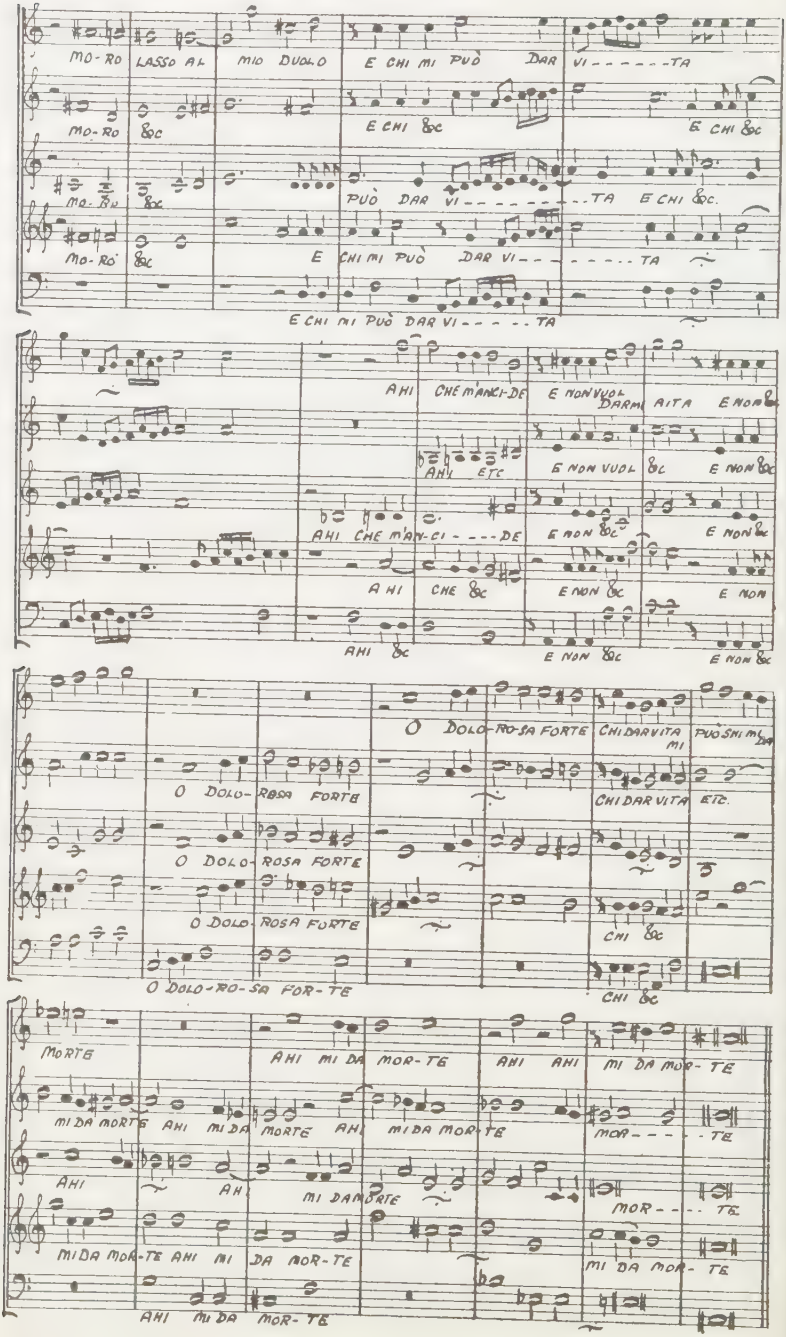
(*i*) Whenever he attempts chromatic, the base is as unprincipled as unpleasing. In the key of G, with a flat third, he begins in the following manner: $\overset{\flat}{\text{G}}\ \overset{\sharp}{\text{E}}\ \overset{\sharp}{\text{D}}\ \overset{\natural}{\text{G}}\ \overset{6}{\text{F}\sharp}\ \overset{\substack{5\sharp\\ \sharp}}{\text{F}\sharp}\ \overset{5\sharp}{\text{B}\natural}\ \overset{\sharp}{\text{B}}\ \overset{\sharp}{\text{E}}\ \overset{\substack{5\sharp\\ \sharp}}{\text{C}\sharp}$. And in the key of E minor, we have this passage in the base: $\text{C}\ \overset{6}{\text{A}\flat}\ \overset{7\ \ 6\sharp}{\text{D}\flat}\ \overset{\flat}{\text{C}}\ \text{E}\flat\ \text{A}\flat\ \overset{\flat 6\ \ \substack{\flat 7\\ \flat}}{\text{G}}\ \overset{\substack{6\flat\\ 4\flat}\ \ \substack{\natural 6\\ \natural}}{\text{F}}\ \overset{\sharp}{\text{E}}$, lib. iv. p. 3. Through the whole book he seems to be *trying confusions;* for in the same key, p. 11, we have D E♭ D D♭ C—B G♯ $\overset{\sharp}{\text{E}}$. P. 13. in F natural, at the end of the madrigal, E C♯ F♯ D C F♮! and p. 14 in a movement that begins and ends in G♮, we have G E♭ E♮ F B♭ D♭ D♮ $\overset{\natural}{\text{G}}$!! Most of these sounds, it must be observed, are fundamental, and accompanied with common chords. But such extraneous modulation, as it was neither learned nor pleasing, was never adopted by other Contrapuntists. It is not every one who ventures to violate established rules, that has knowledge and genius sufficient to find either a series or combination of sounds which has escaped all other Composers, and which, by the pleasure it affords the ear, is above the reach of censure. New modulation, when guided by science and a nice ear, is always welcome, and certain in its effect; but when it only consists of such licentious and offensive deviations from rule, as have been constantly rejected by the sense and intellect of great Professors, it can only be applauded by ignorance, depravity, or affectation.

The following madrigal, being the seventeenth of his sixth book, is presented to the musical reader as a specimen of his style, and harsh, crude, and licentious modulation; in which, the beginning a composition in A minor, with the chord of C sharp, with a sharp third, is neither consonant to the present laws of *modulation,* nor to those of the ecclesiastical tones; to which, as keys were not settled and determined on the fixed principles of major and minor, in the time of Venosa, composers chiefly adhered. But a more offensive licence is taken in the second chord of this madrigal than in the first; for it is not only repugnant to every rule of transition at present established, but extremely shocking and disgusting to the ear, to go from one chord to another in which there is no *relation,* real or imaginary; and which is composed of sounds wholly extraneous and foreign to any key to which the first chord belongs.

I have bestowed more remarks on this Prince of Musicians, and more time in the examination of his works than they perhaps now deserve, in order to furnish my readers with what seems, to my comprehension, a truer idea of their worth than that which partiality and ignorance have hitherto given.

Madrigal. By the Prince of Venosa.


ECHI MI PUO DAR VI - - - - TA
MO-RO LASCO AL MIO DUOLO E CHIMI PUO DAR VI - - - - - TA
MO-RO LASSO AL MIO DUO - - LO E CHI MI PUO DA VI - - - - TA
E CHI &c
E CHI MI
AHI CHE M'ANCIDE E NON VUOL DARMI VITA E NON &c
AHI CHE &c E NON &c
AHI CHE M'AN-CI - - DE E NON &c E NON &c
AHI CHE &c E NON &c E NON &c
PUO DAR VI - - - - - - TA AHI CHE M'ANCI - DE E NON &c E NON &c


MO-RO LASSO AL MIO DUOLO E CHI MI PUÒ DAR VI - - - - - - TA
MO-RO &c E CHI &c E CHI &c
MO-RO &c PUÒ DAR VI - - - - - - - - - TA E CHI &c.
MO-RÒ &c E CHI MI PUÒ DAR VI - - - - - - - - TA
E CHI MI PUÒ DAR VI - - - - - TA
AHI CHE M'ANCI-DE E NON VUOL DARMI AITA E NON &c
AHI ETC E NON VUOL &c E NON &c
AHI CHE M'AN-CI - - - - DE E NON &c E NON &c
A HI CHE &c E NON &c E NON
AHI &c E NON &c E NON &c
O DOLO-RO-SA FORTE CHI DAR VITA MI PUÒ SHI MI DA
O DOLO- ROSA FORTE CHI DAR VITA ETC.
O DOLO- ROSA FORTE
O DOLO- ROSA FORTE CHI &c
O DOLO-RO-SA FOR-TE CHI &c
MORTE AHI MI DA MOR-TE AHI AHI MI DA MOR- TE
MI DA MORTE AHI MI DA MORTE AHI MI DA MOR-TE MOR - - - - TE
AHI AHI MI DA MORTE MOR - - - TE
MI DA MOR-TE AHI MI DA MOR-TE MI DA MOR- TE
AHI MI DA MOR- TE

The Lombard School

The LOMBARD SCHOOL would furnish an ample list of eminent musicians during the sixteenth century, whose compositions are still extant, if the limits of my plan would afford room for specimens; but as it is difficult, at this distance of time, not only to furnish criteria of the difference between one composer and another of the same country, but between school and school of different countries, I shall content myself with affording a niche in this part of my work to two or three of the principal founders of this class of contrapuntists. Padre Martini very justly places at the head of the Lombard School, Father COSTANZO PORTA [*c.* 1530-1601], of Cremona, a scholar of Willaert, and fellow-student with Zarlino. He was at first Maestro di Capella at Padua [1564], next at Osimo, in the March of Ancona [1552-64]; then at Ravenna [1567]; and lastly, at Loretto [1575]; where he died in 1601. He was author of eighteen different works for the church, full of elaborate and curious compositions, which have been always sought and admired by masters, and collectors of learned Music. This author seems not only to have vanquished all the difficult contrivances for which John Okenheim, Jusquin del Prato, and Adrian Willaert, from whose school he sprung, were celebrated, but considerably augmented their number: for, as orators, lawyers, and commentators have the art of twisting and subverting words to any meaning that favours their cause or hypothesis, so Costanzo Porta had equal power over any series of musical notes, in a canon or fugue; which he could not only work in *recte et retro,* but invert, augment, diminish, divide, or subdivide, at his pleasure. In this faculty he very much resembled our Tallis, his cotemporary. He began to flourish towards the latter end of the reign of Henry VIII. as did Tallis. According to Draudius, his five-part motets were published at Venice in 1546 [1555]; and between that period and 1599, the rest of his works were published, either by himself or scholars, of whom he had a great number; particularly Lodovico Balbo, who flourished about 1578, and Giacomo Antonio Piccioli, 1588, both voluminous composers, in their master's artificial and elaborate style, and consequently great canonists.

The composition of Costanzo Porta, inserted on the following plates, is in seven parts, and was taken from the author's Fifty-two Motets, for five, six, seven, and eight voices, printed in 1580, while he was Maestro di Capella at the Holy Church at Loretto; it consists of four parts in canon, two *per moto retto,* and two *per moto contrario,* while the other three are in free fugue. Though long, it is so curious, and constructed with so much art, that it is exhibited as an example of that scientific species of writing, by which alone the abilities of a contrapuntist were measured in the sixteenth century, when there were no musical dramas, or full pieces for instruments, and but few single songs, or solos of any kind, to exercise genius and invention. Masses and motets for the church, and madrigals for the chamber, in three, four, five, six, and more parts, comprised almost all the Music that was then composed.

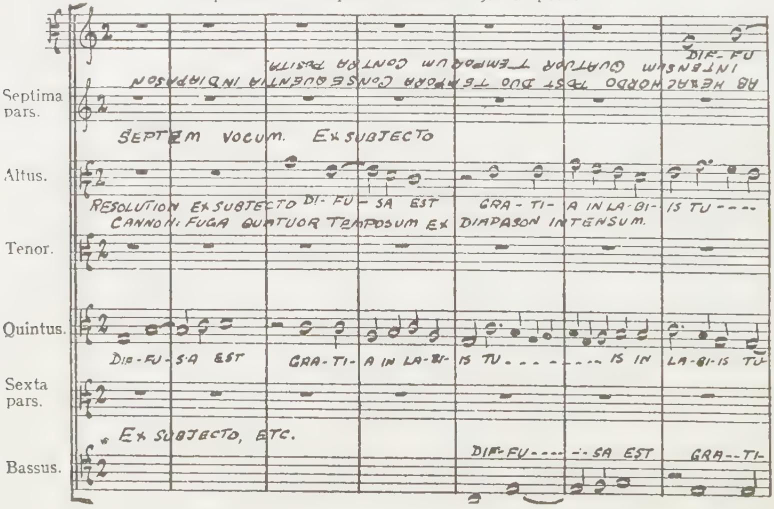
Besides Costanza Porta, and his scholars, the Lombard School can boast of many able and distinguished composers during the latter end of the sixteenth century; among whom are Giuseppe *Caimo,* Gio. Giacomo *Gastoldi,* Giuseppe *Biffi,* and Gio. Paolo *Cima,* all voluminous composers at Milan: with Pietro *Pontio,* of Parma, already mentioned; Orazio *Vecchi,* of Modena; and Claudio *Monteverde,* of Cremona.

GASTOLDI [d. early XVIIth cent.], sometimes called *Castaldi,* born at Caravaggio, was author of thirty musical works; the titles and dates of which may be seen in Draudius and Walther. Of these I have only seen his *Ballads,* printed at Antwerp, 1596 [Venice, 1591-5], under the following title: *Balletti a* 5. *co i versi per cantare, sonare, e ballare; con una Mascherata de Cacciatori à* 6. *e un Concerto de' Pastori, à* 8. This puts the derivation of our word *Ballad* out of all doubt, which originally meant a song that was sung and danced at the same time (*k*). The tunes of Gastoldi are all very lively, and more graceful than any I have seen before the cultivation of melody for the stage. The first edition of these ballads was published at Venice, 1591; many of them are called *Fa las,* under which title our Morley, four years after, published short airs, in five parts: so that it seems as if the name of *Fa la,* silly as it is, was not originally English. For two *Fa las* of Castoldi, see the plates p. 188.

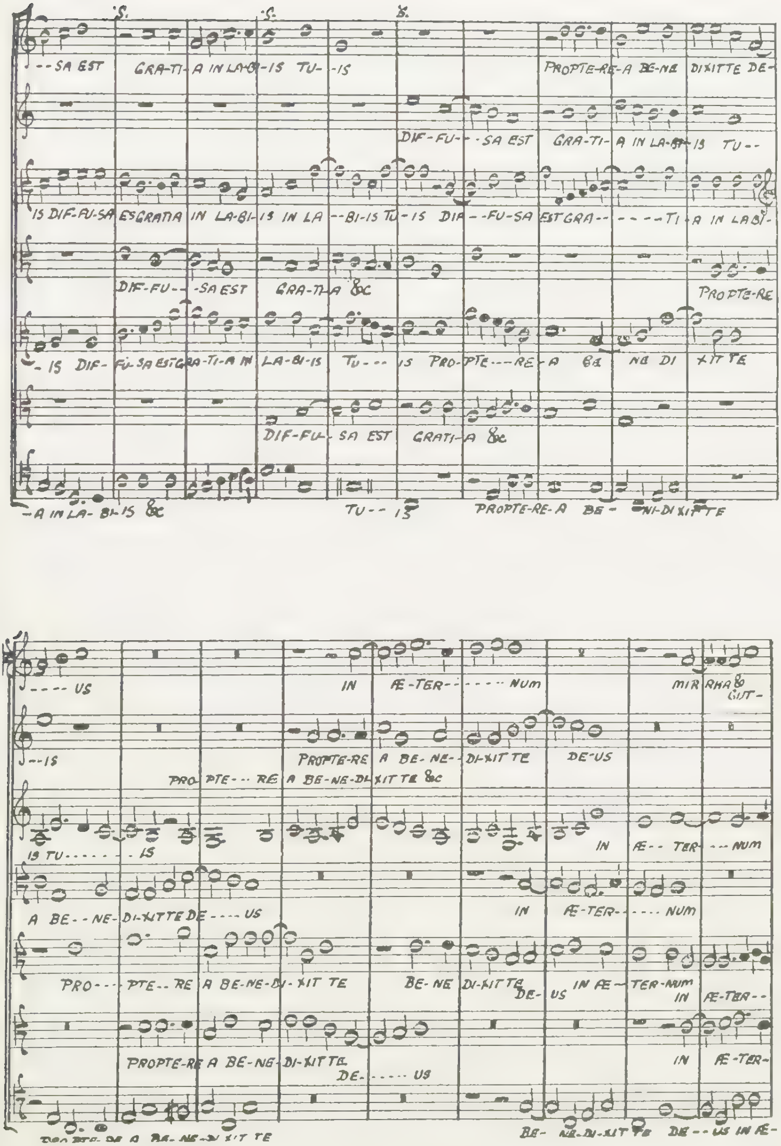
Fuga a Sette Voci.

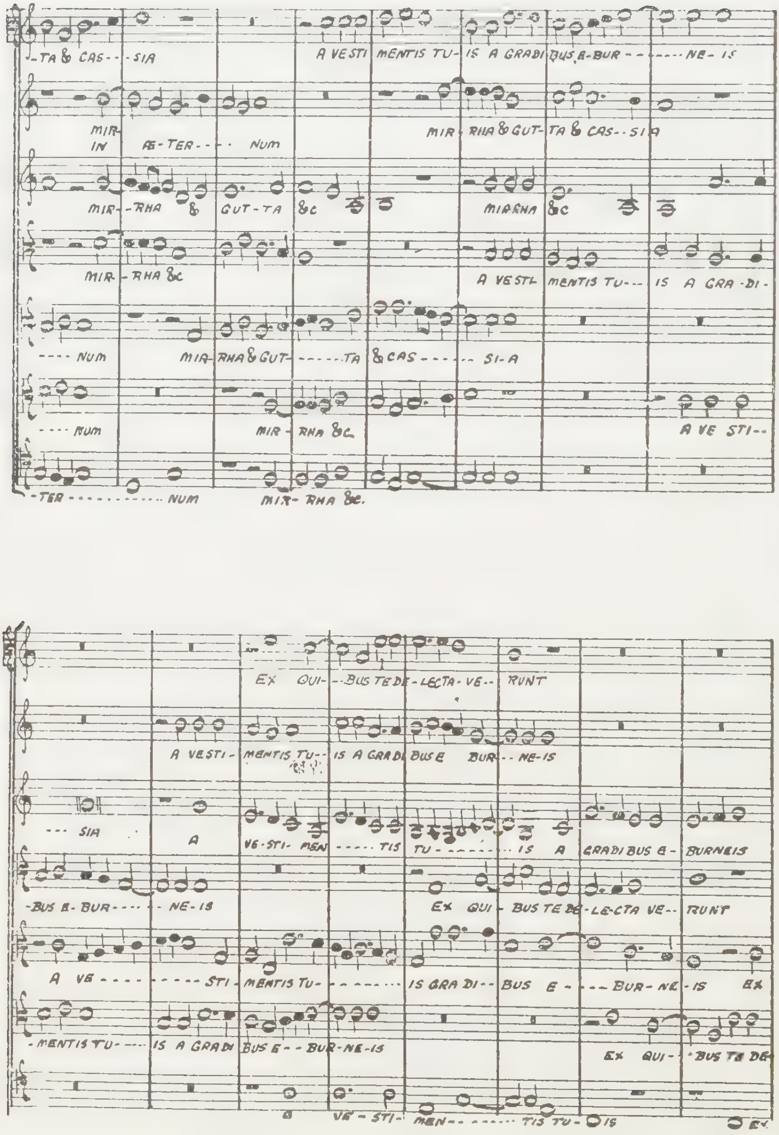
DEL COSTANZO PORTA.

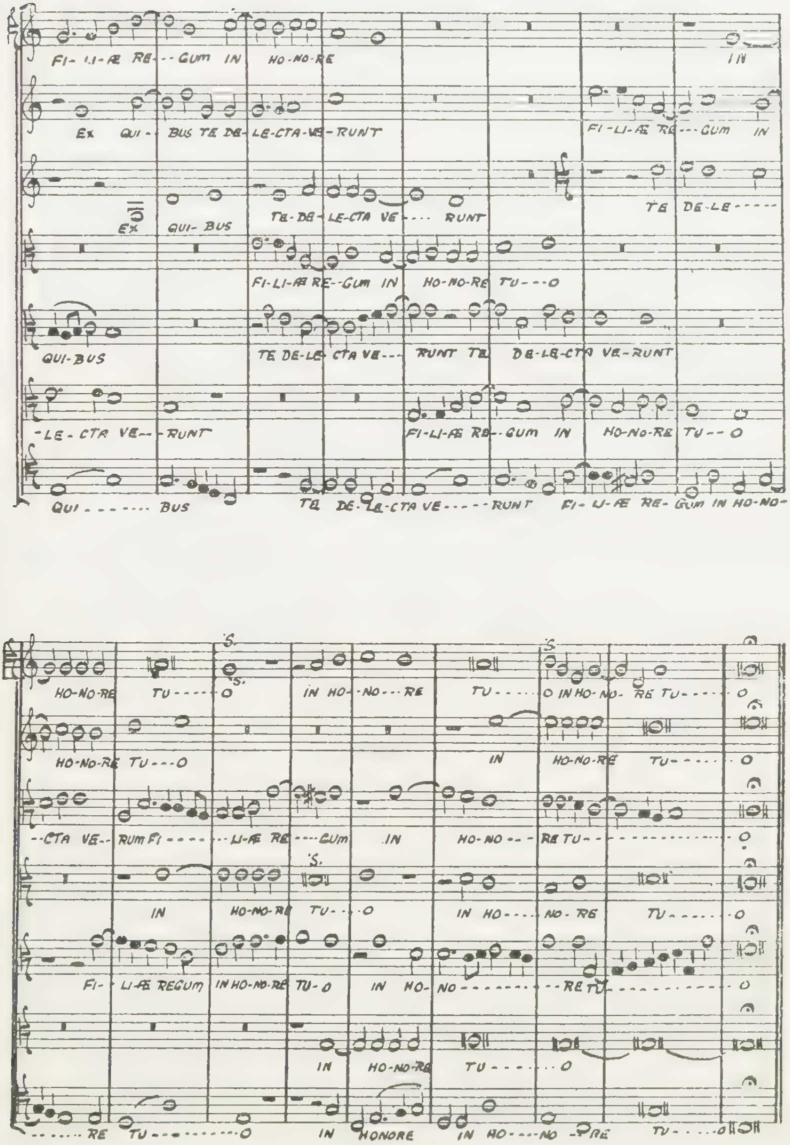
Subjectum ordinarium, & contrapositum septem vocum, in se tantum, continens Quatuor partes, nempe, Cantum, Tenorem, Sextam partem, & Septimam. Consequentia Quatuor Temporum in Diapason remissum juxta posita.


DIF-FU
INTENSUM QUATUOR TEMPORUM CONTRA POSITA
AB HERAC HORDO TEST DUO TEMPORA CONSEQUENTIA IN DIAPASON
Septima pars.
SEPTEM VOCUM. EX SUBJECTO
Altus.
RESOLUTION EX SUBJECTO DI-FU-SA EST GRA-TI-A IN LA-BI-IS TU----
CANNON: FUGA QUATUOR TEMPOSUM EX DIAPASON INTENSUM.
Tenor.
Quintus.
DIF-FU-SA EST GRA-TI-A IN LA-BI-IS TU........IS IN LA-BI-IS TU
Sexta pars.
EX SUBJECTO, ETC.
DIF-FU-----SA EST GRA--TI-
Bassus.

(*k*) See Book II. p. 641.

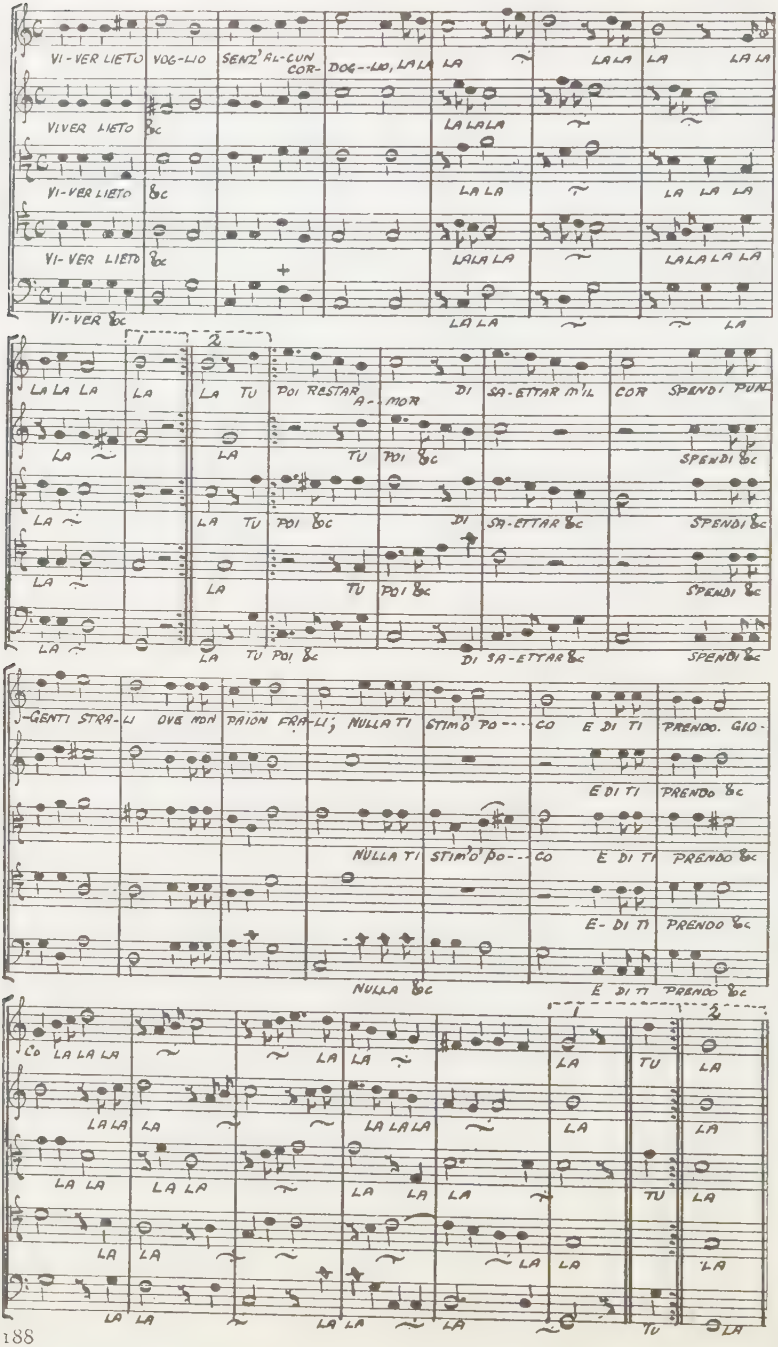

--SA EST GRA-TI-A IN LA-BI-IS TU--IS PROPTE-RE-A BE-NE DIXITTE DE-
DIF-FU--SA EST GRA-TI-A IN LA-BI-IS TU--
IS DIF-FU-SA ESGRATIA IN LA-BI-IS IN LA--BI-IS TU-IS DIF--FU-SA EST GRA------TI-A IN LABI-
DIF-FU--SA EST GRA-TI-A &c PROPTE-RE
-IS DIF-FU-SA EST GRA-TI-A IN LA-BI-IS TU---IS PRO-PTE---RE-A BE NE DI XIT TE
DIF-FU-SA EST GRATI-A &c
-A IN LA-BI-IS &c TU--IS PROPTE-RE-A BE-NI-DIXITTE
----US IN Æ-TER------NUM MIRRHA & GUT-
--IS PROPTE-RE A BE-NE--DI-XIT TE DE-US
PRO-PTE---RE A BE-NE-DI-XIT TE &c
IS TU------IS IN Æ--TER---NUM
A BE--NE-DI-XITTE DE----US IN Æ-TER-----NUM
PRO---PTE--RE A BE-NE-DI-XIT TE BE-NE DI-XIT TE DE-US IN Æ-TER-NUM IN Æ-TER--
PROPTE-RE A BE-NE-DI-XITTE DE-----US IN Æ-TER-
PROPTE-RE A BE-NE-DI-XIT TE BE-NE-DI-XIT TE DE--US IN Æ-


-TA & CAS- - -SIA
A VESTI MENTIS TU- IS A GRADI BUS E-BUR - - - - - - NE- IS
MIR- IN
Æ-TER- - - NUM
MIR- RHA & GUT- TA & CAS- - SI A
MIR- - RHA & GUT-TA &c
MIRRHA &c
MIR- - RHA &c
A VESTI- MENTIS TU- - - IS A GRA-DI-
- - - - NUM
MIR- RHA & GUT- - - - - - TA & CAS - - - - - SI- A
- - - - NUM
MIR- RHA &c
A VE STI- -
-TER - - - - - - - - - - - NUM
MIR- RHA &c.
EX QUI- - -BUS TE DE - LECTA- VE- - RUNT
A VESTI- MENTIS TU- - IS A GRADI BUS E BUR- - NE-IS
- - - SIA
A
VE-STI- MEN - - - - - TIS TU- - - - - - - - IS A GRADI BUS E- BURNEIS
-BUS E- BUR- - - - - - NE-IS
EX QUI- BUS TE DE- LE-CTA VE- - RUNT
A VE - - - - - - - - - STI - MENTIS TU- - - - - - - - IS GRA DI- - BUS E - - - BUR- NE- IS EX
- MENTIS TU- - - - IS A GRADI BUS E - - BUR- NE- IS
EX QUI- - BUS TE DE
A VE - STI- MEN- - - - - - - - TIS TU- - IS
EX

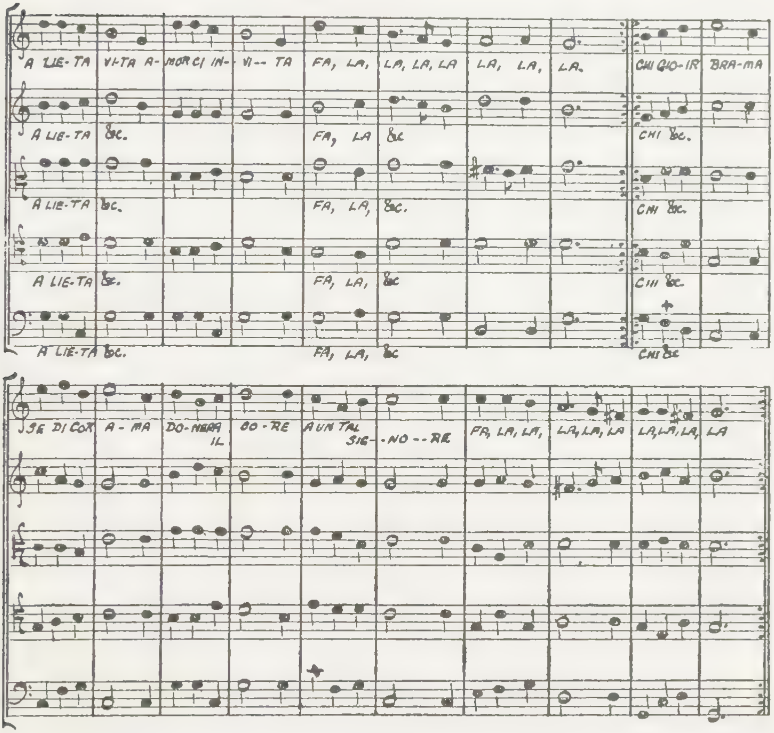

FI-LI-Æ RE---GUM IN HO-NO-RE IN
EX QUI-BUS TE DE-LE-CTA-VE-RUNT FI-LI-Æ RE---GUM IN
EX QUI-BUS TE-DE-LE-CTA VE---- RUNT TE DE-LE----
FI-LI-Æ RE--GUM IN HO-NO-RE TU---O
QUI-BUS TE DE-LE-CTA VE--- RUNT TE DE-LE-CTA VE-RUNT
-LE-CTA VE---RUNT FI-LI-Æ RE--GUM IN HO-NO-RE TU--O
QUI------ BUS TE DE-LE-CTA VE-----RUNT FI-LI-Æ RE-GUM IN HO-NO-
HO-NO-RE TU-----O IN HO--NO---RE TU------O IN HO-NO- RE TU-----O
HO-NO-RE TU---O IN HO-NO-RE TU------O
--CTA VE--RUM FI--------LI-Æ RE----GUM IN HO-NO---RE TU-----------------O
IN HO-NO-RE TU---O IN HO-----NO-RE TU-------O
FI-LI-Æ REGUM IN HO-NO-RE TU-O IN HO-NO----------RE TU-----------O
IN HO-NO-RE TU-------O
-------RE TU----------O IN HONORE IN HO----NO -RE TU-----O
S.
S.
S.
S.

Il Bell'humore. Balletto a 5 Voci. First Published 1581.

DI GIO: GIACOMO GASTOLDI DA CARAVAGGIO.


VI-VER LIETO VOG-LIO SENZ' AL-CUN COR-DOG--LIO, LA LA LA LA LA LA LA LA
VIVER LIETO &c LA LA LA
VI-VER LIETO &c LA LA LA LA LA
VI-VER LIETO &c LA LA LA LA LA LA LA
VI-VER &c LA LA LA
1 2
LA LA LA LA LA TU POI RESTAR A-MOR DI SA-ETTAR M'IL COR SPENDI PUN-
LA LA TU POI &c SPENDI &c
LA LA TU POI &c DI SA-ETTAR &c SPENDI &c
LA LA TU POI &c SPENDI &c
LA LA TU POI &c DI SA-ETTAR &c SPENDI &c
-GENTI STRA-LI OVE NON PAION FRA-LI; NULLA TI STIMO PO----CO E DI TI PRENDO. GIO-
E DI TI PRENDO &c
NULLA TI STIMO PO--CO E DI TI PRENDO &c
E- DI TI PRENDO &c
NULLA &c E DI TI PRENDO &c
1 2
CO LA LA LA LA LA LA TU LA
LA LA LA LA LA LA LA LA LA
LA LA LA LA LA LA LA TU LA
LA LA LA LA LA
LA LA LA LA LA TU LA

L'Innamorato. Fa La, by Gastoldi.


A LIE-TA VI-TA A-MOR CI IN-VI-- TA FA, LA, LA, LA, LA LA, LA, LA. CHI GIO-IR BRA-MA
A LIE-TA &c. FA, LA &c CHI &c.
A LIE-TA &c. FA, LA, &c. CHI &c.
A LIE-TA &c. FA, LA, &c CHI &c.
A LIE-TA &c. FA, LA, &c CHI &c
SE DI COR A-MA DO-NEAR IL CO-RE A UN TAL SIG--NO--RE FA, LA, LA, LA, LA, LA LA, LA, LA, LA

The counterpoint, as well as the melody of these Ballads, is excellent; except at the places marked with a cross: where the Chord of F Natural immediately succeeding the Chord of G, is too unrelative and sudden a Modulation for modern ears.

Concerning the compositions of Biffi and Cima, though numerous, and still preserved in many collections, I am unable to speak, having seen none of them in score; however, not only of Pietro Pontio, of whom a specimen has already been given (*l*), but of Orazio Vecchi and Monteverde I have scored many. These two last musicians are deserving of particular notice, not only on account of their numerous compositions for the church and chamber, but for their early attempts at Dramatic Music. In this last capacity, their abilities will be considered hereafter; at present, we shall only speak of their other productions.

Orazio Vecchi, born at Milan [*c.* 1551-1605], and many years Maestro di Capella at Mantua, obtained a great reputation, not only as an able musician, but poet. His numerous canzonets for

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(*l*) Page 148.

three and four voices, published at Milan and Venice, from 1580 to 1613, were re-printed and sung all over Europe. Our country man Peacham, who had received instructions in Music from this composer, during his residence in Italy, speaks of him in the following manner: " I bring you now mine own master, Horatio Vecchi, of Modena, who, beside goodness of aire, was most pleasing of all other for his conceipt and variety, wherewith all his works are singularly beautified, as well his madrigals of five and six parts, as those his canzonets, printed at Norimberge (*m*)." He then instances and points out the beauties of several of his compositions, that were most in favour during that time. Besides secular Music, Vecchi composed two books of *Sacred Songs*, in five. six, seven, and eight parts; Masses of six and eight voices; and four-part Lamentations (*n*).*

Claudio Monteverde, of Cremona [1567-1643], was one of the most eminent composers of the period now under consideration. He first distinguished himself as a performer on the Tenor Viol; and being taken into the service of the Duke of Mantua, applied himself to the study of composition under the direction of Marcantonio Ingegneri, of Cremona, Maestro di Capella of that court, and a considerable composer for the church. Soon after he went to Venice, where the republic appointed him Maestro of St. Mark's church [1613], a place which has been always filled by professors of great abilities. Here, in 1582, he published Madrigals for three [1584], four [1583], and five voices [1587] in the style of the times; but his courage increasing with experience. in his subsequent productions he dared to violate many rules of counterpoint, which, having been long established, were held sacred by orthodox professors. He had, therefore, many opponents, who treated him as an ignorant corrupter of the art. Among these, the principal was Gio. Maria Artusi, of Bologna, who, in the first part of his tract *on the Imperfection of Modern Music*, published in 1600, as well as in the second, which appeared in 1603, inveighed with great asperity against Morteverde. Musicians entered the lists on both sides, and the war became general. Monteverde defended himself in prefaces and letters prefixed to his works; but his best defence was the revolution he brought about in counterpoint; for his licences pleasing the public ear, were soon adopted not only by Dilettante, but professors.

As the innovations of Monteverde, form a memorable epoch in the history of the art, it seems necessary to acquaint the musical

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(*m*) *Complete Gentleman*, p. 102.

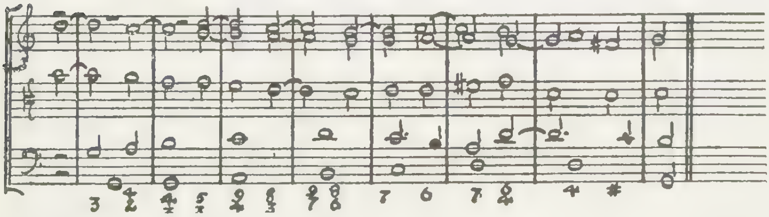
(*n*) *Sacrarum Cantionum*, Ven. 1597, *Messe*, 1607, and *Lamentationi*, 1608. Miton is said, by his nephew Phillips, in the life which he prefixed to the English translation of his State Letters, to have collected, during his travels, a chest or two of choice music-books of the best Masters of Italy at that time. but particularly of Luca Marenzio, Monteverde, *Orazio Vecchi*, &c. Draudius and Walther, after some Italian writers, speak of *Orfeo Vecchi* as a composer cotemporary with Orazio. [Orfeo Vecchi was born *c.* 1540 and died before 1604.]

* The Madrigal opera, *Amfiparnasso*, is dealt with in a later chapter. Torchi in *A.M.I., Vol. II.*, prints examples of his work.

reader in what they consisted. The laws of harmony, like those of tragedy, comedy, and epic poetry, when once established check invention, and frequently impel men of real genius to become imitators. Unluckily musicians had not such perfect models before them, as antiquity has furnished to poets in the dramatic works of Sophocles, Euripides, and Terence, or the epic poems of Homer and Virgil. In the infancy of musical composition, men saw but a little way into the latent resources of harmonic combinations; rules were formed upon few and narrow principles, derived from monotonous and insipid compositions, when timidity was feeling its way in the dark, and every deviation from the practice of the first contrapuntists was thought licentious. However, men were too great friends to the pleasure of the ear, not to encourage such happy licences as those with which Monteverde was charged; and since that time, every fortunate breach of an *old rule* seems to be regarded as the establishment of a *new*; by which means, the code is so enlarged that we may now almost pronounce every thing to be allowable in a musical composition, that does not offend cultivated ears.

Monteverde was the first who used double discords, such as the $^{9}_{4}$, $^{9}_{7}$, and $^{7}_{2}$, as well as the flat fifth, and the seventh unprepared; and as he was possessed of more genius and science than the Prince of Venosa, his innovations were not merely praised, and then avoided, but abused, and adopted by other composers.

MONTEVERDE'S *New Discords, in five Parts.*



But it was not only by the use of these discords that he improved music, for by quitting ecclesiastical modulation in his secular productions, he determined the key of each movement, smoothed and phrased the melody, and made all his parts sing in a more natural and flowing manner than had been done by any of his predecessors (*o*). In the first set of Monteverde's madrigals the

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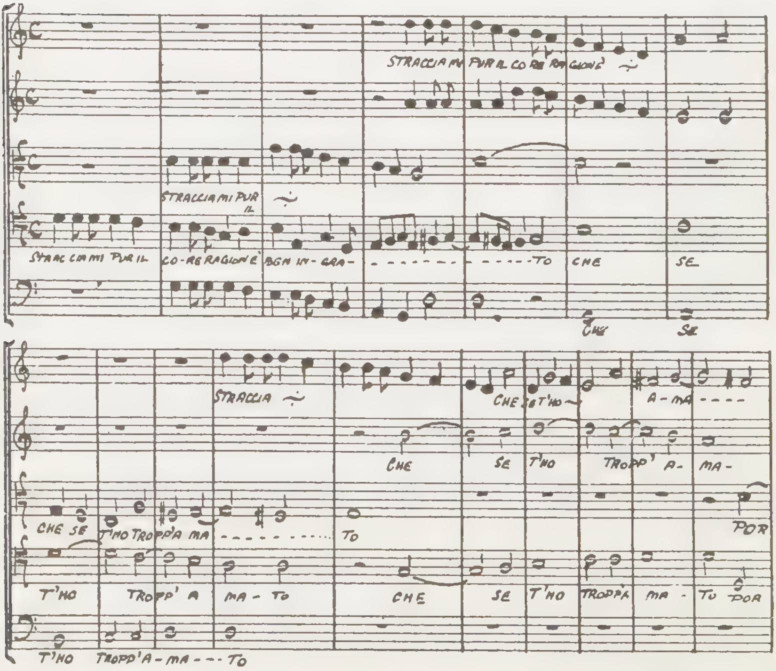
(*o*) Monteverde, in composing for the church, adhered religiously to the tonal laws of ancient practice, *della prima pratica*, as appears by an *Agnus Dei* from his Mass, called ***In illo tempore***, for six voices, inserted by Padre Martini in the second part of his *Saggio di Contrap.* p. 242, which is constructed in strict fugue, with great purity of harmony and modulation. And as it was in his madrigals and operas that he ventured to violate such established rules of counterpoint as precluded variety, energy, pathos, and every bold expression of words, which has since been so necessary in the picturesque and impassioned scenes of Dramatic Music; Padre Martini calls these licences *la seconda pratica*, differing in many particulars from that of all the masters who preceded Monteverde.

composition is not only correct, and simple, but so dry and fanciless, as to threaten no attempts at such new harmonies and effects, as would bring about a revolution in the art. And it seems to have been by design, and in his dramatic experiments at the expression of words, that he ventured to violate ancient rules, and militate against prejudice and pedantry: for neither his Church Music, nor the two first books of his madrigals, contain any licences that would offend or surprise orthodox ears, even in the fifteenth century. But in his fifth and last book of madrigals, almost every species of discord and modulation is hazarded, for the use of which the boldest composers of modern times have been often thought licentious.

Of his merit, as a dramatic composer, we shall have occasion to speak elsewhere: but something so free, facile, and similar to music of much later times appears through all the trammels of fugue and contrivance in the melody, harmony, and modulation of his madrigals, that I cannot refuse a place to one of them here.*

Madrigal, by Claudio Monteverde. dal Libro 3. a 5 Voce.


STRACCIA MI PUR IL CO RE RAGIONE ~
STRACCIAMI PUR IL ~
STRACCIAMI PUR IL CO-RE RAGIONE BEN IN-GRA- - - - - - - - - - - - TO CHE SE
CHE SE
STRACCIA ~ CHE SE T'HO ~ A-MA - - - -
CHE SE T'HO TROPP' A- MA-
CHE SE T'HO TROPP'A MA - - - - - - - TO POR
T'HO TROPP' A MA - TO CHE SE T'HO TROPP'A MA - TO POR
T'HO TROPP'A-MA - - - TO

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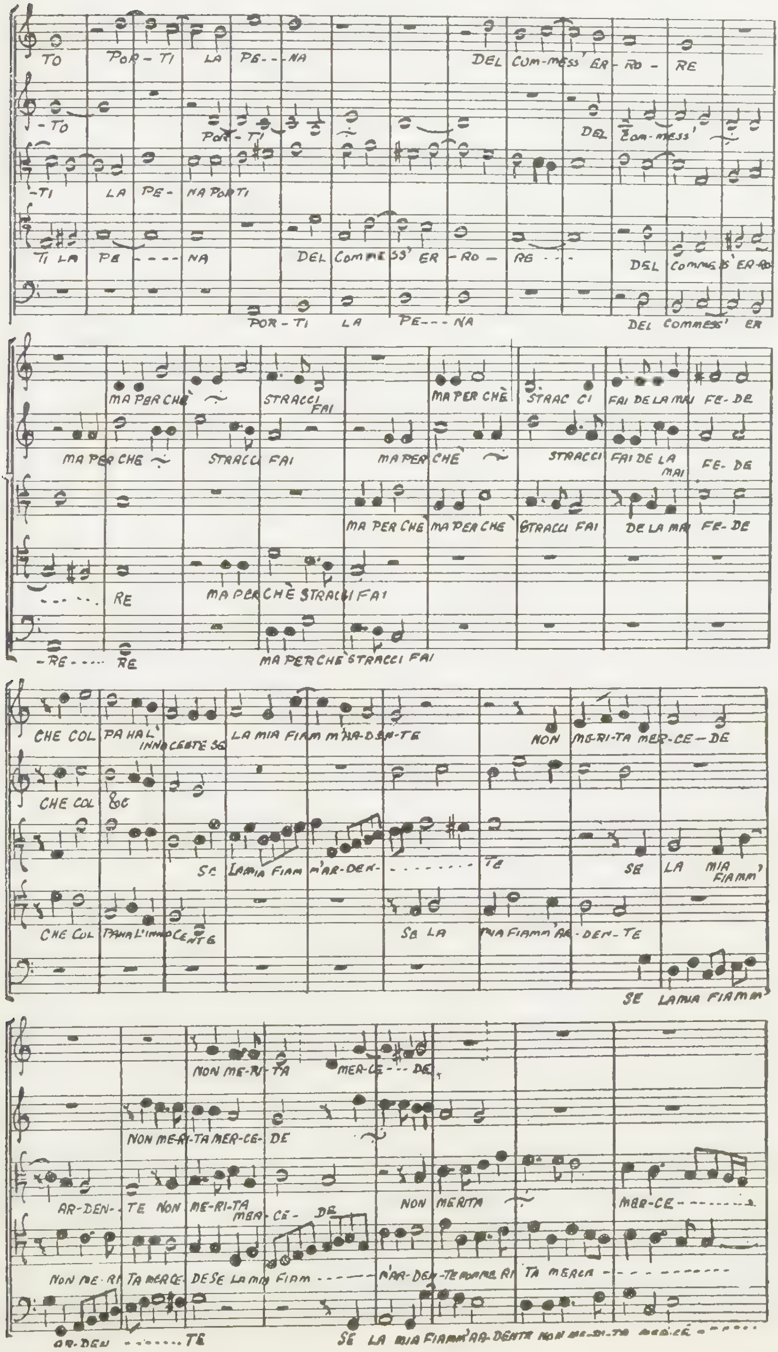
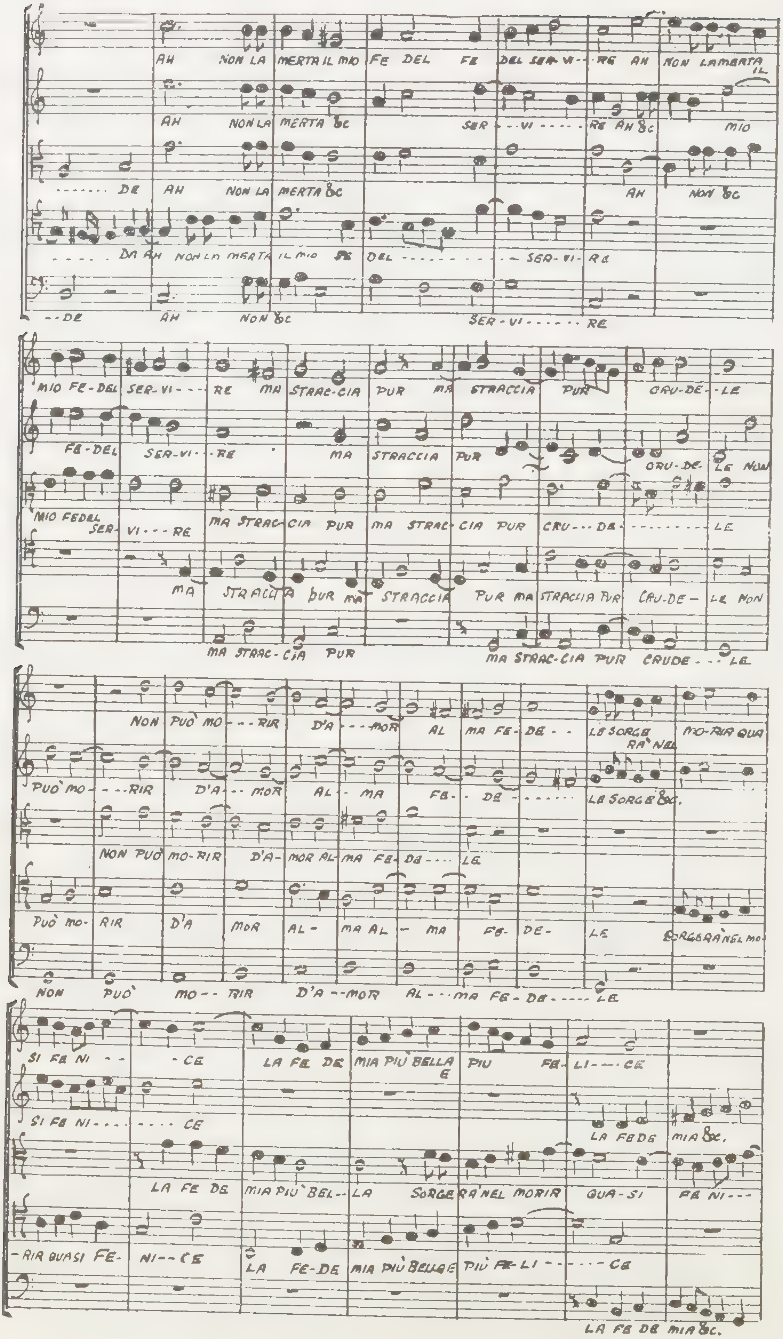
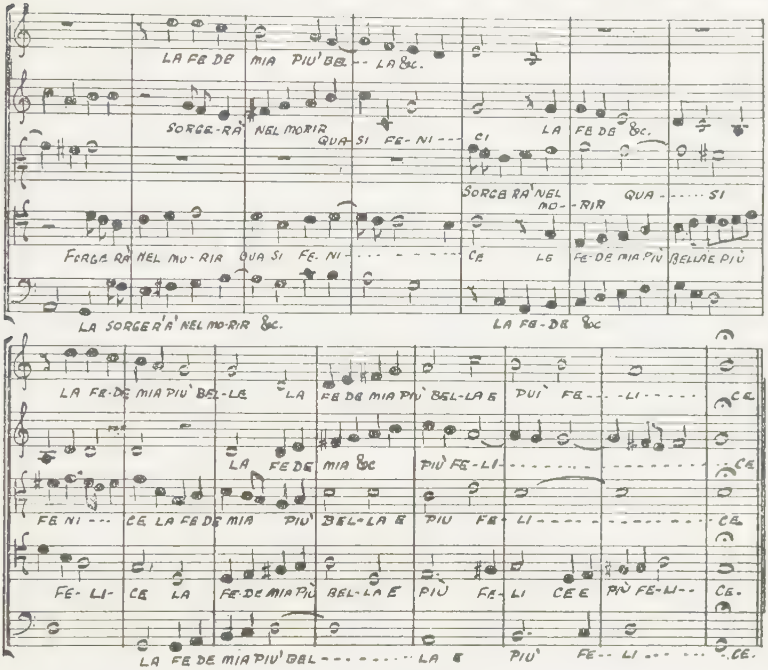
* The collected works of Monteverde have been issued, edited by Malipiero, in 14 volumes.


TO POR-TI LA PE--NA DEL CUM-MESS' ER-RO-RE
-TO POR-TI DEL COM-MESS'
-TI LA PE- NA PORTI
TI LA PE----NA DEL COMMESS' ER-RO-RE--- DEL COMMESS' ER-RO
POR-TI LA PE---NA DEL COMMESS' ER
MA PER CHE STRACCI FAI MA PER CHE STRAC CI FAI DE LA MAI FE-DE
MA PER CHE STRACCI FAI MA PER CHE STRACCI FAI DE LA MAI FE-DE
MA PER CHE MA PER CHE STRACCI FAI DE LA MAI FE-DE
RE MA PER CHE STRACCI FAI
-RE---- RE MA PER CHE STRACCI FAI
CHE COL PA HAL' INNOCENTE SE LA MIA FIAM M'HA-DEN-TE NON ME-RI-TA MER-CE-DE
CHE COL &c
SE LAMIA FIAM M'AR-DEN-.........TE SE LA MIA FIAMM'
CHE COL PA HAL'INNOCENTE SE LA MIA FIAMM'AR-DEN-TE
SE LAMIA FIAMM'
NON ME-RI-TA MER-CE---DE
NON MER-RI-TA MER-CE-DE
AR-DEN--TE NON ME-RI-TA MER-CE- DE NON MERITA MER-CE........
NON ME-RI TA MERCE DE SE LA MIA FIAM------M'AR-DEN-TE NON ME RI TA MERCE----------
AR-DEN.......TE SE LA MIA FIAMM'AR-DENTE NON ME-RI-TA MER-CE-.....


AH NON LA MERTA IL MIO FE DEL FE DEL SER-VI---RE AH NON LAMERTA IL
AH NON LA MERTA &c SER--VI-----RE AH &c MIO
------- DE AH NON LA MERTA &c AH NON &c
----- DA AH NON LA MERTA IL MIO FE DEL ------------ SER-VI-RE
--DE AH NON &c SER-VI------RE
MIO FE-DEL SER-VI----RE MA STRAC-CIA PUR MA STRACCIA PUR CRU-DE--LE
FE-DEL SER-VI--RE MA STRACCIA PUR CRU-DE-LE NON
MIO FEDEL SER-VI---RE MA STRAC-CIA PUR MA STRAC-CIA PUR CRU---DE---------LE
MA STRACCIA PUR MA STRACCIA PUR MA STRACCIA PUR CRU-DE-LE NON
MA STRAC-CIA PUR MA STRAC-CIA PUR CRUDE---LE
NON PUÒ MO---RIR D'A---MOR AL MA FE-DE-- LE SORGERA'NEL MO-RIR QUA
PUÒ MO----RIR D'A--MOR AL-MA FE--DE------ LE SORGE &c.
NON PUÒ MO-RIR D'A-MOR AL MA FE-DE---- LE
PUÒ MO-RIR D'A MOR AL-MA AL-MA FE-DE- LE SORGERÀ NEL MO-
NON PUÒ MO--RIR D'A--MOR AL---MA FE-DE-----LE
SI FE NI----CE LA FE DE MIA PIÙ BELLA E PIU FE-LI---CE
SI FE NI---------CE LA FE DE MIA &c.
LA FE DE MIA PIÙ BEL--LA SORGERÀ NEL MORIR QUA-SI FE NI---
-RIR QUASI FE- NI--CE LA FE-DE MIA PIÙ BELLA E PIÙ FE-LI-----CE
LA FE DE MIA &c.


LA FE DE MIA PIU' BEL- - LA &c.
SORGE-RÀ NEL MORIR QUA-SI FE-NI--- CI LA FE DE &c.
SORGE RA' NEL MO- -RIR QUA- ---- SI
FORGE RA' NEL MO-RIR QUA SI FE. NI- ------ CE LE FE-DE MIA PIU BELLA E PIU
LA SORGE R'A' NEL MO-RIR &c. LA FE-DE &c
LA FE-DE MIA PIU' BEL-LE LA FE DE MIA PIU' BEL-LA E PIU' FE-- -LI----- CE
LA FE DE MIA &c PIU' FE-LI-------- CE
FE NI--- CE LA FE DE MIA PIU' BEL-LA E PIU FE LI------ CE.
FE- LI- CE LA FE-DE MIA PIU BEL-LA E PIU FE- LI CE E PIU FE-LI-- CE.
LA FE DE MIA PIU' BEL--------LA E PIU' FE-- LI---- CE.

Bologna School

The works of but few practical musicians of this School are preserved or recorded during the sixteenth century, though in the next, the masters of the cathedral of S. Petronio, and other professors of the city of Bologna, were at least equal to those of the first class in any other part of Europe.

An account has already been given (*p*) of a musical controversy, carried on in the beginning of the sixteenth century, between Franchinus and Spataro, of Bologna, a disciple of Bartholomeo Ramis, a Spaniard, and professor of Music in the same city where Spataro published a tract, in 1521, called *Errori di Franchino Gafurio*. In the same year was born, at Bologna, *Il Cavaliere Ercole Bottrigari,* a man of rank, fortune, and erudition, who seems to have spent his whole life, which extended to eighty-eight years, in the study of Music, and in musical controversy. He was author of a great number of tracts, chiefly polemical; some of which were printed (*q*), but many, consisting of translations and commentaries of ancient musical authors, with annotations on those of his own time, still remain in manuscript; and of these Padre Martini is in possession of the greatest part.

(*p*) See above, p. 132.

(*q*) *Il Patrizio, ovvero de Tetracordi Armonici di Aristosseno,* Bologna, 1593. *Il melone, discorsi Armonici,* 1602, &c.

Artusi, an excellent musical critic (*r*), and a native of Bologna, contributed considerably to the progress of the art by his several writings; and ANDREA ROTA [*c.* 1553-97], of the same city, who published five-part madrigals, in 1579, appears to have been an admirable contrapuntist. Padre Martini (*s*) has exhibited a movement of his composition, *Da pacem Domine*, in six parts, which does honour to his abilities in writing *à Capella*, in which style he seems to have been equal to any of the masters of this learned period. The subject is a fragment of the ancient Antiphona, to which these words used to be sung, and upon which the first Contralto and Tenor move in perpetual canon; the Soprano, second Contralto, and Base, in free, but close fugue; while the Baritono, after resting nine bars, sustains the whole canto fermo, from the beginning to the end. This composition is constructed with great art and contrivance, and is truly grave, solemn, and reverential.

Florentine School

Though neither the city of Florence, nor any part of Tuscany, is included among the Schools into which the Music of Italy is usually classed, yet this, as well as every other art, has had great obligations to the activity, ingenuity, and talents of the inhabitants of this Dutchy; for it is well known that the Florentines, under the auspices of the Medici Family, at a time when almost all the rest of Europe was immersed in barbarism, were the first to polish their own language, revive the ancient good taste of their ancestors, the Etruscans, in all the fine arts, and to disseminate their discoveries and improvements, not only through the rest of Italy, but almost every civilized part of the world.

The reader has been already informed (*t*), that the oldest melodies, I was able to find in Italy to Italian words, were in a collection of *Laudi Spirituali*, or Sacred Songs of Praise, produced and preserved at *Florence*; for the performance of which, a society, which still subsists, was formed in that city so early as the year 1310. It has likewise been shewn (*u*), how much Music was cultivated, encouraged, and practised there in the time of Boccaccio; and the extraordinary abilities of two Florentine Musicians in performing upon the organ, at the latter end of the same century, and beginning of the next, have already been recorded (*x*).

These, if there were no other to be found, would be sufficient proofs that the Florentines could not justly be anathematised by the other Italian States, like the Cynæthians, in Greece (*y*), for being ἀμουσοι; as there is no period of their history, since the inventions of their countryman Guido d'Arezzo, in which they have

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(*r*) See p. 145, of the present volume.

(*s*) *Saggio di Contrap.* P. I. p. 30.

(*t*) Book II. p. 629.

(*u*) Book II. p. 637 ff.

(*x*) Ibid. p. 643 et seq. in the account of Francesco Cieco, the blind organist, and Antonio Landino, *degl' organi.*

(*y*) See Book I. p. 152.

not contributed their share towards the cultivation and performance of good Music.

We have seen (*z*) in how many parts the *Canti Carnascialeschi* or Carnival Songs [published by Grizzini, Florence, 1559], were sung through the streets of Florence, in the time of Lorenzo il Magnifico; and to the history of Music there, during that gay and happy period, may be added the favour of Antonio Squarcialuppi, organist of the Duomo at Florence, not only with that Prince (*a*), but with his fellow-citizens; who, for his great musical talents, erected a monument to his memory, in their cathedral, of which he was organist, which still subsists, with an inscription which I copied myself on the spot, in the year 1770 (*b*).

The learned and eloquent Politian, tutor to Leo X. and the other children of Lorenzo il Magnifico, who left among his works a discourse on Music, is said to have died in the act of playing on the Lute, 1494. We shall have farther occasion to speak of this illustrious Tuscan, in tracing the origin of the Musical Drama in Italy.

Francesco Corteccia [d. 1571], a celebrated organist and composer, was Maestro di Capella to the grand Duke Cosmo II. thirty years. In his youth he published, at Venice, a set of Madrigals for four voices; afterwards Motets, and lastly *Responsoria et Lectiones Hebdomadæ Sanctæ*. I scored one of his motets, but found it dry and uninteresting, both in fancy and contrivance: he died in 1581 [1571], Signor Betinelli, who, in his *Sorgimento d'Italia*, has lately celebrated his abilities, in all probability took his character of him from tradition. He was succeeded at the court of Florence by the celebrated Alessandro Striggio [*c.* 1535-87], a lutenist and voluminous composer, whom our Morley frequently mentions and cites in his *Introduction*. He is much commended by Garzoni in his *Piazza Universale*, and by the historians of Italian poetry, Crescimbeni and Quadrio, as one of the earliest composers of Music in Italy for the stage (*c*). In the preface to *Descrizione degl' intermedii fatti nel pallazzo del gran Duca Cosimo, per onorare la presenza della serenissima altezza dello eccellentissimo Arciduca d' Austria, l' anno* 1569; it is said that the music to these Interludes, which seem to have been only madrigals, was set by Alessandro Striggio, Nobilissimo Gentiluomo Mantovano (*d*).

His madrigals, in six parts, were published at Venice, 1566.* A

(*z*) Book II. p. 758.

(*a*) See his life by Niccolo Valore.

(*b*) *Multum profecto debet Musica Antonio Squarcialupo, organistæ. Is enim ita gratiam conjunxit, ut quartam sibi viderentur Charites Musicam adscivisse Sororem. Florentia civitas grati animi officium rata ejus memoriam propagare, cujus manus sæpe mortales in dulcem admirationem adduxerat, civi suo monumentum donavit.*

(*c*) See Quadrio, Tom. V. p. 503, for account of his *Intermezzi*.

(*d*) *Intermedie che vi fece le Musiche Soavissime, e dottissime, il Virtuoso Alessandro Striggio, &c.*

* The dates of the 1st edition and of the 1st edition of the second volume of madrigals are unknown.

In the B.M. is a copy of some *Intermedii* written in 1566 for the occasion of the marriage of Francesco de Medici to Johanna of Austria. The 1st, 2nd, and 5th of these interludes are by Striggio. See article by O. G. Sonneck in the *Musical Antiquary, Vol. III, p.* 40.

Torchi in ***A.M.I., Vol. I,*** prints 5 madrigals by him.

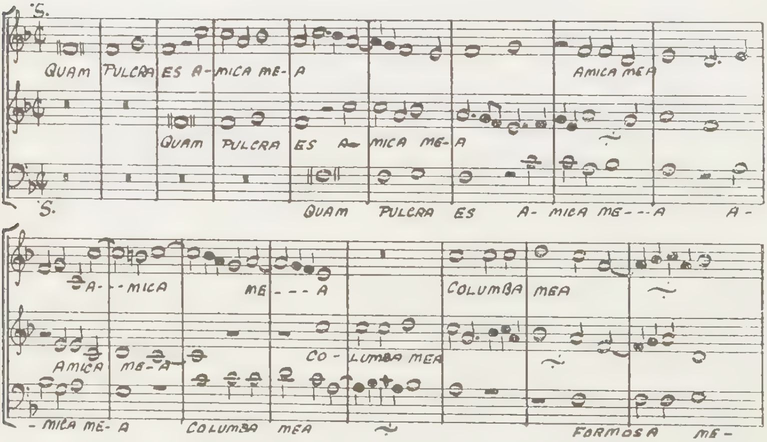
copy of these is preserved in the Christ-church collection, at Oxford. Some of them, however, were printed seven years earlier in the 2*do Libro de la Muse,* from which I scored several in the British Museum; but I did not find them remarkable either for genius or science. There seems an attempt at singularity, in accelerating the parts, but clearness is wanting in the harmony, and accent in the melody; the subjects of imitation were neither new nor striking at the time they were composed; and the modulation is almost wholly confined to two keys. Compared with the best compositions of his time, they would only be allowed, perhaps, to be good for a Dilettante.

VINCENZO GALILEI, of whom we have already spoken (*e*), was a Florentine: it is, therefore, indisputable that Florence was not deficient in men of abilities and talents, either in the theory or practice of Music, during the time that the inhabitants of the other parts of Italy began to distinguish themselves in the art.

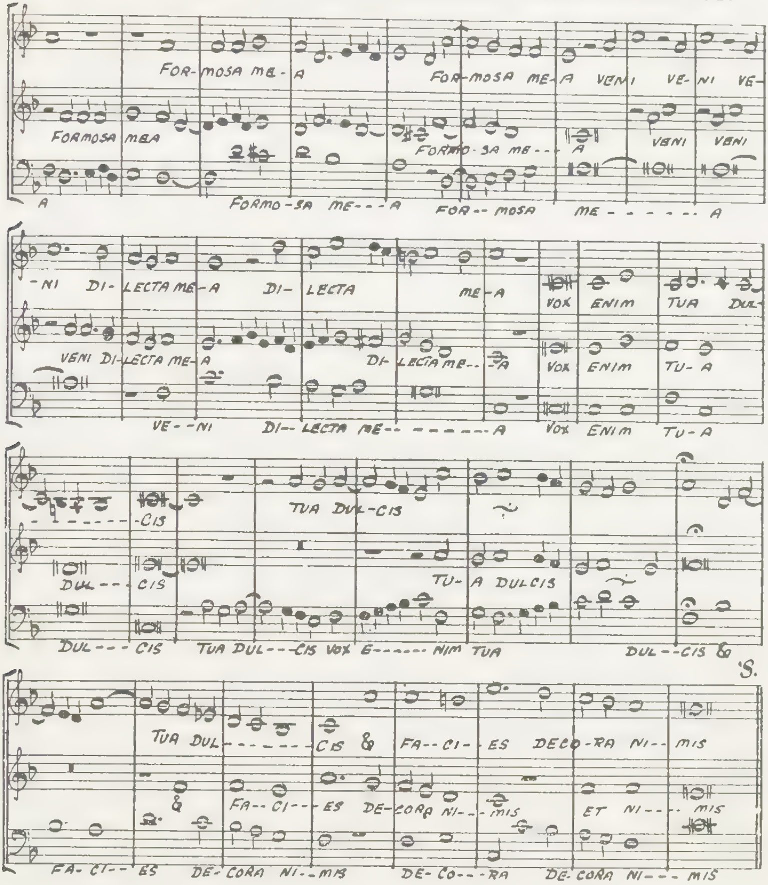
But besides the works of such musicians as have been classed under the several Schools of Italy, there are many excellent productions of this high period, preserved in the collections of the curious, by Italian composers, the particular place of whose birth and residence has not been recorded: among these there is one who, for his genius and abilities, well deserves a place in every history of Music: this is CONSTANTIUS FESTA [d. 1545], of whose composition the musical reader will be enabled to judge, by the following motet and madrigal.

Motetus.

CONSTANTII FESTI.

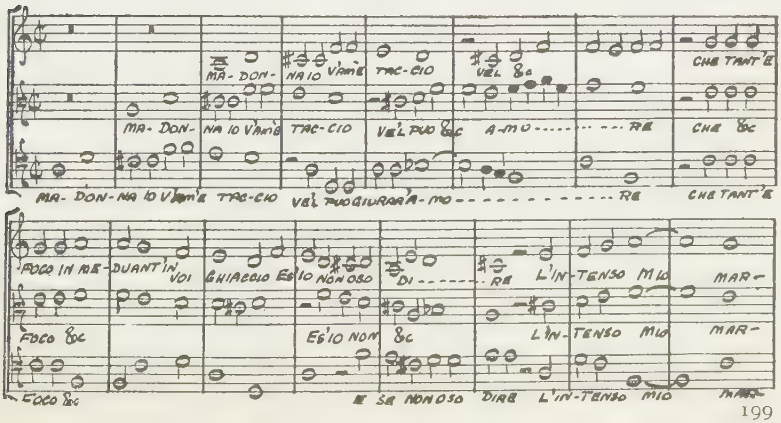

S.
QUAM PULCRA ES A- MICA ME- A AMICA MEA
QUAM PULCRA ES A- MICA ME- A
S.
QUAM PULCRA ES A- MICA ME---A A-
A- -MICA ME---A COLUMBA MEA
AMICA ME-A CO- LUMBA MEA
-MICA ME- A COLUMBA MEA FORMOSA ME-

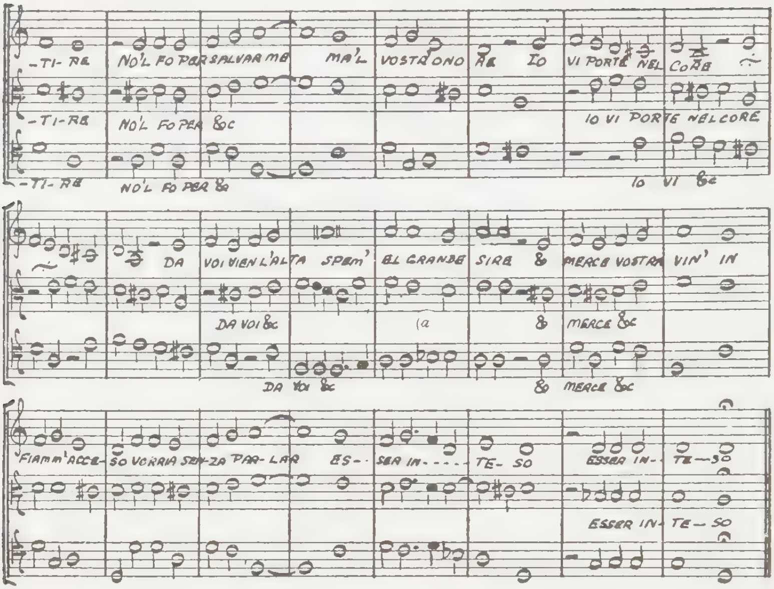
(*e*) Page 144.


FOR-MOSA ME-A FOR-MOSA ME-A VENI VE-NI VE-
FORMOSA MEA FORMO-SA ME--- A VENI VENI
A FORMO-SA ME---A FOR--MOSA ME------A
-NI DI-LECTA ME-A DI-LECTA ME-A VOX ENIM TUA DUL-
VENI DI-LECTA ME-A DI-LECTA ME---A VOX ENIM TU-A
VE--NI DI--LECTA ME---------A VOX ENIM TU-A
-------CIS TUA DUL-CIS
DUL---CIS TU-A DULCIS
DUL---CIS TUA DUL---CIS VOX E------NIM TUA DUL--CIS &
S.
TUA DUL-------CIS & FA--CI--ES DECO-RA NI--MIS
& FA--CI---ES DE-CORA NI---MIS ET NI---MIS
FA-CI--ES DE-CORA NI--MIS DE-CO---RA DE-CORA NI--- MIS

Madrigale.

Costantio Festa.


MA-DON-NA IO V'AMI TAC-CIO VEL &c CHE TANT'E
MA-DON-NA IO V'AMI TAC-CIO VEL PUO &c A-MO---------RE CHE &c
MA-DON-NA IO V'AM'E TAC-CIO VEL PUO GIURAR A-MO-----------RE CHE TANT'E
FOCO IN ME-QUANT'IN VOI GHIACCIO ES'IO NON OSO DI-------RE L'IN-TENSO MIO MAR-
FOCO &c ES'IO NON &c L'IN-TENSO MIO MAR-
FOCO &c E SE NON OSO DIRE L'IN-TENSO MIO MAR-


-TI- RE
NO'L FO PER SALVAR ME
MA'L
VOSTRO ONO RE
IO
VI PORTE NEL CORE
-TI-RE
NO'L FO PER &c
IO VI PORTE NEL CORE
-TI- RE
NO'L FO PER &c
IO VI &c
DA
VOI VIEN L'ALTA SPEM'
EL GRANDE SIRE
&
MERCE VOSTRA VIN' IN
DA VOI &c
(a
& MERCE &c
DA VOI &c
& MERCE &c
FIAMM' ACCE-SO VORRIA SEN-ZA PAR-LAR ES- - SER IN- - - - TE- SO
ESSER IN- TE—SO
ESSER IN- TE—SO

There is a motet, by this ancient master, inserted in the fourth book of *Motetti della Corona,* which was printed so early as 1519, ten [six] years before Palestrina was born.

In the third book of Arkadelt's madrigals, printed at Venice, 1541, there are also seven compositions by Costanzo Festa, in which more rhythm, grace, and facility appear, than in any production of his cotemporaries, that I have seen. Indeed, he seems to have been the most able contrapuntist of Italy during this early period; and if Palestrina and Constantius Porta be excepted, of any period, anterior to that of Carissimi. The preceding motet, for three voices, printed in 1543, is, in the church style of the times, a model of elegance, simplicity, and pure harmony; the subjects of imitation are as modern, and the parts sing as well, as if it was a production of the present century. I could not resist the pleasure of scoring his whole first book of three-part madrigals, from the second edition printed at Venice, 1559 [1st ed. 1537]; for I was astonished, as well as delighted, to find compositions so much more clear, regular, phrased, and unembarassed, than I expected.

And now, having traced the progress which the inhabitants of the several States of Italy had made in Music, as far as the end of the sixteenth century; we shall quit, for the present, this elegant, ingenious, and enthusiastic people, and endeavour to describe the improvements which the art received, about the same time, in other parts of Europe.

(*a*) The ancient partiality for the 4th prevails in this Madrigal.

Chapter III

Of the Progress of Music in Germany during the Sixteenth Century

THE inhabitants of this extensive empire have so long made Music a part of general education (*f*), and able professors of all countries have been so much patronized by its princes, whose passion for the art, and establishments in its favour, have at all times powerfully stimulated diligence in its votaries; that they are, at least, entitled to the second place among its most successful cultivators. Indeed, their instrumental Music seems at present superior to that of every other country in Europe. But though treatises innumerable, written during the sixteenth century on the subject of Music, are preserved, yet it would be extremely difficult to furnish many specimens of composition equally ancient, though much was produced; for the Germans seem as fickle in their musical taste as the Italians, and have been still more willing to consign their old authors to untimely neglect and oblivion. However, it seems the duty of an historian to record, at least, the names of artists who were once dear to their cotemporaries; and, in spite of the ingratitude of posterity, to endeavour to renovate a sense of their virtues and talents (*g*).

Specimens of composition by Henry Isaac, a very able German contrapuntist of the fifteenth century, before the Italians had distinguished themselves in the art, have been given in the second Book (*h*). Qaudrio (*i*) says, that he was Maestro di Capella of the church of San Giovanni, at Florence, and the first who, in different ballad-airs, set the songs of Lorenzo de' Medici, in three parts, for a processional masquerade. He flourished about 1475. And we are told that *Bernhard,* a German, so early as the year 1470, invented pedals for the organ, at Venice; a discovery which reflects great honour upon the organists of their country, as it implies ideas of harmony and effects beyond the power of human hands; in the use of which, the difficulties had been so entirely vanquished, as to allow the player to superadd to his performance,

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(*f*) See *The Present State of Music in Germany.*

(*g*) In the Elector of Bavaria's Collection of Music during the sixteenth century, the most complete in Europe, among innumerable Italian composers, there are many works preserved, by German masters, of that period.

(*h*) Book II. p. 760 et seq.

(*i*) Tom. II. p. 321.

those of the feet. The fact is not only related by German writers, but by Sabellicus (*k*), an Italian, Bernhard's cotemporary, who resided at Venice at the time of the invention.*

GEO. REISCHIUS, of Friburg, author of a work in twelve books, comprising a distinct treatise on all the seven liberal sciences, in Latin, called *Margarita Philosophica* (*l*), first published in 1503, in which one of the books is appropriated to Music, is the most ancient German writer on the subject that I have been able to find. His book, however, though frequently cited by Italians, contains no instructions for the practice of harmony, as the author, though posterior to Gaffurio, chiefly follows Boethius.

MICHAEL ROSWICK, in 1519, published likewise at Leipsic, *Compendium Musicæ*, a Musical Compendium, which was too short and superficial to afford much assistance to the student. However, the next year, JOHN GALLICULUS, who was cotemporary with Luther, and is said, by Schamelius and Walther, to have composed several of the Lutheran hymn and psalm-tunes, published, at Leipsic, a more ample treatise, which he reprinted in 1548 and in 1553, addressed to Geo. Rhaw, the learned bookseller and musician of Wittemburg, of whom we shall soon have occasion to speak farther. This tract, which has for title *Libellus de Compositione Cantus*,** contains twelve chapters, which are chiefly employed on counterpoint (*m*).

But the most general and extensive treatise on practical Music that was produced in Germany, after the writings of Gaffurio had appeared, was the Micrologus of ANDREAS ORNITHOPARCHUS, Master of Arts in the University of Meyning, which was published at Cologn, 1535; though Walther thinks that was not the first edition.*** The author chiefly cites John Tinctor, Franchinus, and the tract written by our countryman John Cotton, whom he calls Pope John XXII. His treatise, though the best of the time, seems too meagre and succinct to have been of great use to the students of such Music as was then practised. It was, however, translated into English, in 1609, seventy years after its first publication, by our countryman John Douland, the celebrated lutenist; a labour which he might have well spared himself, as Morley's *Introduction*, which

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(*k*) Sabellicus died in 1507. at 70 years of age; it is in the 8th book of his *Enneads*, or History of the World. that the circumstance is related.

(*l*) *The Philosophical Pearl.*

(*m*) There is another *Galliculus* (Michael), a Cistertian Monk of Zell, who, in 1520, published a short treatise *de vero psallendi modo*, to which Ornithoparchus refers his readers who are curious concerning the ecclesiastical chants. This book is in Ant. Wood's Coll. in the Ashmol. Museum, Oxford.

* There is, however, a description of a two manual organ with pedals, which is said to have been built in 1120 at Utrecht. In any case there can be no doubt that organ pedals were known long before 1470. Some writers ascribe the invention of pedals to Vaelboke of Brabant in the early 14th cent.

** The original title of this work was *Isagoge de compositione cantus*, and it was published at Leipzig in 1520. In 1538 Rhau published it from Wittenberg with the title printed by Burney.

*** The first edition of the Micrologus was in 1517 (Leipzig). Further editions were issued 1517, 19, 33, and 35. The B.M. (K. 1. h. 16) has a copy of the 2nd edition, and also a copy of Dowlands translation (K. 2, i. 7).

was so much more full and satisfactory, precluded all want of such a work as that of Ornithoparchus, in England.

Between the publication of this work and the *Dodecachordon* of Glareanus [1547], which was only twelve years, five or six more musical treatises appeared in Germany: such as *Opusculum Rerum Musicalium*, by JOHN FROSCHIUS, Strasburg, 1535. *Enchiridion utriusque Musicæ practicæ*, for the use of children, by GEO. RHAW, Wittemberg, 1536 [1st ed. 1520] (*n*). *De Arti canendi*, by SEBALDUS HEYDEN, Nuremberg, 1537. This treatise, which extends not to composition, pretends to teach nothing more than the mere characters and rudiments of reading Music. *Compendium Musices*, by LAMPADIUS, a chanter of the church at Luneberg, 1537, 12mo. This little work, which is in dialogue, and designed for incipients, has, at the end, a few short rules for composition, with examples. *Harmoniæ Poeticæ*, by PAUL HOFHAIMER, Nuremburg, 1539. The second part contains a notation of all the rhythms and measures of the feet of Latin verse (*o*). *Musurgia, seu Praxis Musicæ*, by OTTOMARUS LUSCINIUS [1487-1537], a Benedictine Monk, born at Strasburg, but an inhabitant of Augsburg. This work, which was published in 1542,* in small oblong 4to, is chiefly curious and valuable for the representations of such musical instruments as were used in Germany at the time it was written; which, though but coarsely cut in wood, are accurately represented. There are, among keyed-instruments, the Virginal, Spinet, and Clavichord, all three in the form of a small modern Piano Forte; an upright Harpsichord; a Regal, or portable Organ, chiefly composed of reed-stops, and in Roman Catholic countries used in processions; and a Large, or Church-organ. Of bowed-instruments, we have here only the Monochord, Rebec, or three-stringed Violin, and the Viol da Gamba. The Vielle, Lute, Harp, and Dulcimer; Cornet, Schalmey, or Base Clarinet, both played with reeds; Flutes of various size, among which is the Zwerchpfeiff, *Flute Traversiere*, or, as we call it, German-flute. Four other wind-instruments, peculiar to Germany and northern countries, are here exhibited: as, first, the *Ruspfeiff*, or Russian Flute; second, the *Krumhorn*, or crooked Horn, a kind of Shawm, in imitation of which we have a reed-stop in our old Organs, called the *Cromhorn*, which has by some been imagined to be a corruption of the word *Cremona*; third, *Gemsen* Horn, or wild goat's Horn; and, fourth, the *Zincke*, or small Cornet. After these we have the Bagpipe, Trumpet, Sacbut, Side-drum, Kettle-drum, French-horn, Bugle-horn, and even the

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(*n*) Walther speaks of an edition of this useful little work, in 1531. It contains all that was necessary for beginners, till they proceeded to the study of composition, concerning which the author is wholly silent. Glareanus, p. 220, has given a specimen of his counterpoint.

(*o*) The two last-mentioned tracts are likewise among Anthony Wood's printed books, in the Ashmol. Museum. Paul Hofhaimer is celebrated by Luscinius not only as an admirable performer on the organ, on whom the Emperor Maximilian conferred great honours, but as a composer of the very first class, whose productions, which were not only learned and correct, but florid and pleasing, had remained unrivalled during thirty years. [There has been a modern reprint of the *Harmoniæ poeticæ*.]

* The *Musurgia* was published in 1536 and is chiefly a Latin translation of Virdung's *Musica getutscht* (*Basle* 1511).

Jews-harp, and Clappers. Most of these instruments being in common use, and well known, need no representation after the rude types of them given by Luscinius, as they have been since much better delineated and engraved in Mersennus, Kircher, and in still later musical writers.

We are now arrived at the period when the *Dodecachordon* was published by HENRY LORIS or LORIT, commonly called GLAREANUS, from *Glaris,* a town in Swisserland, where he was born, in 1488. Glareanus may be more properly ranked among men of letters, and *Dilettanti* in Music, than musician by profession; and his abilities, as a scholar and critic, have been much less disputed by the learned, than his knowledge of Music, by musicians.

He studied at Cologn, Basil, and Paris; his preceptor in Music was John Cochlæus; and in literature, Erasmus, with whom he lived in strict friendship, and by whom he was warmly recommended, in a letter still extant, to the Archbishop of Paris (*p*). He is called by Walther, a philosopher, mathematician, historian, geographer, theologian, and poet; indeed, he distinguished himself in most of these characters. Gerard Vossius calls him a man of great and universal learning; and for his poetry, the Emperor Maximilian I. honoured him with the laurel crown.

His treatise on Music, which was published at Basil, in Swisserland, 1547, has been already so frequently mentioned, and so many extracts have been given from it, in the second Book, that little more seems necessary to be said of it here, except to explain the title and chief design of the work. ΔΩΔΕΚΑΧΟΡΔΟΝ implies twelve modes; to which number he wished to augment the ecclesiastical tones, which had never before exceeded eight, from the time of St. Gregory. Zarlino, and a few more, adopted the opinion of Glareanus, but soon relinquished it, on finding that they had made no converts. Indeed, the whole twelve modes of Glareanus contain no other intervals than those to be found in the key of C and A natural, or in the different species of octave, in those two keys; and though his augmentation extends the compass of sounds used in the modes, it offers no new arrangement of intervals, as may be seen by his title-page, when it tells us that the authentic modes are D, E, F, G, A, C, and the plagal A, B, C, D, E, G; where we perceive that A, C, E, G, are repeated, by being made both authentic and plagal.

If instead of twelve modes, Glareanus had augmented the eight to twenty-four, by assigning two to each semitone in the octave, he would have done real service to the Music of his time; but his cotemporaries were not yet ready for such an innovation, being still held too fast in the trammels of the Church to dare use any other sounds than those which time had consecrated, and authority admitted within its pale.

His book, however, contains many curious anecdotes and compositions of the greatest musicians of his time, which were

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(*p*) *Epist.* 235.

excellent studies for his countrymen and cotemporaries, and, if scored, would be still very instructive and useful to young contrapuntists. Glareanus died 1563, aged 75.

GREGORY FABER, 1552, published at Basil, *Musices Practicæ Erotematum,* in two books, octavo, containing 230 pages; which, when they were written, could have been but of small use to a student without the colloquial commentary of a master; and now, when there are more and different things to teach, the utility of this work is contracted into a very narrow compass.

In 1556, HERMAN FINCK [1527-58] published at Wittemberg, *Practica Musicæ* [B.M. 1042, K.1], with examples of various characters, propositions, canons, and opinions of the ecclesiastical tones.

The next theoretical or didactic publication in Germany, that I have met with, is the *Erotematum Musicæ* of FREDERIC BEURHEISIUS, Nuremburg, 1573; but, upon examination, this appears to be a short elementary tract, which contained nothing new or uncommon, even at the time it was written.

In 1580, the *Dodecachordon,* of Glareanus, was very severely handled by Jacob Bilenius, whom Walther calls a doctor and excellent musician. Criticism, doubtless, sometimes checks modest genius and effusions of originality; but every art approaches perfection with the greater rapidity, when the productions of ignorance and inexperience are submitted to its lash. Glareanus offended pious ecclesiastics by his innovations in the modes of the church; and those who had a reverence for antiquity, by his dislocation and new arrangement of the Grecian modes; among these, Salinas, Battista Doni, and Meibomius, have severely censured him for his superficial acquaintance with the musical writings of the Greeks that have been preserved, and his absurd application of the ancient names of their modes to modern compositions, that are constructed upon principles entirely different.

In 1582, EUCHERUS HOFMAN published at Stralsund, where he was corrector of the public school, a treatise on the *Tones or Modes of the Church; Doctrina de Tonis, seu Modis Musicis.* This author, who is a follower of Glareanus, pretends that the science of modes, or *canto fermo,* which is the most excellent and useful part of Music, is but little understood by the moderns; and that he draws his information from musicians of the highest antiquity.

CYRIACUS SNEGASIUS, in 1590, published at Erford, a tract upon *Harmonics,* or the Use of the *Monochord,* an instrument for measuring and ascertaining the proportion of sounds by a single string, of which he ascribes the invention to the Arabians; the only new idea I could find in the book, of which the original title is, *Nova et exquisita Monochordi dimensio.*

The same author published, likewise, in 1590, an elementary tract, entitled *Isagoges Musicæ,* in two books, the chief merit of which seems brevity; consisting of little more than definitions of musical terms, with short examples in notation.

Sethus Calvisius [1556-1615], or *Calvitz*, who, according to Walther (*q*), was the son of a poor peasant, and born in Thuringia, 1556, was a very learned theorist, and good practical musician; of which he has left ample proofs to posterity in his short treatise called ΜΕΛΟΠΟΙΑ, *sive Melodiæ condendæ ratio, quam vulgò musicam poeticam vocant, ex veris fundamentis extracta et explicata*, 1592. This ingenious tract contains, though but a small duodecimo volume, all that was known, at the time, concerning Harmonics and practical Music; as he has compressed into his little book the science of most of the best writers on the subject; to which he has added short compositions of his own, to illustrate their doctrines and precepts. With respect to composition, he not only gives examples of concords and discords, and their use in combination, but little canons and fugues of almost every kind then known.

He composed, in 1615, the 150th psalm in twelve parts, for three choirs, as an *Epithalamium* on the nuptials of his friend Casper Ankelman, a merchant of Hamburg, and published it in folio at Leipsig, the same year. Several of his hymns and motets appear in a collection of Lutheran Church-music, published at Leipsic, 1618, in eight volumes quarto, under the following title: *Florilegium portens* CXV. *selectissimas cantiones*, 4, 5, 6, 7, 8 *voc. præstantissimorum auctorum*. Some of these I have had the curiosity to score, and found the laws of harmony and fugue preserved inviolable.

How much the musicians in Germany were enlightened by such numerous treatises, I know not; but as they were all written in Latin, it seems as if they could not have been read with much profit by every student and professor who was in want of their assistance; and perhaps all these theories had less effect in stimulating and guiding genius, than the many excellent examples of composition published by Glareanus in his *Dodecachordon*, and the learned musician and Bookseller Rhaw [*c*. 1488-1548] who printed, at Wittemburg, 1538, not only *Select Harmony for four voices*, consisting of two Latin *Passiones*, the one by John Galliculus, and the other by Jacob Otrecht, with Masses, Lamentations of Jeremiah, and Motets by John Walther, Lewis Senfels, Simon Cellarius, Benedict Dux, Eckel, Lemlin, Stoel, and Henry Isaac, to which Melancthon furnished him with a Latin preface; but in 1544, published, in oblong quarto, 123 *German* Sacred Songs, of four and five parts, for the use of schools. Prefixed to the second part of this publication, containing ecclesiastical hymns, set by sixteen different German composers, there is a print of the editor, Geo. Rhaw, *Typographus, Wittemb. anno ætatis suæ* LIV.*

The titles, at least, of many other Teutonic compositions of the sixteenth century, by Alexander Agricola [d. *c*. 1506]** Utendal,

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(*q*) *Musical Lexicon.*

* The *Passion* Music by Otrecht (Obrecht) is the earliest known example of the Motet Passion. Obrecht died in 1505.

** Agricola published *Motets* in 1501-02, 4-part songs in 1503, and a volume of masses in 1504. All these were printed at Venice by Petrucci.

Knefal, Amerback, Hoenel, Paix, Rosthius, Hasler, Aichinger, &c. are preserved; but though the musical treatises above mentioned are still subsisting, it would be very difficult to find the musical compositions of these venerable authors; for literary productions have ever enjoyed greater longevity than musical.

Alexander Utendal [d. 1581], who published, in 1571, *Cantiones Sacras*, for five and six voices, and afterwards Masses, Motets, and French Songs, of many parts, is the first German composer recorded by M. Marpurg, in his *Traité de la Fugue*, though he was much posterior to those who furnished examples of composition to Rhaw and Glareanus (*r*).

John Knefal, in 1571, published likewise *Cantiones*, for five, six, and seven voices; and, in 1575, others, accommodated as well to instruments as voices. There are the first vocal pieces *concertanti*, or accompanied with instruments, that I have seen, by a German composer.

Jacob Hænel, Handl, or Gallus, a native of Crain, in Germany, acquired great reputation, about the year 1580, by a motet of his composition, in twenty-four parts, for four choirs.

Elias Nich. Amerbach, Leon Hasler, and Jaques Paix, all famous performers on the organ, published fugues, and other pieces for that instrument, during the latter end of the sixteenth century.

Several particulars concerning the use of Music in Germany, during the same century, may be gathered from Montagne, who travelled through that country, in 1580. At Kempten, in Bavaria, he says, that, " the Catholic church of this city, which is Lutheran, is well served; for on Thursday morning, though it was not a holyday, mass was celebrated in the abbey, without the gates, in the same manner as at *Notre Dame*, in Paris, on Easter-day, *with Music and Organs*, at which none but the priesthood were present (*s*)."

At the church of the Lutherans, Montagne heard one of the ministers preach in German to a very thin congregation, " when he had done, a psalm was sung, in German likewise, to a melody a little different from ours. At each stave the organ, which had been but lately erected, played admirably, making a kind of response to the singing (*t*)." This is an early instance of the use of *interludes*, in accompanying psalmody on the organ. " As a new-married couple," continues Montagne, " went out of church, the *violins* and tabors attended them (*u*)." This circumstance is mentioned to prove, that the *violin* was then a common instrument in Germany.*

At Lansperg, the same author tells us, that " the town-clock, like many others in this country, struck quarters, *et dict-on que celui*

(*r*) Utendal's name occurs in Morley's list of composers, whose works he had perused "for finding the true use of the moods."—*Introd. ad Calcem.*

(*s*) *Journ. d' un Voyuge*, Tom. I. p. 102.

(*t*) *Ibid*. p. 106. See Germ. Tour, Vol. II. p. 220.

(*u*) *Les Violons* (not *Violes*) *et Tambourins.*

* The instrument mentioned may have been a violin, but the violin could not have been a common instrument in Germany so early as 1580.

de Nurembergh sone les minutes." This is likewise an early proof of *chimes,* in Bavaria, whence they are said to be brought into the Low Countries.*

It is here that this author gives an account of the *Cantor* or *Chanter,* who directs the singing in Lutheran churches. "Two seats are placed, one for the minister, and for the preacher, when there is one, and another below for the person who leads off the psalm. After each verse the congregation waits till he has pitched and begun the next; then they all sing together, *Pele mele,* right or wrong, as loud as ever they can (*x*)."

Besides the theoretical writers on Music, and composers of this vast empire already mentioned, the talents and abilities of innumerable practical musicians, and performers of this early period, are celebrated; particularly by Luscinius and Ornithoparchus. This last author dedicates the fourth book of his *Micrologus* to Arnold Schlinck, a celebrated blind organist, in the service of the Count Palatine. But great organs and great organists seem, for more than two centuries, to have been the natural growth of Germany. The organ which is still subsisting in St. Martin's church, at Groningen, North Holland, and of which some of the stops are composed of the sweetest toned pipes I ever heard, was partly made by the celebrated Rodolph Agricola, the elder (*y*). And from that time to the present the number of organ-builders, whose names are well known to the lovers of that noble instrument in Germany, is hardly credible in any other country. But to shew my English readers what a serious concern the erection of an organ is in this part of the world, I shall close my account of the progress of Music in Germany, during the sixteenth century, by relating the manner in which the magistrates of Groningen contracted with David Beck, of Halberstadt, to construct an organ for the castle-church of that city.

In the year 1592, articles were drawn up between the magistrates and organ-builder, in which it was agreed by the former, that for an instrument, the contents of which were minutely described, a

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(*x*) *Deuz chaises, l'une pour le ministre, et lors il y en avoit un qui prechoit, et au dessous une autre òu est celui qui achemine* (*entonne, commence*) *le chant des psalmes. A chaque verset ils attendent que celui-là donne le ton au suivant; ils chantent pesle-mesle, qui veut, et couvert qui veut.* See Germ. Tour, Tom I. p. 116.

(*y*) Rod. Agricola, who died in the flower of his age, 1485, was a prodigy in literature and science. Vossius says he was a great philosopher; that he understood Latin, Greek, and Hebrew, and was *a great musician.* Walther, that he not only set to Music in four parts many hymns in his *mother-tongue, in seiner mutter-sprache,* but played on the lute and sung admirably. Erasmus in a pompous eulogium, places him among the first of mortals. But Agricola himself, thought little of his fame, and published none of his own works, which were, however, very numerous. Card. Bembo regarded him as the first man of his age; and Paul Jovius expressly says, that Agricola shamed the Jews for Hebrew, and the Athenians and Romans by his Greek and Latin. He was born at Bastlon, a small town in Friseland, near Groningen, and died at forty-three. Melchior Adam extends his praises so far as to say, that in eloquence he had the cadence of Lactantius, the period of Pliny, the penetration of Socrates, the richness and variety of Cicero, the points and subtilty of Quintilian, and the vehemence and prejudices of St. Cyprian. Several celebrated Germans of the name of Agricola have contributed to the progress of Music, by their writings and compositions, particularly Martin and Alexander Agricola; the first having published from 1529 to 1556, when he died, many very useful theoretical tracts at the time; and the latter, in the beginning of the same century, according to Sebaldus Heyden, was an excellent composer. [The works of Rod. Agricola were published at Cologne in 1539 by Alard Amstelredam.]

* Mechanical chimes were being made in England in 1335 by Peter Lightfoot, Abbot of Glastonbury.

certain sum stipulated should be paid to the latter upon its completion, provided it was approved, after trial and examination, by such organists as they should nominate for that purpose. The instrument in its construction employed the builder four years; and in 1596, the most eminent organists in Germany being invited, the names of all those who signed the certificate of approbation, to the amount of fifty-three in number, are recorded in a book called *Organum Gruningense redivium,* published by Andrew Werckmeister, 1705 (*z*).

(*z*) This organist and voluminous writer on Music, who was born in 1645, was appointed, by the father of the late king of Prussia, inspector-general of all the organ-work in his dominions. He published two books, called ORGEL PROBE,* which are very curious and instructive, concerning the history and construction of organs in Germany.

* This work was first published in 1681. Other editions followed in 1698, 1716, 54 and 83. Dutch translations were issued in 1755 and 75.

Chapter IV

Of the State of Music in France during the Sixteenth Century

THE inhabitants of this kingdom, though ever active in the cultivation of the arts, made but small progress in any of them, if we except the art of war, during the sixteenth century. "Before the reign of Francis I.," says Perrault (*a*), "nothing was thought worthy of attention by the king and nobles of France, that was not military; and it seems as if the chace, tilts, and tournaments, and the game of chess, which are images of war, had been the only pleasures which they were capable of tasting: dancing itself was only animated by the fife and drum, and architecture gave no other form to their palaces than that of a fortress." Even during the reign of this active and splendid prince (*b*), Music does not seem to have received much improvement, either in the court or kingdom of France.

According to *Marot,* however, the spinet seems to have been an instrument in common use among the French ladies at this time; for in the dedication of his version of the psalms to his fair country-women, he tells them, that, he hopes, divine hymns will supersede *love-songs,* and fill their apartments with the praises of Jehovah, in accompanying them on the *spinet.*

E vos doigts sur les ESPINETTES,
Pour dire SAINCTES CHANSONETTES (*c*).

Specimens of the abilities of several great French musicians have been given in the first volume, among the most early cultivators of counterpoint; but it does not appear that the works or names of so many able composers have been preserved of those who flourished in France, during the time of Francis I. and his successors in the sixteenth century, as in Italy, Germany, the Netherlands, or England, during the same period; and M. La Borde (*d*), a very diligent and patriotic enquirer after every species of Music that can do honour to his country, has furnished us with but few

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(*a*) *Pref. à la Traduction de Vitruve.* (*b*) From 1515 to 1547.

(*c*) *Oeuvres de Clement Marot. à Lyon,* 1551. 12 mo. p. 192. *Parmi les Traductions.*

(*d*) *Essai sur la Musique.*

examples of counterpoint produced in France before the seventeenth century. Orlando di Lasso, born at Mons, whom we have classed in the Flemish School (*e*), and Claude le Jeune, a native of Valenciennes, who in downright courtesy is granted to France (*f*), are the chief composers of the preceding century of whose works he has exhibited examples; except Charles d' Helfer, whose name, country, or period of existence, is neither to be found in M. La Borde's work, nor in any other that I have been able to consult.

Rabelais' list of celebrated musicians of his acquaintance (*g*) would however, have furnished more names for France: among those whom Lodovico Guicciardini (*h*) has not claimed for the Netherland, these shall now be mentioned, and a few more who deserve a place in a *general history* of their art, though they were not quite of the first class among professors then flourishing in Europe. But France seems not only to have produced fewer practical musicians, but theorists, during this century, than any other, since the invention of counterpoint; for in *Latin*, I hardly find any musical tract of the least importance, except the *Elementa Musicalia* of Faber Stapulensis, printed 1552; and in the *French language*, though the titles of eight or ten small elementary tracts are come down to us, the books themselves have been thought so little worth preserving, that they are now not to be found in the most numerous and general receptacles of literature in Europe.

This paucity of French musicians cannot, however, have been occasioned by any sudden paroxysm of mental relaxation, indolence, or insensibility; for not only during the middle and lower ages, but even since the arrival of Lulli in France to the present times, their national poetry and Music have been cultivated, cherished, and pursued, with a degree of ardour and passion that has hardly ever been equalled in any other nation. The truth is, that from the death of Francis I. to the total suppression of the league, in the time of Henry IV. the kingdom never enjoyed that internal peace and domestic tranquillity, which are necessary to the cultivation of the liberal arts; for during this period the inveterate enmity of Spain, and implacable fury of bigotry and fanaticism which involved the nation in a civil war of forty years, must have been invincible impediments to the progress, and even use, of Music; which, among all the miraculous powers ascribed to it by the ancients, has never been said to drive away the evil spirits of party rage and religious rancour.

During the reign of Francis I. which was frequently turbulent and unfortunate, though we hear but of few great musicians at his

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(*e*) Mons was under the dominion of the Spaniards till the year 1696, when it was taken by Lewis XIV. but was restored at the Peace of Ryswick, and now belongs to the Emperor.

(*f*) Valenciennes belonged to the house of Austria till 1677, when it was surrendered to Louis XIV.

(*g*) Tom. V. p. 52 *partie 2d du Rabelais moderne, Amst.* 1752.

(*h*) *Descrit, di tutti i Paesi Bassi.* Fol. Anversa, 1588, p. 42.

capital, yet so many excellent masters of harmony subsisted, particularly in the Low Countries, that Music in parts became common all over Europe.

The first French composer I shall name, during the reign of this prince, is Clement Jannequin, who, though he is placed by Walther in the middle of the sixteenth century, must have flourished much earlier; as a curious composition by him, called *La Battaille,* printed in the tenth book of *French Songs for four voices or instruments,* is preserved in the British Museum [K. 3.a. 10]; which though it did not appear in this edition, by Tylman Susato, of Antwerp, till 1545, must have been composed long before that time; for the song was written and set on occasion of the famous and obstinate battle of Marignan, which lasted two days, and was fought during the first year of Francis I. 1515, between the French and Swiss, who disputed their passage to the Milanese.

As the whole title of this tenth book of songs suggests reflections upon the state of Music at this early period, different from any which there has yet been occasion to make, it shall have a place here.

Le Dixiesme livre des Chansons, contenant La Battaile à 4, *de Clement Jannequin, avec la cinquiesme partie de Phillippe Verdelot, si placet, et deux Chasses du Lievre à* 4 *Parties, et le Chant des Oyseaux à* 3, 1545.

La Battaille, ou défaite des Suisses à la journée de Marignan.	*à* 4 *ou à* 5, Clem. Jannequin.
Le Chant des Oyseaux, à 3.	Nic. Gombert (*i*).
La Chasse du Lievre, à 4.	Incognito Authori.
La Chasse du Lievre, à 4.	Nic. Gombert.

In the *Battle-piece,* which, as well as each of the compositions printed with it, is, at least, as long as seven or eight of the songs contained in the other books of this collection, there are several movements, in each of which, the noise and din of war, during this memorable conflict, are imitated. In the *Song of Birds,* and in each composition called *the Chace,* or hunting of the hare, the composers have severally tried to express the words with more exactness than I have seen attempted before. Indeed, the best counterpoint and the most ingenious contrivances, with respect to musical composition, anterior to this period, are contained in the masses and motets of the church; where nothing like expression, or even the true accent of words, is attempted.* The songs in parts

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(*i*) This author has been already mentioned among the Flemish composers, in the preceding volume, p. 753.

* Burney scored *La Bataille* and his MS. is now in the B.M. (*Add. MSS.* 11588). It was first published by Attaingnant in 1529 and was reprinted many times. In the 1545 edition (Susato) a part for a 5th voice was added by Philip Verdelot. Expert reprinted the original 4-voice edition of 1529 in *L.M.M.F.* Other works by Jannequin have been reprinted by F. Commer and the Prince de la Moskowa.

already given from the Fairfax MS. (*k*) are likewise totally deficient in these particulars. But here, though clumsily done, *musical imitation* is attempted, and, it seems, for the first time. Indeed, our countryman, Ravenscroft, a hundred years later, has not been more successful in his harmony of four voices, with which he endeavours to express " the pleasure of the five usual recreations of *Hunting, Hawking, Dancing, Drinking,* and *Enamouring* (*l*).

The name and works of Jannequin had penetrated into Italy early in the sixteenth century (*m*). I am sorry that this singular composition is not only too long for insertion, but of such a kind as is incapable of extract; otherwise, I should have wished to present my curious readers with the *Military terms* then used in battle; the imitation of guns, trumpets, fifes, and drums; with the clashing of arms; all which are described in old French, and sometimes imitated in the Music, which is all *vocal* (*n*).

I shall give a list in chronological order of French musicians who chiefly distinguished themselves after the death of Francis I. for during his reign, I meet with none that were very eminent.

We are told (*o*) that CERTON [d. 1572], master of the boys of the Holy Chapel, at Paris, published in 1546 [1554], a work containing thirty-one psalms of David, set to Music in four parts; but are not informed whether the Music was good or bad, or if the words were Latin or from the version of Clement Marot, which about this time was in great favour at the French court.*

Of this composer, however, whose name, though not mentioned by Walther, occurs in Rabelais' list of celebrated musicians, there is an admirable motet, *Diligebat autem eum Jesus,* in the first book of Cipriani's motets, published at Venice, in 1544; which appears to me equal, if not superior, to any composition of the same

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(*k*) See Book II. p. 775, et seq.

(*l*) These compositions are given by Ravenscroft in illustration of the doctrine contained in his *Brief Discourse,* published 1614.

(*m*) See Zarlino, the elder Doni's Catalogue of Music, P. Pontio, and Zacconi. A work of his, called *Inventions Musicales,* in four and five parts, was published at Paris and Lyons, 1544.

(*n*) A more successful attempt, however, at musical painting was made in the spring of 1783, in London, with *instruments,* by M. KLOEFLER, a German musician of genius, knowledge, and experience, who undertook to imitate by sounds, in a kind of *musical pantomime,* every circumstance belonging to an army, even to a *council of war.* It was unluckily out of my power to attend this performance myself, but I have been assured that the composer, with the assistance of an excellent band, kept his word in the most essential parts of his promises; that there was much good Music, much ingenuity of imitation, and far greater effects produced by musical painting, than had been imagined possible by those who had given the greatest encouragement to expectation. But even this effort at imitative Music has been far exceeded since, by the *Bataglia* of SIGR. RAIMONDI, which has been often performed, and justly applauded, not only for the intelligence and ingenuity with which military sensations have been excited, but as an elegant and agreeable composition.

(*o*) *Essai sur la Musique,* Tom. III. p. 404.

* Modern editions of Certon's works:
Henry Expert in *Répertoire Populaire.*
Ch. Border in Chansonnier du *xvie* siècle.
The Motet Society in *Ancient Church Music,* prints a 3-part work.

kind that I have seen by a native of France. The tenor part in this motet, which is in five parts, does not sing the same words as the other four, but is constantly making supplication to St. John, in a fragment of simple melody, or Canto fermo, repeated in the key-note and the fifth of the key, after two bars rest, from the beginning to the end of the composition.

Didier Lupi II. another of Rabelais' favourite musicians, set *Chansons Spirituelles, Sacred Songs,* in 1548 (*p*); as did Guillaume Bellen, the *Canticles* in four parts, 1560. Joachim Burck was author, likewise, of twenty-five pieces, chiefly ecclesiastical, for voices and instruments, 1561; and Philibert Jambe de Fer, set *Marot's Psalms,* in many parts, the same year. Pierre Santerne set all the psalms which were printed at Poitiers, 1567 (*q*), and Noe Faignient composed songs, motets, and madrigals, in three parts, 1568.

Among these are found the original words of a song, called *Susanna,* which was in such favour at the time, as to be set by several of the principal composers of Europe, particularly by Cyprian Rore, and Orlando di Lasso. Peacham, in speaking of Orlando, instances this song as a delightful composition, " upon which ditty many have since exercised their invention " (*r*).

John D'Etrée, a performer on the hautbois in the service of Charles IX. published four books of *Danseries,* first writing down the common lively tunes, which, till then, had been probably learned by the ear, and played by memory, about the several countries specified in the title (*s*).

The name of Crespel appears in many of the best collections of motets and songs that were published about the middle of the

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(*p*) This and several other curious books were purchased in 1782, at the sale of the late excellent organist's collection of Music, Mr. Jos. Kelway, master to her majesty, to whose professional merit, with which alone I was acquainted, it seems but justice to take this early opportunity of bearing testimony. During many years of his life his manner of playing the organ, at St. Martin's in the Fields, was so masterly and original, that it was the fashion for the first musicians in London to frequent that Church, in order to hear him; and, among the rest, I have often seen Mr. Handel there. Mr. Kelway was an enthusiast who had nothing symmetric or studied in his voluntaries, which, if they resembled any written Music, were more in the wild and desultory style of Geminiani, his master, than any other. He composed too little to write with facility; and, by despising every thing that was common, and a determination to be new and masterly, he seems, in the few works which he published, to want grace, melody, and experience. His extempore flights, however, on the organ, and his manner of executing the Lessons of Scarlatti, on the harpsichord, will long be regretted by those who had the pleasure of hearing him; for till a new style of Music and execution on keyed-instruments was introduced here, by the use of *piano fortes,* the fire and precision of his performance were such as few of the greatest professors of any country ever attained.

(*q*) In these publications, the psalmodic rage which, about the middle of the sixteenth century, and which has already been traced from its source, begin to appear.

(*r*) I found the Music of Orlando di Lasso in a set of Dr. Aldrich's books, at Christ Church, Oxford, without the words, and had the curiosity to score it; but though the harmony and imitations are masterly, the melody is so much divided among all the five parts, that it is not very easy to determine which was intended by the author to be the principal. Indeed, the effect of each is rather heavy, psalmodic, and doleful, than *airy* or *pathetic.*

(*s*) The editor of these books tells us, that they contained *Les chant des branles communs, gais, de champagne, de Bourgogne, de Poitou, d'Ecosse, de Malte, des Sabots, de la Guerre, & autres gaillardes, ballets, voltes, basses dances, hauberrois, allemandes.* Printed at Paris, 1564.

century. And in the first book of the Louvain Collection, printed 1558, there is a song by this composer, in four parts: *Fille qui prend facieulx Mary,* in which a double fugue is carried on, the first subject by the soprano and counter-tenor, and the second by the mezzo soprano and base, in such an ingenious manner as does honour to his memory (*t*).

Ronsard, the favourite bard of France, during the reigns of Henry II. Francis II. Charles IX. and Henry III. had his songs frequently set to Music; particularly by Anthony Bertrand, who published them in four parts, 1578, under the title of *Amours de Ronsard;* and by Francis Regnard, in four and five parts, 1579 [1st ed. 1575]. This was during the life of the poet, whose decease did not happen till 1585, when he was honoured with a public and magnificent funeral, at which the eloquent Cardinal Du Perron pronounced an oration, and the first personages in the kingdom attended in such numbers that Cardinal Bourbon and many other princes and nobles were obliged to return, after attempting in vain to penetrate the croud, in order to join the procession. The burial-service on this occasion was new set, *en musique nombrée,* that is to Music in parts, in florid counterpoint, accompanied with instruments instead of Canto-fermo; and was sung by the best singers in France, those in his majesty's service being there by command; the king justly lamenting the death of a person who had been so great an ornament to his kingdom (*u*). It is said by the biographers of this poet, that he was very fond of Music and sung agreeably.

But another poet of great reputation at this time, and a friend of Ronsard, John Anthony Baif [*c.* 1532—*c.* 89], set his own verses to Music; not to such Music as might be expected from a man of letters, or a Dilettante, consisting of a single melody, but to counterpoint, or Music in parts. Of this kind he published, in 1561 [1562], twelve Hymns, or Spiritual Songs; and, in 1578, several books of Songs, all in four parts, of which both the words and the Music were his own. When men of learning condescend to study Music *à fond,* professors think the art highly honoured by their notice; but poets are very unwilling to return the compliment, and seldom allow a musician to mount Parnassus, or set his foot within the precincts of their dominions. Baif, however, was allowed to be as good a musician as poet; and what entitles him to the more notice here, is the having established an academy, or concert, at his house, in the suburbs of Paris, where the performance was frequently honoured with the presence of Charles IX. Henry III. and the principal personages of the court (*x*).

Charles IX. of whose reign even French Roman Catholics are ashamed, was as fond of Music as Ptolemy Auletes, Nero, our

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(*t*) This collection is in the Brit. Museum.

(*u*) *Binet, Vie de Ronsard.*

(*x*) See Mersennus *in Genes,* p. 1683, for an account of this establishment.

Henry VIII. and several other princes, whose hearts it could not mend. Many musicians were patronised by this king, particularly Francis Costeley, his organist and valet de chambre; Adrian Le Roy, a lutenist, and Stephen, a singer, both brothers in-law to Ballard, the first printer of Music in France: with GRANIER, who composed hymns, proses, canticles and songs, some of which he dedicated to queen Margaret, sister to Charles IX. Mersennus (*y*) gives a curious description of a viol sufficiently spacious to contain young pages, who sung the treble of ravishing airs, while he who played the base part on the viol sung the tenor, in order to form a complete concert in three parts, such as Granier and others used to perform in the presence of queen Margaret. Besides these musicians, ANTOINE SUBIET, surnamed *Cardot,* a singer, stood so high in this prince's favour, that, in the year 1572, so fatal to the Hugonots, he made him bishop of Montpellier.

This seems the place to speak of poor GOUDIMEL, the greatest musician in France at this time, whose compositions are become so scarce, that his name and reputation are more preserved in pity of his misfortunes, by Protestant historians, than by any knowledge of the excellence of his works, which are now only in the hands of tradition. Of the psalms and tragical end of this musician, an account has already been given (*z*); and with respect to his having been master of Palestrina, that point has likewise been discussed (*a*): indeed, his history is here resumed, in consequence of the claim which the French lay to him as a native of their country, which might well be disputed, as *Franche Compté,* the place of his birth, was not taken by Louis XIV. till the year 1668, near a century after Goudimel was massacred at Lyons. But though he was not strictly obliged to France for his birth, he was indisputably its debtor for his death.

The earliest mention of Goudimel, as a composer, that I have been able to discover, is in a work entitled *Liber quartus Ecclesiasticarum Cantionum quatuor vocum vulgò Moteta vocant,* printed at Antwerp, by Susato, 1554, eighteen years before his death ;* the first part of which will be inserted on the next plates, p. 218 et seq. as a specimen of very púre and correct harmony, constructed entirely upon the principles of the Romish ecclesiastical modes, probably before he became a disciple of Calvin (*b*).

(*y*) *Harmonie Univ.* Liv. iv. *des Instrumens,* p. 191.

(*z*) Page 46.

(*a*) Page 154.

(*b*) Draudius, *Bibl. Class.* Tom. II. p. 169, gives the following title of his Psalms, without the date: CLAUD. CONDINELLI *ad Psalmos Davidis Harmoniæ,* 4 *vocum. Paris ap. Adrian Regium, 4to.* But in another place, *Bibl. Exot.* p. 209, he gives us the French title in a more correct and satisfactory manner: CLAUDE GOUDIMEL. *Les Pseaumes de David, mises en Musique à quartre parties, en forme de Motets. A Paris, par Adrian Le Roy, et Rob. Ballard,* 1565. *Chansons Spirituelles de M. Ant. de Muret, mises en Musique à* 4 *parties, par le méme*: *à Paris, Nicol. du Chemin,* 1555.

Claudii Goudimelli *Flores Cantionum,* 4 *voc. Ludg.,* 1574. *La fleur des Chansons des deux plus excellens musiciens de notre tems assavoir d'Orlande de Lassus et de Claude Goudimel, á Lyon,* 1576. *Les Pseaumes mises en rime François,* par Clement Marot et Theodore Beze, *mises en Musique à* 4 *parties,* par Claude Goudimel, 12mo., 1607.

* Earlier publications are to be found in collections of *Chansons* issued at Paris from 1549, by Du Chemin, Re Roy and Ballard.

Another great psalmodist and follower of Calvin, whom the French rank among their best composers of the sixteenth century, was CLAUDIN or CLAUDE LE JEUNE [*c*. 1523—*c*. 1600], a native of Valenciennes (*c*). Though *Le Jeune* was his family name, and not added to *Claude* merely to distinguish him from Claude Goudimel, these composers are frequently confounded; and I am inclined to believe that Claudin is sometimes an appellation given to Goudimel as well as Claude Le Jeune: for among the *Motetti del Frutto*, published at Venice, 1539, there is a motet by Claudin, which could hardly be Claude Le Jeune, who was living in 1598; at which time a print of him was prefixed to his *Dodecachorde*, or Compositions upon the twelve Modes of Glareanus, in which he does not appear above forty years of age. He was not only in the service of Henry IV. but in great favour at the court of his predecessor Henry III. particularly in the year 1581, at the wedding of the Duc de Joyeuse, when his Music is said, by several writers of the times, to have had marvellous effects. Thomas d'Embry (*d*), who was his intimate friend, and had the story from Claudin himself, relates what happened upon this occasion in a less suspicious manner than the rest. " This great musician," says he, " at first caused a spirited air to be sung, which so animated a gentleman who was there, that he clapped his hand on his sword, and swore it was impossible for him to refrain from fighting with the first person he met; upon which Claudin caused another air to be performed, of a more soothing kind, which soon restored him to his natural temperament. Such power," continues he, " have the key, movement, measure, and inflexions of voice over the affections."

His works consisted chiefly of miscellaneous songs, and psalms; *de melanges, des chansons, des pseaumes,* of which he published many books. His *melanges* consist of songs and motets, in French, Italian, and Latin. His songs are chiefly French, and in many parts like the madrigals of Italy; of his Psalms an account has already been given (*e*). Many of his single productions appear in the collections of the times, that were published in Italy and the Low Countries: I have scored several of them but have been generally disappointed in my expectations of excellence. In comparing them with the best cotemporary composers of Italy and the Netherlands he appears to have been more a man of study and labour than of genius and facility.

The best of his compositions that I have found, except his psalms, the musical reader may see on the plates, p. 220-222.

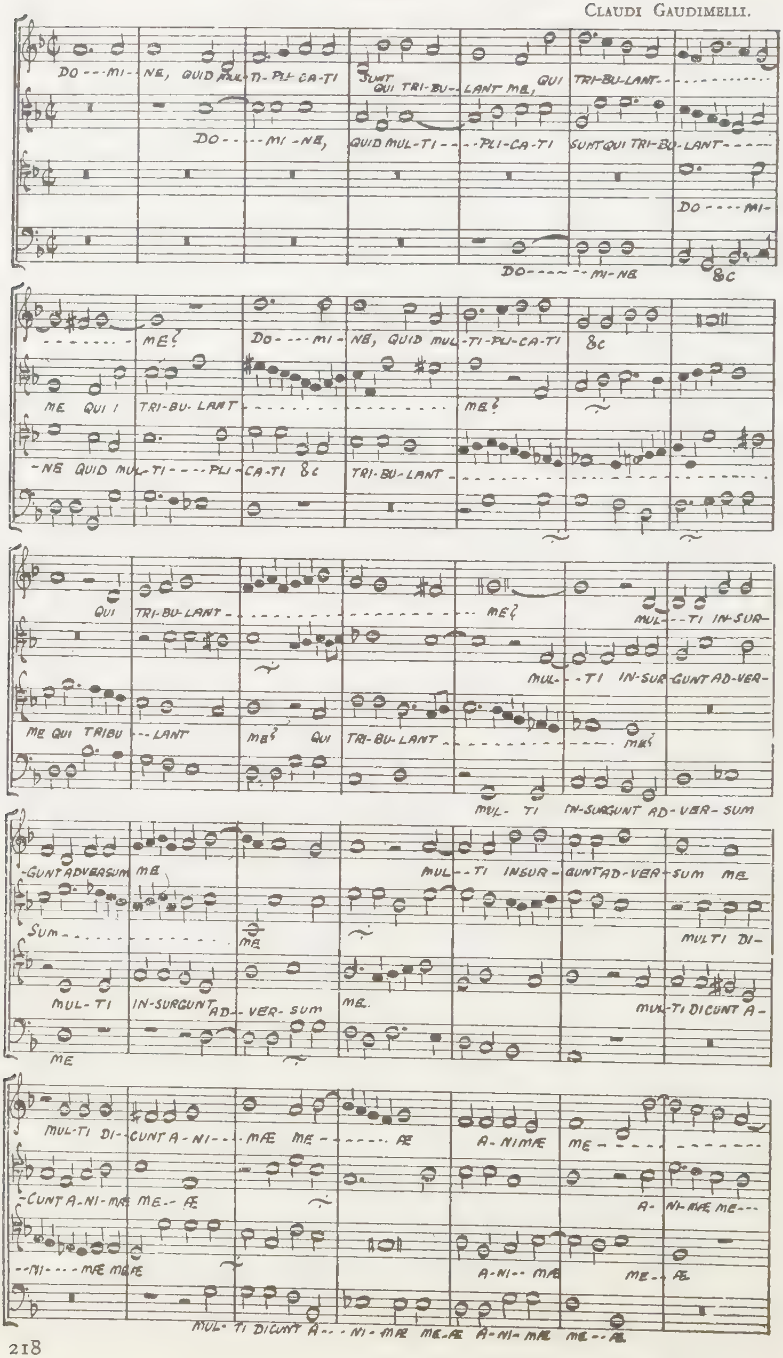
(*c*) See above, p. 47.

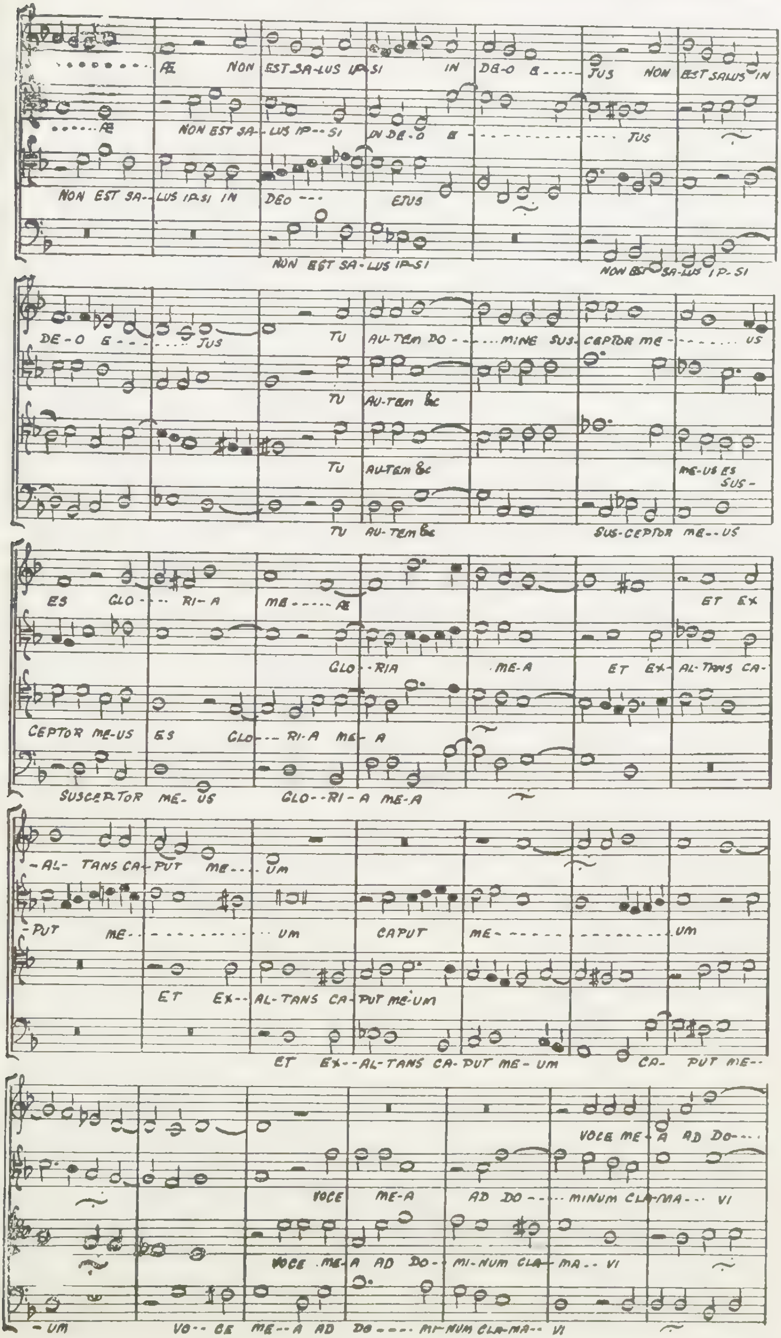
(*d*) *Comment. sur la Vie d'Appollonius,* Lib. I. chap. xvi. p. 282.

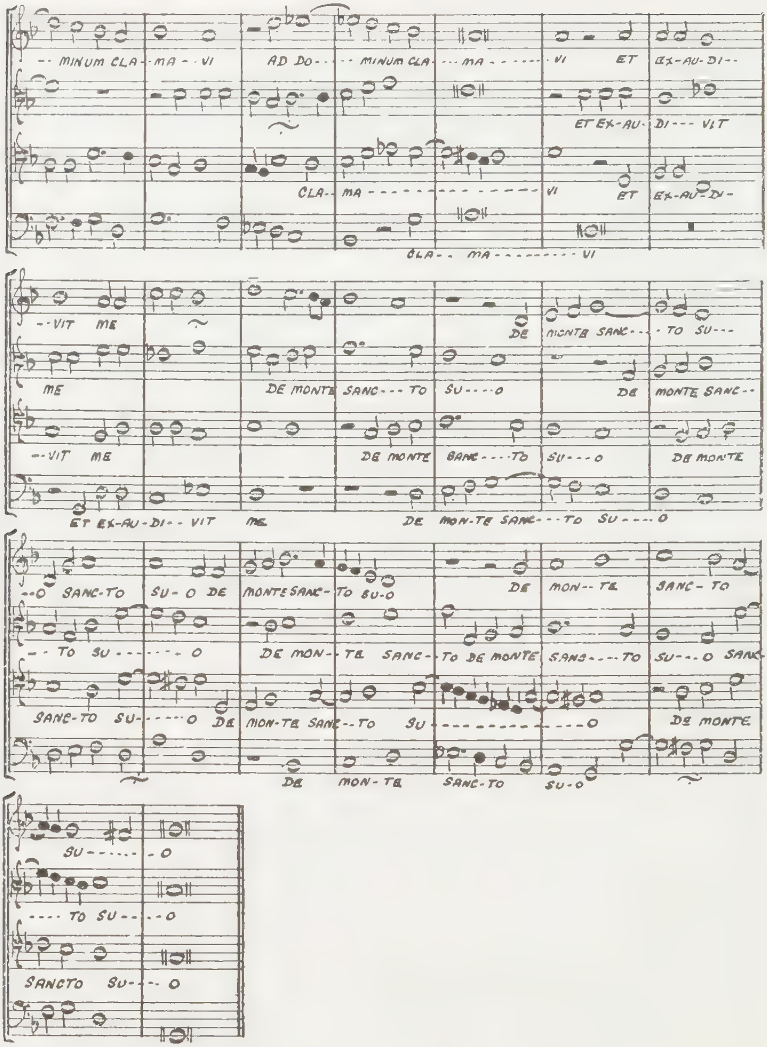
(*e*) *Ubi supra.*

Motetus.

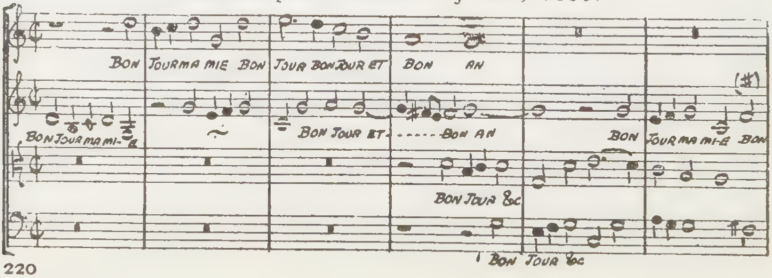
CLAUDI GAUDIMELLI.

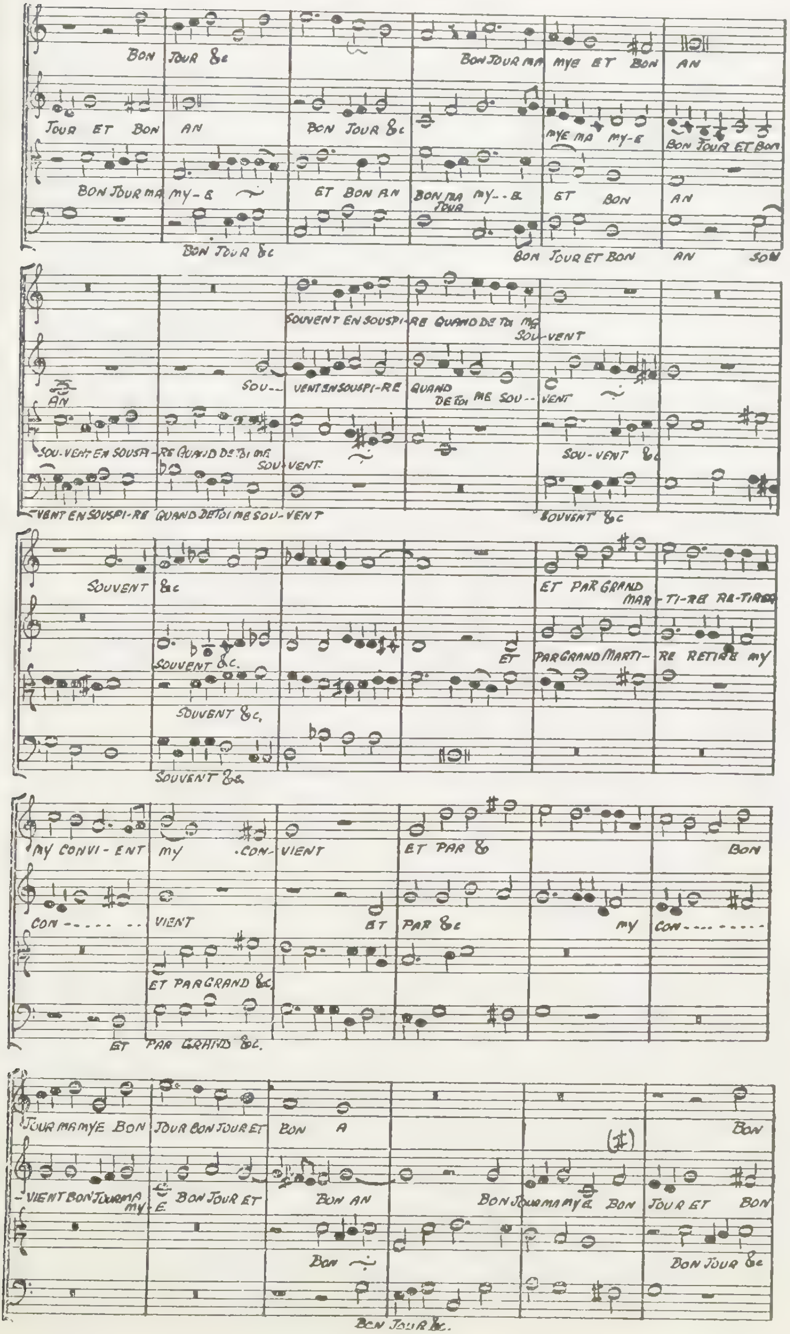

DO---MI-NE, QUID MUL-TI-PLI-CA-TI SUNT QUI TRI-BU-LANT ME, QUI TRI-BU-LANT-
DO----MI-NE, QUID MUL-TI---PLI-CA-TI SUNT QUI TRI-BU-LANT-
DO----MI-
DO------MI-NE 8c
ME?
DO----MI-NE, QUID MUL-TI-PLI-CA-TI 8c
ME QUI TRI-BU-LANT ME?
-NE QUID MUL-TI----PLI-CA-TI 8c TRI-BU-LANT
QUI TRI-BU-LANT ME? MUL---TI IN-SUR-
MUL--TI IN-SUR-GUNT AD-VER-
ME QUI TRIBU---LANT ME? QUI TRI-BU-LANT ME?
MUL-TI IN-SURGUNT AD-VER-SUM
-GUNT ADVERSUM ME MUL--TI INSUR-GUNT AD-VER-SUM ME
SUM ME MULTI DI-
MUL-TI IN-SURGUNT AD--VER-SUM ME. MUL-TI DICUNT A-
ME
MUL-TI DI-CUNT A-NI--MÆ ME----Æ A-NIMÆ ME--
-CUNT A-NI-MÆ ME--Æ A-NI-MÆ ME---
--NI----MÆ MEÆ A-NI--MÆ ME--Æ
MUL-TI DICUNT A---NI-MÆ ME-Æ A-NI-MÆ ME--Æ

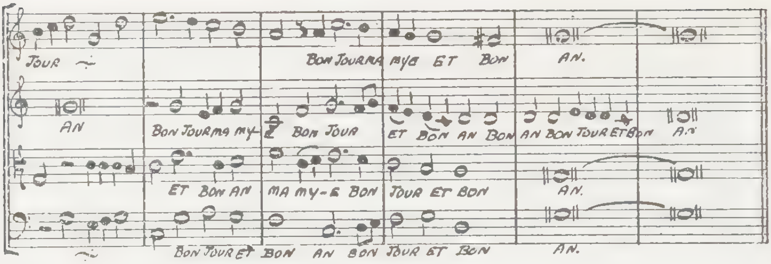

Æ NON EST SA-LUS IPSI IN DE-O E----- JUS NON EST SALUS IN
Æ NON EST SA-LUS IP--SI IN DE-O E ----------- JUS
NON EST SA-LUS IPSI IN DEO --- EJUS
NON EST SA-LUS IP-SI NON EST SA-LUS IP-SI
DE-O E------- JUS TU AU-TEM DO-----MINE SUS-CEPTOR ME------- US
TU AU-TEM &c
TU AU-TEM &c ME-US ES SUS-
TU AU-TEM &c SUS-CEPTOR ME--US
ES GLO---RI-A ME-----Æ ET EX
GLO--RIA ME-A ET EX-AL-TANS CA-
CEPTOR ME-US ES GLO---RI-A ME- A
SUSCEPTOR ME-US GLO--RI-A ME-A
-AL- TANS CA-PUT ME---UM
-PUT ME-------------UM CAPUT ME-----------------UM
ET EX--AL-TANS CA-PUT ME-UM
ET EX--AL-TANS CA-PUT ME-UM CA- PUT ME--
VOCE ME-A AD DO----
VOCE ME-A AD DO----MINUM CLA-MA--- VI
VOCE ME-A AD DO--MI-NUM CLA-MA-- VI
-UM VO--CE ME--A AD DO----MI-NUM CLA-MA-- VI


-- MINUM CLA- -MA - - VI AD DO- - - MINUM CLA- - - MA - - - - - VI ET EX-AU-DI--
ET EX-AU- DI--- VIT
CLA-- MA - - - - - - - - - - - - - - VI ET EX-AU-DI-
CLA-- MA - - - - - - - - VI
--VIT ME DE MONTE SANC--- TO SU---
ME DE MONTE SANC--- TO SU----O DE MONTE SANC--
--VIT ME DE MONTE SANC----TO SU---O DE MONTE
ET EX-AU-DI--VIT ME DE MON-TE SANC---TO SU----O
--O SANC-TO SU- O DE MONTE SANC- TO SU-O DE MON-- TE SANC- TO
-- TO SU------- O DE MON-- TE SANC-- TO DE MONTE SANS----TO SU---O SANC
SANC-TO SU------O DE MON-TE SANC--TO SU - - - - - - - - - - - - O DE MONTE
DE MON-TE SANC-TO SU-O
SU-------O
---- TO SU----O
SANCTO SU----O

Chanson par Claudin le Jeune, 1559.


BON JOUR MA MIE BON JOUR BON JOUR ET BON AN
BON JOUR MA MI-E BON JOUR ET------BON AN BON JOUR MA MI-E BON
(#)
BON JOUR &c
BON JOUR &c


BON JOUR &c BON JOUR MA MYE ET BON AN
JOUR ET BON AN BON JOUR &c MYE MA MY-E BON JOUR ET BON
BON JOUR MA MY-E ET BON AN BON MA JOUR MY--E ET BON AN
BON JOUR &c BON JOUR ET BON AN SOU
SOUVENT EN SOUSPI-RE QUAND DE TOI ME SOU-VENT
SOU-- VENT EN SOUSPI-RE QUAND DE TOI ME SOU-- VENT AN
SOU-VENT EN SOUSPI-RE QUAND DE TOI ME SOU-VENT SOU-VENT &c
VENT EN SOUSPI-RE QUAND DE TOI ME SOU-VENT SOUVENT &c
SOUVENT &c ET PAR GRAND MAR-TI-RE RE-TIRER
SOUVENT &c. ET PAR GRAND MARTI-RE RETIRE MY
SOUVENT &c.
SOUVENT &c
MY CONVI-ENT MY CON-VIENT ET PAR &c BON
CON------- VIENT ET PAR &c MY CON---------
ET PAR GRAND &c
ET PAR GRAND &c.
JOUR MA MYE BON JOUR BON JOUR ET BON A BON
VIENT BON JOUR MA MY-E BON JOUR ET BON AN BON JOUR MA MYE BON JOUR ET BON
BON BON JOUR &c
BON JOUR &c.
(♯)


JOUR ~
BON JOUR MA MYE ET BON
AN.
AN
BON JOUR MA MY-E BON JOUR
ET BON AN BON AN BON JOUR ET BON
AN
ET BON AN
MA MY-E BON JOUR ET BON
AN.
~
BON JOUR ET BON AN BON JOUR ET BON
AN.

The determined spirit of fugue perhaps never appeared stronger than in this song, where there is, indeed, great art and skill, but so little melody and rhythm, that the time and modulation are equivocal from the beginning to the end: for the subject is begun on an accented part of a measure, and answered upon an unaccented; and though the melody manifestly begins and ends in the chord of G, yet by keeping F constantly natural, there is a stronger impression throughout of the key of C than of any other (*f*). Indeed, this composition renders the assertion of Mersenne very probable, who tells us that " when Claudin first presented his pieces of five, six, and seven parts to the masters of Italy and Flanders, they would not look at them; and his compositions would never have been performed by them if he had not written something in two parts; in which, however, he at first succeeded so ill, that he confessed himself ignorant of the true principles of his art (*g*)."

The names and works of several minor musicians of France, of the latter end of the sixteenth century, are recorded in catalogues; but though I have been able to procure none of them, I shall point them out to the curious reader, whose enquiries may be more successful.

Jean de Castro composed and published from 1570 to 1592 [1599], many songs, sonnets, and madrigals.

Louis Bisson transformed *Nicholas du Chemin's* four-part songs into duets, and published songs of his own, in 1576, which were esteemed.

François Roussell composed songs of four, five, and six parts, 1577.

Jean Pervin printed at Lyons, songs of four to eight parts, 1578.

Nicholas de la Grotte, organist to the French king Henry III. composed and printed songs in many parts, 1583.

Jean Chardavoine made a collection of songs in the manner of Vaudevilles, 1585.

Jean Serven set Buchanan's Latin version of the psalms, in four, five, six, and eight parts, which were printed at Lyons, 1579, quarto;

(*f*) This was still adhering to the ancient *modes* of the Church, and may be called a *Rag of Popery;* for however *reformed* the author may have thought himself in religion, his Music was still Papistical.

(*g*) *Harm. Univ.* Lib. iv. p. 197 and *Dissert.* Vol. I, p. 148.

and French songs, in the same number of parts, that were likewise published at Lyons, 1587.

The LUTE was the most favourite and general instrument in France, as well as other parts of Europe, about the end of the sixteenth century; and James and Charles Hedington, natives of Scotland, are said to have been excellent performers upon it, and much in favour with Henry IV. the most amiable prince in history; who, though he is not said to have either understood or felt Music much, had the art of attaching his servants by his condescension and benevolence more than many others have been able to do by temporary rapture and munificence.

Julien Perichon was another celebrated lutenist during his reign, whose performance seemed more agreeable to Henry than that of any other.

The VIOLIN seems to have been brought into favour at the court of France before any honourable mention is made of it elsewhere, by the arrival of BALTAZARINI [d. *c.* 1587], a great performer on that instrument; who, at the head of a *band of Violin-players,* was sent from Piedmont, by Marshal Brissac to Catherine de Medicis [1555], and appointed by that princess her first valet de chambre and superintendant of her Music (*h*). Baltazarini having contributed greatly to the amusement of the royal family and nobility, by his ingenuity in suggesting magnificent plans, machinery, and decorations, for *Balets, Divertissimens,* and other dramatic representations, received the quaint title of *Beaux-joyeux,* by which he ever after continued to be called: and Henry III. having, in 1581, married his favourite minion, the Duc de Joyeuse, to Mademoiselle de Vaudemont, sister to his queen Louise de Lorraine, almost ruined his kingdom in balls, masquerades, tilts, tournaments,

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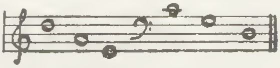
(*h*) The Violin with four strings, tuned 5ths, and without the finger board being *fretted,* is an instrument of much later invention than the *treble-viol,* with six strings, tuned chiefly by 4ths: thus,



and with a fretted finger-board. Galilei (*Dial.* p. 147) says that "both the violin and base, or violoncello, were invented by the Italians, perhaps by the Neapolitans"; and I am unable to confute that opinion. Corelli's violin, now in the possession of Signor Giardini, was made in 1578, and the case painted by Annibal Caracci, probably several years after the violin was finished, at which time Anib. Carach was but eight years old. Montagne, who was at Verona, 1580, says that there were organs and *violins* to accompany the mass, in the great church. *Journ. du Voyage.*

M. Bonnet, in his patriotic *Hist. de la Mus. et de ses Effets,* Tom. I. p. 212, however unwilling he was to allow Italian Music to be superior to that of his own country, makes in an unguarded moment two very important concessions in favour of Italy: first, allowing that the most curious books and manuscripts in the *Bibliotheque du Roy* were brought thither by Qu. Catharine de Medicis, from Florence, out of the collection of her great grandfather, Lorenzo il Magnifico": secondly, that "what contributed most to the *perfection* of Music in France, was the great number of Italian musicians who followed that princess, and excited emulation in his country men; it was then that they began to change their rude and simple method, in order to conform, in some measure, to the delicacy of the Italians both in vocal and instrumental Music." To the conclusion of this period, few of the present patrons of Italian Music, or even the exclusive admirers of Rameau, will perhaps subscribe, where he says, that "since the time of Catharine de Medicis, Music in France was brought to the highest perfection possible, by the great genius of the Sieur Lulli, the most celebrated musician we have ever had in our country." Such is the transient state of this art, that as soon as a new style is in fashion, it seems necessary for a country not only to burn all the old Music, but even the books in which it is intemperately praised!

and every species of expensive festivity, which could be devised on the occasion (*i*).

The queen likewise, in honour of her sister's nuptials, gave an entertainment at the Louvre, in which a *Ballet* was exhibited, called *Ceres* [Circe] *and her Nymphs,* which was then a new kind of *spectacle* in France, *avec une grande Musique,* composed by the celebrated Claude le Jeune. The *Entrées de Balets,* in this fête, were invented by Baltazar de Beaujoyeux, the famous Piedmontese performer on the violin, who having published an account of his devises in a book which is now become extremely scarce, I shall present my readers with a sketch of its contents (*k*).

The description of this Balet, which is printed in quarto, dedicated to the king, Henry III. is preceded by innumerable copies of complimentary verses to the author, in Latin and French, all in the *fade* and tumid style of the times on such occasions. In the preface, Beaujoyeux tell us, that " he had blended together Poetry, Music, and Dancing, in a manner, which if ever done before, must have been in such remote antiquity, that it may now well be called new; as the ancients never recited verses without Music, so Orpheus never played without song. I have, however, given the *first place to* DANCING (*l*)," says he, " and assigned the second and third to Poetry and Music, in order to gratify at once the eye, ear, and understanding."

And this seems the origin of the *Balet Heroique,* as well as *Balet Historique,* in France; where Dancing has been long more successfully cultivated than elsewhere, and where is still holds the *first place* on the stage. It would be a vain imagination now to expect any Musical Drama to succeed in France without Dancing, either *analogue,* or *en divertissimens;* interwoven in its texture, or introduced between the acts. And, unluckily for Music, the theatres, in other parts of Europe, have so far adopted the *Costume* of the French stage, that no Opera, however excellent in poetry, composition, and performance, can support itself without the aid of such splendid ballets as double the expence of the exhibition. Indeed, it has for some time seemed probable, that *singing* at the Italian Opera, in England, would soon be so totally neglected and forgotten, that posterity would only know by tradition that it had

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(*i*) *Il y eut chaque jours des divertissemens nouveaux, qui consistoient en concerts, bals, mascarades, combats à pied et à cheval, joûtes, tournois, et generalement tout ce qu' on peut imaginer pour contribuer au plasir d' une cour la plus magnifique et la plus galante qu' on eut jamais vû en France, dont la depense fut estimée monter à près de quatre millions.* Menestrier des Representations en Musique, p. 192, & Hist. de la Mus. Tom. I, p. 217.

A more modern French writer estimates the expence of this fête at 112,000 crowns, equal to six millions of the present French Livres, and £250,000 sterling.

(*k*) My copy, the only one I ever saw, was purchased at the sale of the late honourable Topham Beauclerc's library; and has for title, *Balet comique de la Royne, faict aux nopces de Monsieur le Duc de Joyeuse & Mademoyselle de Vaudemont sa sœur. Par* Baltazar de Beaujoyeulx, *Valet de Chambre du Roy, & de la Royne sa mere.* A Paris, 1582. Par Adrian le Roy, & Robert Ballard. The types and paper are equal in beauty to those of Elzevir in the next century. And the Music, though cut in wood, is much more clear and neat than any I ever saw of the kind.*

(*l*) *J' ay toutefois donné le premier tiltre & honneur à la* DANCE, *&c.*

* The Ballet had been a popular form of entertainment in France for at least 200 years before this date. Froissart in his *Chronicles* recounts one performed in 1392, at which several of the performers were burnt to death.

ever constituted the principal part of such an amusement. At some future period, not very distant perhaps, somebody or other may be *bold to say*, that " there used formerly, as I have been told, to be *singing* at the Opera; " which the fine gentlemen of the time, who only enter the theatre for the *Dance*, and constantly to the great comfort of lovers of Music who are near them, retire into the Coffee-room when it is over, will find it difficult to believe.

What the Dancing at the superb and costly fête, described by de Beaujoyeux, may have been, I know not; but of the Music, which is printed, we are enabled to judge: and, upon scoring a great part of it, both vocal and instrumental, I find it very contemptible, even for the time when it was composed. The counterpoint, indeed, is not incorrect; nor can the French be justly accused of ever being deficient in the mechanical rules of composition, since they were first established; but for fancy, air, and rhythm, there is not a passage in this whole performance, except in a few of the dances, by which we are reminded of their existence (*m*).

In the Operas of Lulli and Rameau, the Music of the dances was always infinitely more admired by foreigners than that which was sung; because it was necessarily more marked and accented: that is, in what was danced, *some* determined measure and movement was always perceptible; but this was so little the case in what was sung, that it is related of Faustina, the celebrated singer and wife of Hasse, that in her way through Paris to England, being carried to the serious French Opera, she remained silent there full half an hour, and then cried out, " but when shall we have an air (*n*)? " So confounded were airs and recitatives together, at this theatre, it was a natural enquiry for an Italian to make. But had this excellent performer heard the Music to de Beaujoyeux's Balet, which was composed long before the invention of *recitative*, she might have asked the same question; for there is in it nothing that resembles an air, or which seems to imply a selection of notes, or to suggest a reason for one sound being higher or lower, quicker or slower, than another.

It must be remembered, that the Music of this old French Ballet was not composed by Baltazarini, the Italian, who only acted as Ballet-master on the occasion, but by Messrs. de Beaulieu, and Salmon, of the king's band, whom his majesty had ordered to assist him in composing and preparing all that was *most perfect* in Music for this festival; " and M. Beaulieu," says Baltazarini, " whom all professors regard as an excellent musician, has, on this occasion, even

(*m*) It seems as if Dancing could not subsist without a marked measure; indeed, when Poetry is sung to sounds without measure, it becomes worse than prose. In the same year that this Balet was performed at Paris, a book was published at Venice with the following title: *Il Ballerino di M. Fabritio Caroso da Sermoneta, diviso in due Trattati; con Intavolatura di Liuto, & il Soprano della Musica nella sonata di ciascun Ballo*, 1581. The tunes for all these dances, though not very beautiful in other respects, are well accented, phrased, and divided into an equal number of bars, with as much symmetry as those of the present times. And there is a circumstance attending this publication of importance to a musical historian, which is, that the pulsations of the measure throughout the Music of these dances, are regularly *barred*, which is not the case with that of *Le Balet de la Royne*, nor with any Music of the sixteenth century that I have seen.

(*n*) MS. papers of M. Diderot.

surpassed himself, assisted by Maistre Salmon, whom M. Beaulieu and others highly esteem in his art."

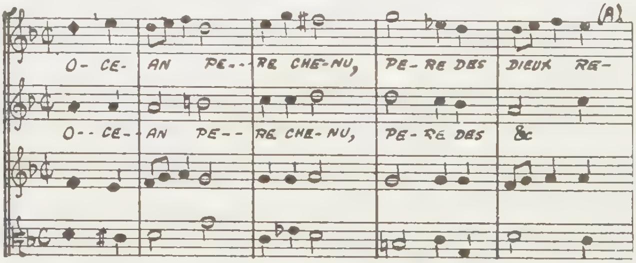
The instruments employed in the performance of this Music were *des orgues, doulces* (*douces*). In the vault, or roof of the building, were placed *ten bands of Music* (*dix concerts de Musique*) of different kinds, which were to serve sometimes as echos to the singers; by which is meant the players of the Ritornels, or Symphonies of the vocal airs. There were other performers for the interludes, or pieces between the songs (*o*).

Of the excellence of this Music a judgment may be formed by the specimens on the following plates.* And to convince the musical readers of the wretched state of melody at this time in France, it will be sufficient to present them with the two *Solo verses* p. 228 and 229 in writing which, the inventor had not even the embarrassment of a base to check his fancy; and yet, it does not seem possible to produce a more unmeaning melody by any other arrangement of the same notes.

Dix Violins are said to come in, five of a side, *pour joüer la premiere entrée du Balet.* These violins seem merely introduced to play to the dancers, without being suffered to accompany the singing, or join in the concerts or symphonies. The only fragment of tolerable melody, which the whole book can furnish, is what Baltazarini calls *un son fort gay, nommé la Clochette* (*p*).

Extracts from Le Balet comique de la Royne, Published by Baltasar de Beaujoyeulx, 1582, one year after the Performance. The Music was Composed par les Sieurs Beaulieu et Salmon, by command of his Majesty King Henry III of France, on occasion of the Nuptials of the Duke de Joyeuse.

Le Chant des Sereines, or Siren's Song. A 4 Parties.

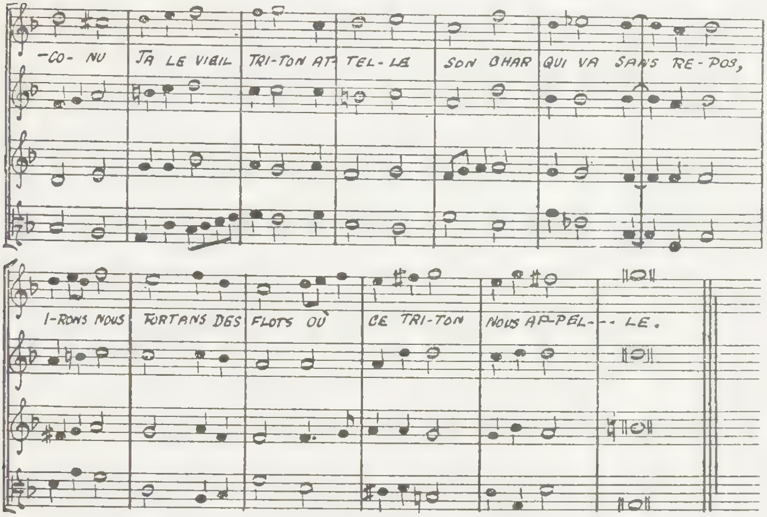

(A)
O- CE- AN PE- - RE CHE-NU, PE- RE DES DIEUX RE-
O- - CE- AN PE- - RE CHE- NU, PE- RE DES &c

(*o*) The instruments mentioned are hautboys, cornets, sacbouttes, *violoncelli*, lutes, lyres, harps, flutes, and le flageolet, played by le Sieur Juvigny, its original inventor.

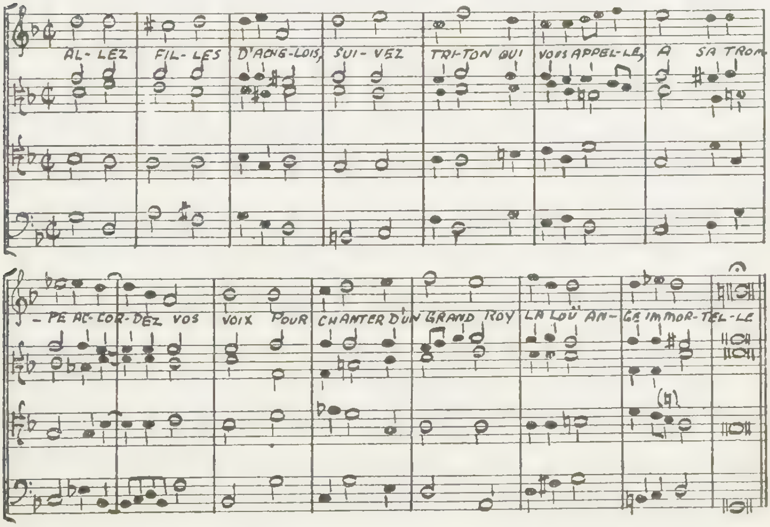
(*p*) In scoring the dances, in five parts, they suggest a reason for the *accent* appearing stronger in them than in any other old French Music; which is, that they are almost all in simple counterpoint, of note against note, which prevents confusion in the measure, and gives energy to every passage that is well phrased by the composer. There are a few passages in the other dances in gavot time, which afterwards became common throughout Europe.

(*a*) Either the Time is changed here to Triple, or the Bar is to be compleated by some rule of Prolation to which I am a stranger.

* J. B. Weckerlin published a vocal score of *Circe* in his *Collection des chefs—d'œuvres de l'opera francais.*


-CO- NU
JA LE VIEIL
TRI-TON AT-TEL-LE
SON CHAR
QUI VA SANS RE-POS,
I-RONS NOUS
PORTANS DES
FLOTS OÙ
CE TRI-TON
NOUS AP-PEL-- LE.

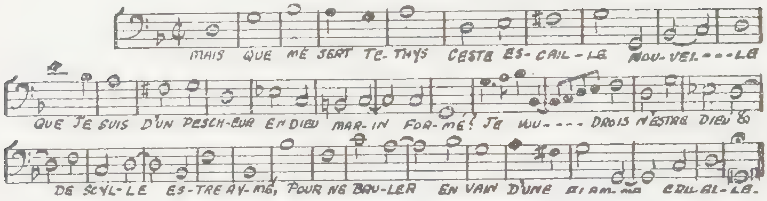
Reponse de la Voute doree aux Sereines. A 5 Parties


AL-LEZ
FIL-LES
D'ANG-LOIS,
SUI-VEZ
TRI-TON QUI
VOUS APPEL-LE,
A SA TROM-
- PE AC-COR-DEZ VOS
VOIX POUR
CHANTER D'UN
GRAND ROY
LA LOU AN-
GE IMMOR-TEL-LE
(♮)

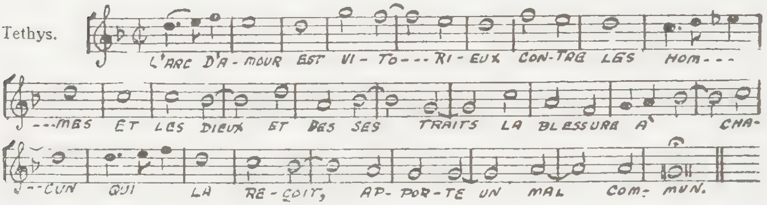
This Movement is repeated to six different stanzas, which the Sirens sing to the preceding Music.

Though this Movement begins and ends on the Chord of G, yet the Key is so far from being ascertained, that no two Bars, or indeed half Bars, are in the same Key.

Chant pour Glauque.

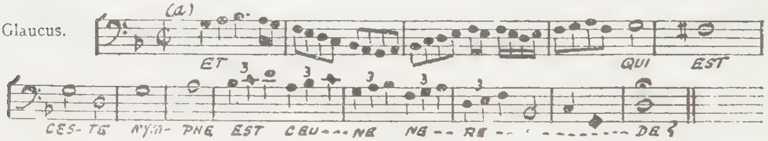

MAIS QUE ME SERT TE-THYS CESTE ES-CAIL-LE NOU-VEL---LE
QUE JE SUIS D'UN PESCH-EUR EN DIEU MAR-IN FOR-MÉ! JE WU---- DROIS N'ESTRE DIEU &
DE SCYL-LE ES-TRE AY-MÉ, POUR NE BRU-LER EN VAIN D'UNE FLAM-MA CRU-EL-LE.

Tethys.

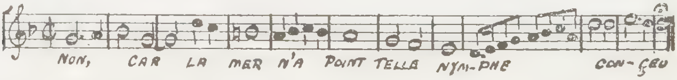

L'ARC D'A-MOUR EST VI-TO---RI-EUX CON-TRE LES HOM---
---MES ET LES DIEUX ET DES SES TRAITS LA BLESSURE A CHA-
--CUN QUI LA RE-ÇOIT, AP-POR-TE UN MAL COM-MUN.

As Recitative was not now invented, the following is the manner in which musical dialogue was set.

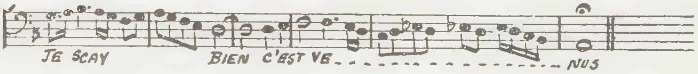
Glaucus.


(a)
ET
QUI EST
CES-TE NYM-PHE EST CRU---NE NE--RE--------DE?

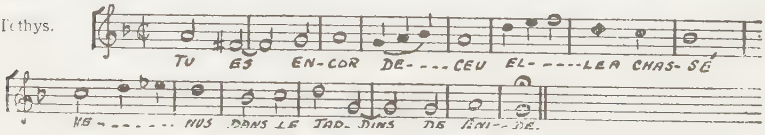
Tethys.


NON, CAR LA MER N'A POINT TELLE NYM-PHE CON-ÇEU

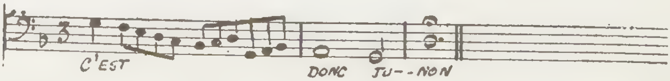
Glaucus.


JE SCAY BIEN C'EST VE------------NUS

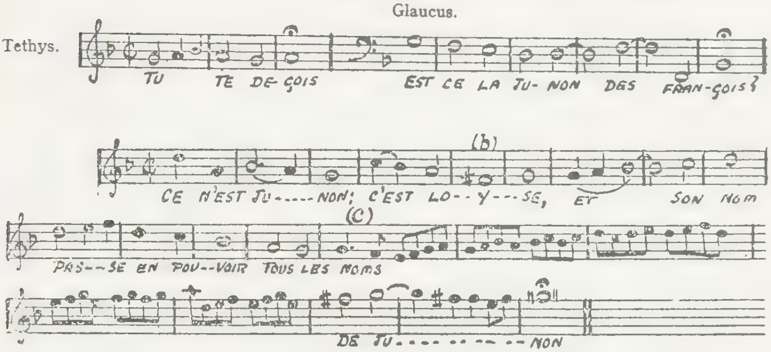
Tethys.


TU ES EN-COR DE----CEU EL-----LEA CHAS-SÉ
VE------- NUS DANS LE JAR-DINS DE GNI--DE.

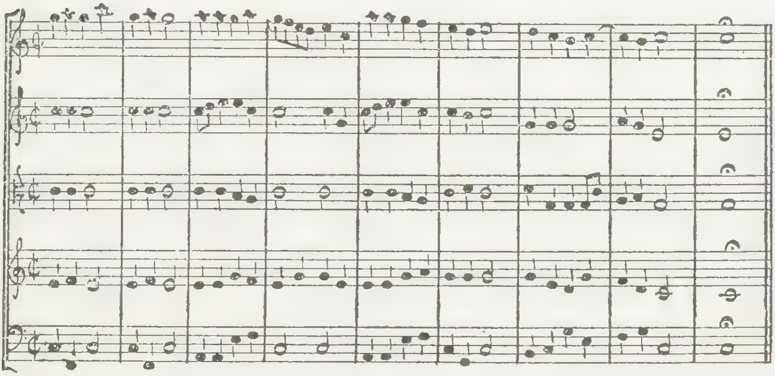
Glaucus.


C'EST DONC JU--NON

(*a*) Here is a division to the conjunction Et.


Glaucus.
Tethys.
TU TE DE-ÇOIS
EST CE LA JU- NON DES FRAN-ÇOIS?
(b)
CE N'EST JU----- NON; C'EST LO-- Y---SE, ET SON NOM
(C)
PAS--SE EN POU--VOIR TOUS LES NOMS
DE JU----- -- -- -- NON

Le Son de la clochette, auquel Circé sortit de son Jardin.



I have dwelt the longer on this performance as it is the only French Theatrical Music extant of the time. And in comparing it with that of Lulli, it appears that he did not disdain to comply with the national taste, which had been long established, with respect to measure and melody: he certainly added much to both, but conformed to the *Genre*.

Francis Eustache DU CAURROY, born 1549, was the most celebrated musician of his time: being called by his cotemporaries *le prince des professeurs de Musique*, the prince of musicians. He was Maestro di Capella to Charles IX. Henry III. and IV. Canon of the Holy Chapel at Paris, and Prior of *S. Aioul de Provins*. This composer was very much beloved by the learned and elegant Cardinal du Perron, who not only wrote verses frequently for him to set to Music, but, after his decease, 1609, honoured his memory with an epitaph, which is inscribed on his

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(*b*) Queen of France, wife of Henry III.

(*c*) This Roulement and that on the preceding page will serve as specimens of the divisions then in fashion.

tomb,* near the pulpit of the Church *des grands Augustins* (*q*).

This tomb is said to have been erected by the successor of du Caurroy, Nicholas Formé; and an act of generosity and goodness of heart, so uncommon, deserves to be recorded, however difficult it may be to produce testimonies of his musical abilities.

I am sorry that the compositions of du Caurroy do not correspond with the expectations which his great patron and panegyrist has excited, or with those which Mersennus encourages, when he proposes it as a problem of difficult solution, whether Claude le Jeune or Du Caurroy was the best composer? I have scored one of his canons which is given as a miraculous effort of genius, and said to be in six parts, though three of them are mere *remplissage*, that have nothing to do with the subject, and I find it miserable (*r*).

It is observed, by the author of *Essay sur la Musique* (*s*), that none of Caurroy's works remain, except a *Mass for the dead* for four voices, without accompaniment; "of which," says he, "it is impossible to judge, being in *perpetual* (meaning, perhaps, plain) counterpoint, and composed in square notes, like plain-chant." It is hardly possible to suppose this learned musician is not able to read square notes, or to judge of the perpetual counterpoint, if he had thought it worth studying. And it is unlucky that he was unable to find a work called *Melanges de la Musique de Eustache du Caurroy, Maistre de la Musique de la Chappelle du Roy,* published at Paris by his nephew [grand-nephew] André Pitart, and dedicated to the Duc de Bouillon, 1610; because, he would there have found the very *Noëls,* or Christmas Carols, which have only arrived at his knowledge by tradition (*t*). It does not, however, appear that they contain many pretty *melodies* or *minuets*.

(*q*) In this epitaph it is said, in the flourish of friendship and monumental praise,

—— quem virum, nec Hispania,
Nec Gallia, nec Italia modo, sed omnis
Europa, Musicorum principem, invidia
Admirante, confessa est ——

but in all my musical reading and enquiries I have never found that either his name or works had penetrated into Italy, Germany, or England. It has perhaps with as little truth been said by the panegyrist of our Dr. Blow, that his compositions had been sung at St. Peter's Church in Rome. It must be owned, however, that the praise we bestow on our old ecclesiastical composers, Tallis and Bird, the cotemporaries of du Caurroy, though less splendid and extensive, is somewhat more sincere and solid; for we still continue to perform their works in our cathedrals.

(*r*) There are no people in the universe so grateful to their musicians as the French; nor so much perhaps for the love of the art, or abilities of the artists, as the honour of their country; and it seems on this principle, that long after their performance is forgotten, and every vestige of their productions annihilated; when their genius and talents rest so entirely on tradition, that to furnish specimens of composition by Orpheus and Amphion would be scarce more difficult; still making the most of the faint whispers of Fame, they augment their force by uttering them through her *Stentorophonic Tube,* or *speaking-trumpet,* till they become audible to all mankind. Indeed, their writers, like the ancient monks of *Psalmody Island,* in the diocese of Nismes, who vowed *eternal praise, laus perpetua,* never let a single circumstance, which will reflect honour on their country, remain a moment unsung.

(*s*) Tom. III. p. 403.

(*t*) *C'est une tradition generalement repandue que nos Noëls, tant connus et tant chantés etoient des Gavottes et des* MENUETS, *d'un Ballet que du Caurroy avoit composé, pour Charles* IX. *Si cela est, outre le Talent du Contrepoint, il avoit celui de composer de Jolis Chants,* Ib. There certainly is not one *minuet* or single movement in *triple-time* throughout the *Melanges,* which are now before me, and consist of *Noëls, Hymns, Chansons,* and *Fantasies* to the number of thirty. Nor is it easy to prove, that the dance called a *Minuet* (*Menuet,* Fr..) was invented so early as the reign of Charles IX. at least no such term appears in any Glossaries of the times. Cotgrave defines *Menuet* "a sweet apple that yields excellent cyder."

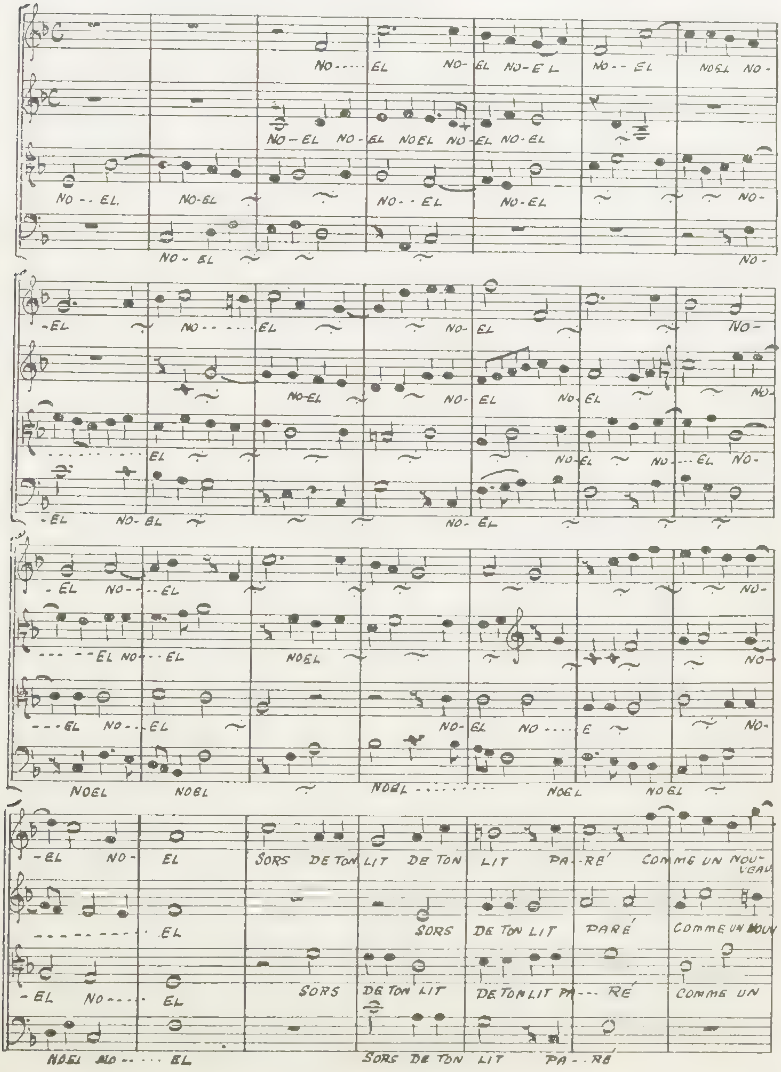
* This monument was destroyed during the Revolution. Expert in *L.M.M.F., Vol.* 17, has reprinted some of Caurroy's music, and some instrumental *Fantaisies* have been published by Senart, Paris. The *Noël* which Burney inserts is to be found in the *Mélanges*.

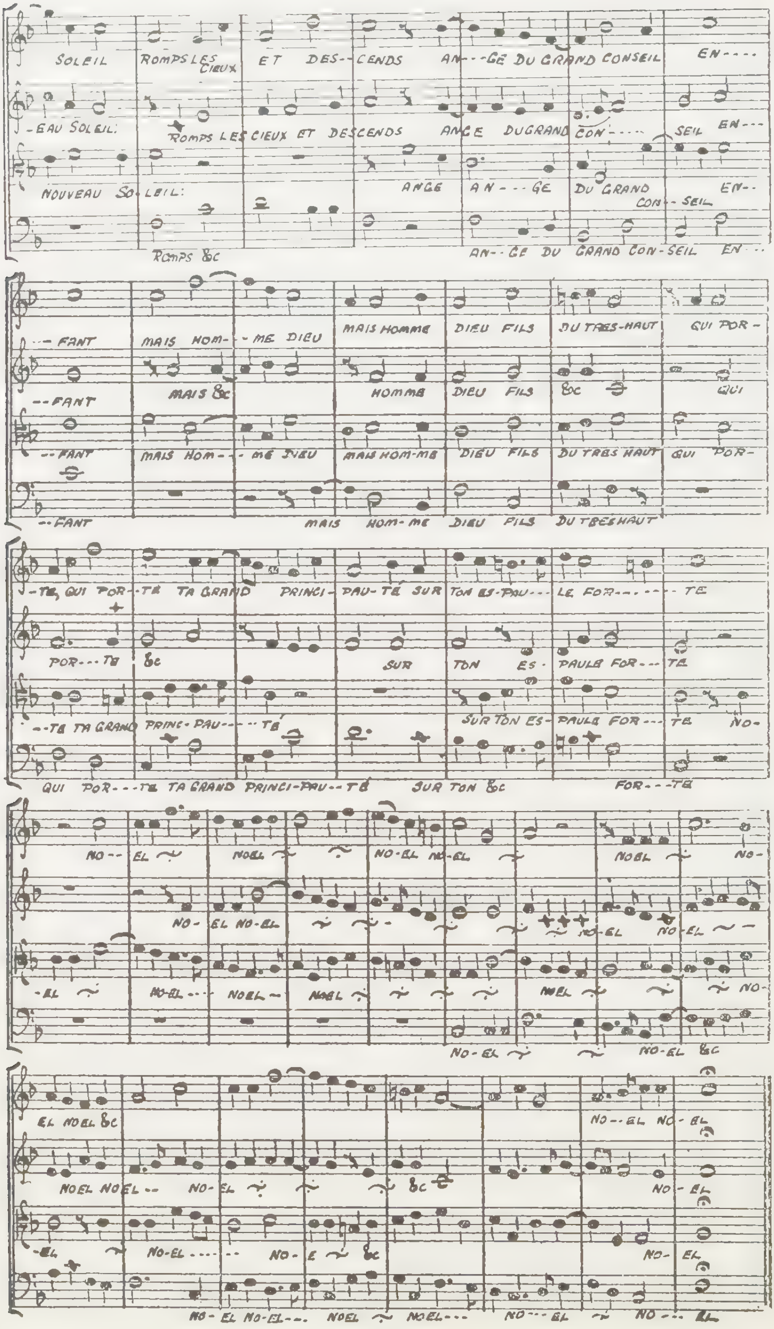
The *Fantasies* [Paris, 1610] are extremely dry and destitute of ideas; many of them being only *Discants* upon hymn tunes, used as themes or Canto-fermo, like those of Claude le Jeune in his *Dodecachorde,* but less ingenious and pleasing.

The following *Noël,* or Carol, is the most pleasing composition that I have been able to find in this collection.

Noël.

Par Eustache du Caurroy.


NO-EL
SORS DE TON LIT DE TON LIT PA-RE'
COMME UN NOU-VEAU


SOLEIL ROMPS LES CIEUX ET DES--CENDS AN--GE DU GRAND CONSEIL EN----
-EAU SOLEIL: ROMPS LES CIEUX ET DESCENDS ANGE DU GRAND CON---- SEIL EN---
NOUVEAU SO-LEIL: ANGE AN---GE DU GRAND CON--SEIL EN--
ROMPS &c AN--GE DU GRAND CON-SEIL EN--
--FANT MAIS HOM---ME DIEU MAIS HOMME DIEU FILS DU TRES-HAUT QUI POR-
--FANT MAIS &c HOMME DIEU FILS &c QUI
--FANT MAIS HOM---ME DIEU MAIS HOM-ME DIEU FILS DU TRES HAUT QUI POR-
--FANT MAIS HOM-ME DIEU FILS DU TRES HAUT
-TE, QUI POR--TE TA GRAND PRINCI-PAU-TE SUR TON ES-PAU---LE FOR------TE
POR---TE &c SUR TON ES-PAULE FOR---TE
--TE TA GRAND PRINC-PAU----TE SUR TON ES-PAULE FOR---TE NO-
QUI POR---TE TA GRAND PRINCI-PAU--TE SUR TON &c FOR---TE
NO--EL NOEL NO-EL NO-EL NOEL NO-
NO-EL NO-EL NO-EL NO-EL
-EL NO-EL--- NOEL- NOEL NOEL NO-
NO-EL NO-EL &c
EL NOEL &c NO--EL NO-EL
NOEL NOEL-- NO-EL &c NO-EL
-EL NO-EL------ NO-E &c NO-EL
NO-EL NO-EL--- NOEL NOEL--- NO---EL NO---EL

Jaques Mauduit [1557-1627] is said to have been a great musician in the time of Henry IV. who accompanied wonderfully on the Lute (*u*). We are likewise told, that he added a sixth string to viols, which had originally but five; and that he was the first in France who introduced these instruments in concert, instead of base-viols (*x*).*

Pere Mersenne, who had a particular regard for this musician, has given us an engraved head and eloge of him in his *Harmonie Universelle* (*y*); with the chief part of which I shall present the reader, and then close my account of the Music and Musicians of France, during the sixteenth century.

" Jaques Mauduit, descended from a noble family, was born 1557. He had a liberal education, and travelled during his youth into Italy, where he learned the language of that country, together with Spanish and German, which, with the literature he had acquired at college, enabled him to read the best authors of almost every kind. He had a general knowledge of most sciences as well as of mechanics; and studying Music with unwearied diligence, without any other assistance than that of books, he rendered himself so eminent that he was honoured, even during his life, with the respectable title of *Pere de la Musique,"* Father of Music. " And with reason," says his panegyrist, " being the inventor of good Music in France, by the many excellent works he published, both vocal and instrumental, which have been long the ornament of our concerts.

"His merit obtained him admission into the famous Academy of Music, instituted by the learned Baïf, 1583; and many writers of his time seem to have produced their poetical effusions, in order to have them immortalised by the airs of Mauduit.

" The first composition in which he distinguished himself as a learned harmonist, was his Mass of *Requiem,* which he set for the funeral of his friend, the celebrated poet Ronsard; it was afterwards performed at the funeral of Henry IV. and, lastly, at his own, 1627, under the direction of his son Louis Mauduit, at which time Mersennus officiated in the sacred function, as priest.

" He left behind him innumerable masses, hymns, motets, fancies, and songs. A small hereditary place at the court of requests descended to him from his father, which he seemed to exercise for no other purpose than to oblige and serve his friends. At the siege of Paris, when the Fauxbourg was taken by storm, he ventured through the victorious soldiers to the house of his friend Baïf, then dead, and saved all his manuscripts, at the hazard of his own life.

(*u*) *Essai sar la Musique,* Tom. III. p. 519.

(*x*) *Harm. Univers. de Mersenne, pref. generale.*

(*y*) *Liv. 7 des Instrum.* p. 63.

* Long before the time of Mauduit, the number of strings on the viol was six. Specimens dating from about 1450 prove this. See G. R. Hayes' *The Viols and other Bowed Instruments, p.* 8 (*Oxford Press,* 1930).

Permission to form the *Académie Francaise de Musique et de Poésie* was given in 1570. Expert in L.M.M.R.F. has published some *Chansons* by Mauduit.

" Upon a similar occasion, in which there was still greater difficulty and danger, he saved the *douze modes* de Claude le Jeune, and his other manuscript works, at the time that this composer was seized at the gate of St. Denis, as a Hugonot; so that all those who have since received pleasure from the productions of this excellent master, are obliged to Mauduit for their preservation, as he saved them from destruction by seizing the arm of a serjeant at the very instant that he was going to throw them into the flames; persuading the soldiery that these papers were perfectly innocent and free from Calvinistical poison, or any kind of treason against the League: and it was by his zeal and address, with the assistance of an officer of his acquaintance, that Claude escaped with his own life."

Such are the praises bestowed on Jaques Mauduit, by his friend the learned and benign Mersennus, whose diligence, science, and candour, far surpassed his taste. The *Requiem*, by Mauduit, is printed in the *Harm. Univ.* in five separate parts; but in scoring it, neither the harmony nor modulation offer any thing that is either curious or uncommon, at any period of counterpoint. It is in literally *plain* counterpoint of crotchets and minims moving all together, as in our cathedral chanting. The chief merit of this production is in the exact accentuation of the words, *à l' antique*: a minim for a long syllable, and a crotchet for a short.

Mersennus, in his Commentary on Genesis, has illustrated his musical remarks with many of his friend Mauduit's compositions, whence I have not been able to extract the least fragment that will do honour to this composer, or his country.

Chapter V

Of the Progress of Music in Spain during the Sixteenth Century

IT seems as if the Spaniards were placed lower among European musicians at this time than in equity they ought, by those who imagine *Morales* to have been the *first* practical musician of eminence in that country, and *Salinas* the *only* theorist that was produced there during the sixteenth century. Indeed, we know but little of the state of Music in the interior parts of that kingdom during this period; but, if we may judge by the musicians it furnished to the Papal Chapel, both composers and singers, we may conclude, that the richest and most powerful nation in Europe, as Spain then was, would not breed musicians as the Africans do slaves, or the Circassians women, merely to transport them for the use or pleasure of others; they could doubtless then have afforded to keep a few for their own amusement.

The Spaniards, so far from neglecting Music, seem to have taken it very early into the circle of the sciences in their universities; for Salinas tells us (*z*), that the musical professorship, which was conferred upon him at Salamanca, had been founded and endowed by Alfonzo, king of Castile, surnamed the Wise (*a*). And Bartolomeo Ramis, the opponent of Franchinus, in 1482, we have already seen (*b*), was public professor of Music at Toledo, and afterwards at Bologna. Of Guillerm de Podio, a priest, we have likewise a work entitled *Ars Musicorum, sive Commentarium Musicæ Facultatis,* published 1495, and another written in the Spanish language, by Francesco Trovar: *Libro di Musica Pratica,* Barcelona, 1519. *Arte di Canto Llano,* del Alfonso de Castillo, Salamanca, 1504. *El Maestro o Musica de viguela de mano,* by Don Ludovicus Milan, a nobleman of Valentia, 1534. *Silva di Sirenas,* or a treatise on the *Vitruela,* or viol, by Henrico de Valderrabano, Valladolid, 1547. *Arte de la Musica,* by Melchior de Torres, alcala de Herrares, in New Castile, 1554. At the same place likewise was published, in 1557, *Tratado de Cifra nueva para*

(*z*) *De Musica, in præf.*

(*a*) This Prince, who reigned from 1252 to 1284, was the great astronomer, whence the Alphonsine Tables had their name.

(*b*) *Supra,* p. 132.

Tecla, Harpa y Vieguela Canto Llano, de Organo y Contrapunto, by Lud. Venegas de Hinestroia. There was likewise published at Alcala by Cyprian de la Huerga, a Cistertian monk, who died 1560, a treatise *De Ratione Musicæ et Instrumentorum usu apud veteres Hebræos;* and, at Granada, 1555, *Libro de la Declaration de Instrumentos,* by Joan Bermudo.

All these writers on the subject of Music, and many more, appeared in Spain before Salinas; of whom, and of his treatise, in consideration of its scarcity, as well as the great reputation he acquired as a theorist, it seems necessary to give a more ample account.

Francis Salinas [1513-90], a native of Burgos in Spain, was blind from his infancy, having, as he says, sucked in that calamity with the infected milk of his nurse. His parents, soon perceiving that the study of Music might be pursued by him in spite of this misfortune, had him taught very early to sing, and play upon the organ. It was by mere accident that he acquired any knowledge in the learned languages; for while he was a boy, a young woman, celebrated for her knowledge in the Latin tongue, and who was going to take the veil, having a great desire to learn to play on the organ, came to his father's house, and, in return for the lessons which she received from Salinas in Music, taught him Latin. After this, he was so eager to pursue the study of literature, that he prevailed on his parents to send him to Salamanca, where, during some years, he applied himself closely to the study of the Greek language, philosophy, and the arts in general (*c*). But being unable to support himself longer in that university, he was introduced in the king's palace to Peter Sarmentus, archbishop of Compostella, who received and treated him very kindly, and who being soon after created a cardinal, carried Salinas with him to Rome [1538]. Here he had not only an opportunity of conversing with the learned, but of consulting ancient manuscripts, particularly those on Music, in the Greek language, which have been since collected and published by Meibomius and Dr. Wallis (*d*). In these studies he spent thirty years; when the death of his patrons, Cardinal Carpensis, Cardinal Burgos, and the Viceroy of Naples, by whom, he says (*e*), he was more beloved than enriched, determined him to return to Spain, and pass the reminder of his days in humble obscurity: but, on his arrival at Salamanca, he was appointed public professor of Music, and read lectures in that university both on the theory and practice of the art [1567-87]. However, by his long study of Boethius, as well as the ancient Greek theorists, his doctrines seem to have been chiefly speculative, and confined

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(*c*) Dr. Smith, who seems never to have seen Salinas's treatise on Music, though he quotes it, says that "*after his return* into Spain, he applied himself to the Latin and Greek languages, and caused all the ancient musicians to be read to him, &c." *Harmonics*, p. 50, 1st Edit. It is not, perhaps, of much consequence, whether Salinas studied the learned languages in youth or age; but inaccurate assertions on one subject, throw doubts upon others.

(*d*) *Antiq. Mus. Auct. septem*, Amst. 1652. *Claud. Ptol. Harm. & Man. Bryennii*, Lond. 1699.

(*e*) *In Præf.*

to calculations of ratios, divisions of the monochord, systems of temperament, and the musical pedantry of the times, without bestowing a thought upon harmony, modulation, or even melody; except such as the ecclesiastical modes and species of octave supplied.

However, the treatise upon Music written by Salinas is not only scarce, but, on many accounts, valuable; as it is written with clearness, by a practical musician who satisfactorily explains several parts of ancient Music, which, though of little use to the modern, will at least gratify the curious; and though he treats of sects and subtilties, concerning which the present students either in the theory or practice of the art, are not much interested; yet as the curiosity of some enquirers is boundless, and as the doctrines now exploded or contemned are here collected into a point, those who fancy they can be amused or instructed by the perusal of such discussions, will think themselves in possession of a great literary treasure, when they are so fortunate as to find this work, which has for title, FRANCISCI SALINÆ *Burgensis, abbatis Sancti Pancratii de Rocca Scalegna in regno Neapolitano, et in academia Salamanticensi Musicæ professoris, de Musica libri septem, in quibus ejus doctrinæ veritas tam quæ ad Harmoniam, quàm quæ ad Rhythmum pertinet, juxta sensus ac rationis indicium ostenditur, et demonstratur.* Salamanticæ, 1577. [B.M. 786. l. 24.]

The first book, containing twenty-eight chapters, is merely speculative, treating of nothing but the different methods of calculating the ratios of sound; and of arithmetical, geometrical, and harmonical proportion. Second, Definitions of sound, intervals, concords perfect and imperfect, and discords; greater and less tone and semi-tone, the diesis, apotome, limma, and comma; twenty-nine chapters: in one of which he takes up the gauntlet in defence of the 4th being a concord, which practical musicians had then but lately began to rank among discords (*f*). Third, treats of the three genera, diatonic, chromatic, and enharmonic, such as were used by the ancients; for the moderns have no chromatic strictly ancient nor enharmonic of any kind (*g*). He says nothing of the major or minor modes or keys in present use, which are more the business of a modern musician than the chromatic or enharmonic of the ancient Greeks and Romans. It is in this book that the author has incurred the displeasure of the Abbé Roussier, by treating of the different methods of correcting false consonances and intervals

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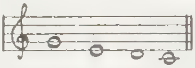
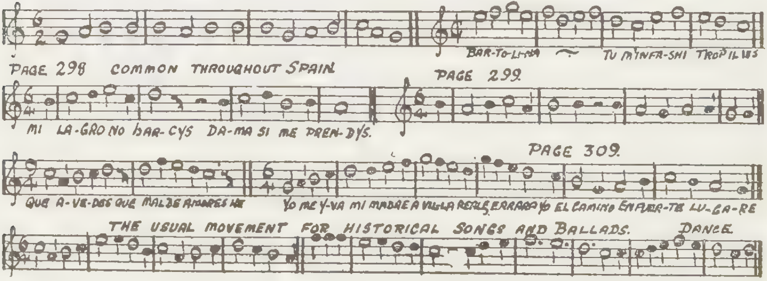
(*f*) Salinas says, that he had with pleasure often heard it used in the Greek church at Naples; and that the prince of all contrapuntists, Josquin des Pres, in the beginning of the verse *resurrexit,* of two parts only, in Mass *sur l'Homme Armé,* in the 6th tone, has used it naked and unaccompanied by any other interval, which he would not have done, if he had regarded it as a discord.

(*g*) Dr. Pepusch has asserted, in his letter to M. de Moivre, that Salinas had discovered the true *enharmonic* genus of the ancients. How much it is to be lamented that neither Salinas nor Dr. Pepusch has obliged the longing world with enharmonic compositions in counterpoint, to confirm their converts in the faith, and not only renovate, but extend the use of this long lost genus! As it is, the discovery of Salinas, and positive assertion of Dr. Pepusch remain, to vulgar ears, as useless, and as much matters of faith, as the Music of the spheres.

by *temperament* (*h*). Fourth, chiefly treats of the different species of diapason and octave; of the hexachords, said to have been invented by Guido, and of their correspondence and connexion with the tetrachords of the Greeks. Of the ancient modes or tones of Aristoxenus and Ptolemy, of the doctrines of Pythagoras, Aristoxenus, and Boethius; all which he freely censures. The participation or equal division of semitones by Aristoxenus, defended. The doctrines of Didymus, Ptolemy, Bryennius; and of the more modern theorists, Faber, Franchinus, Glareanus, Fogliano, and Zarlino; thirty-three chapters: in the last of which there is an encomium upon Zarlino, and an epitome of his writings.

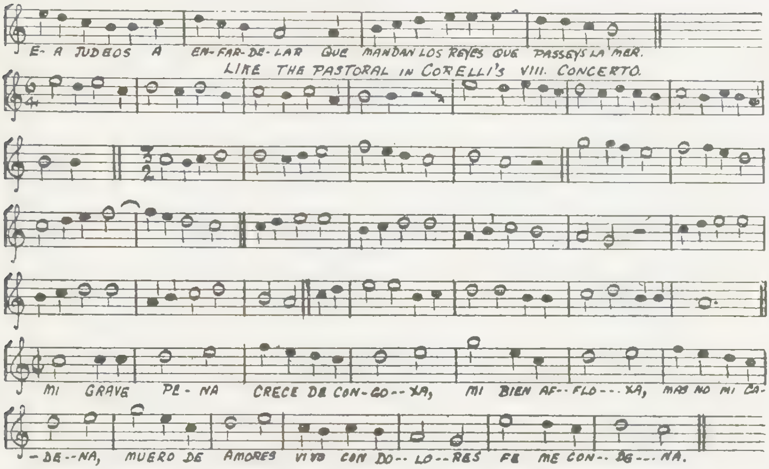
The fifth, sixth, and seventh books chiefly concern rhythm, and the feet of ancient Greek and Roman verses; all these he has expressed in musical notes; and though he uses only two kinds, the semibreve and minim, for the long and short syllables, the variety of measure arising from this mixture is wonderful! These four sounds only  affording thirty-four different mutations of measure, in the arrangement of long and short notes and syllables. Salinas seems of opinion, that the ancients had no Music strictly instrumental; but that all melody was originally derived from the different order of syllables in versification, and had been first set to words, before it was played by instruments; and this was the opinion of the late Rousseau (*i*). Even for the movement and measures of dance-tunes, such as the pavan and passa-mezzo, he finds corresponding Latin and Spanish verses; and the most curious parts of these last chapters, to me, are the little fragments of old Spanish melody, which belong to his specimens of versification. Some of them are very graceful and pleasing, particularly those in triple time, which resemble the Neapolitan measures more than any other in present use. I shall exhibit here, to the musical reader's view, characteristic fragments of several kinds of Latin and Spanish metre, in notation.


Page 262.
Page 267.
BAR-TO-LI-NA
TU MINFA-SHI TROPILUS
PAGE 298 COMMON THROUGHOUT SPAIN
MI LA-GRO NO BAR-CYS DA-MA SI ME PREN-DYS.
PAGE 299
QUE A-VE-DES QUE MAL DE AMORES HE
PAGE 309
YO ME Y-VA MI MADRE A VILLA REALE ERRARA YO EL CAMINO EN FUER-TE LU-GA-RE
THE USUAL MOVEMENT FOR HISTORICAL SONGS AND BALLADS.
DANCE.

(*h*) *Essai sur la Musique,* Tom. III. p. 366. *Temperament* was probably not a thing of choice with Zarlino or Salinas; but an expedient to obviate the greater imperfections which would accrue to harmony, by partial perfection (all that can be attained), on fixed instruments.

(*i*) *Dict. Mus.* Art. *Musique.* Edit. 8vo. p. 309.

Old Song, on the Expulsion of the Jews.


E- A JUDEOS A EN-FAR-DE-LAR QUE MANDAN LOS REYES QUE PASSEYS LA MER.
LIKE THE PASTORAL IN CORELLI'S VIII. CONCERTO.
MI GRAVE PE - NA CRECE DE CON-GO--XA, MI BIEN AF--FLO---XA, MAS NO MI CA-
-DE--NA, MUERO DE AMORES VIVO CON DO-- LO--RES FE ME CON-- DE---NA.

It must be remembered, that melody had at this time received no polish at the Opera, and that these are mere elementary sounds, of one note to one syllable, which obscure not the meaning of the words by lengthened tones or refinements. Such Music, in plain counterpoint, be the parts ever so numerous, would never impede articulation, or disguise poetry. This seems the kind of composition that would be the most likely to satisfy those musical *Purists,* who are equally displeased with florid counterpoint, and metrical psalmody; accusing the one of taking too great liberties with the *words,* and the other of making no distinction of syllables.

Salinas is said to have been an admirable performer on the organ; an instrument which seems peculiarly happy in its construction for the display of great musical talents, after the privation of sight: for not only Salinas, but Francesco Cieco, the first great organist upon record; Pothoff, the late excellent organist at Amsterdam; and our own Stanley who delighted the lovers of that instrument more than fifty years, seem, with respect to their performance, rather to have gained than lost by this calamity. Milton, we are told, could amuse *himself,* and Handel, we know, had the power of delighting *others* upon this instrument, after total blindness, though it came on late in life.

Salinas died in 1590, at seventy-seven years of age.

The writers already enumerated, sufficiently prove that the *theory of Music* has not been neglected, though it has been thought "not to have been at all cultivated in Spain before the time of Salinas;" and the number of composers and singers of that country, who were employed in the Pontifical Chapel at Rome only, if all inserted here, would furnish a list of Spanish musicians so far from *scanty,* that few readers would have patience to peruse it; for before the year 1600, when, according to Santarelli, *Castrati* were first employed in the service of the Papal Chapel to sing the soprano or highest part, it was the custom to have it performed by Spaniards in Falset (*k*). Near twenty of these are named from the records of the Chapel by Adami (*l*); and among these some were learned musicians, and excellent composers. Salinas speaks of Escobedo as a profound theorist; and we have already had a proof of the high opinion that was entertained of his science at Rome, by the choice that was made of him, as an umpire, in the musical dispute between Vicentino and Lusitanio (*m*); and the works of D. Cristofero Morales [*c*. 1500-53]* were celebrated and published all over Europe, from the year 1540 to 1564. He preceded Palestrina, who was not twelve [sixteen] years old when Morales first appeared as a composer. Several of his productions were published at Venice, among those of Costanzo Festa, Adrian Willaert, and Arkadelt, with whom he was cotemporary, besides the following works, to which no other name was prefixed than his own.

Two books of masses, the first for five voices [1544], the second was dedicated to Pope Paul III. for four, 1544, Venice [Rome]. *Magnificat* 8 *tonorum,* 4 *voc*. Ven. 1562. *Lamentationes Hieremiæ,* 4, 5, & 6 *vocum,* Ven. 1564. Adami (*n*) tells us that his famous motet, *Lamentabatur Jacob,* which was preserved in the archives of the Pontifical Chapel, at the beginning of the present century, and annually sung on the first Sunday in Lent, is a wonderful composition (*o*).

Several of his motets were published at Venice 1543, among the *Motettæ trium Vocum ab pluribus Authoribus composta***; the style of which, though learned for the time, is somewhat dry, and the harmony, by his frequent use of unaccompanied 4ths and 9ths, uncouth and insipid; yet, till supplanted by the more pleasing works of Palestrina, his compositions were in very high favour at Rome, in the Papal Chapel, where he was a singer during the Pontificate of Paul III.

(*k*) Du Cange derives the word *Falset* from *Fausetum,* a term used, during the middle ages, in the same sense; and this, he supposes, from *faucibus,* whence the high tones of voice proceed. *Pipeth* was sometimes used in a similar sense to express *piping,* or such high singing as imitated the sound of pipes or small flutes. These *feigned voices,* as we should call them, seem to have been much in request, for the treble parts of vocal compositions, at the beginning of the last century, when women were not allowed to sing; as appears from a letter written by the celebrated traveller Pietro della Valle, to Bapt. Doni, of which more notice will be taken hereafter.

Lodovico *Falsetto,* Gio. Luca *Falsetto,* Giuseppino *Tenore,* and Melchior *Basso,* singers mentioned in this letter, had their cognomens from their species of voice. Singing in *falset* had very early admission in the Church, during times of *Discant*.

(*l*) Such as Bartol. Escobedo, Ant. Calasans, Ernest Bultezo, Francesco Palavera, Cristofero Morales, Juan Sanchez, Francesco Bastamente, Juan di Figueroa, T. Gomez di Palenza, Juan di Pareds, Fran. di Priora Toletano, Fran. Sottoda Langa, Juan Pantos Toletano, Diego Vasquez di Conca, Fran. Spionosa, Tomaso, Lod. da Vottoria, and Diego Lorenza, who were all Spaniards employed during the sixteenth century.

(*m*) *Vide supra,* p. 137.

(*n*) *Osservazioni,* p. 165.

(*o*) *Il quale in vero è una maraviglia dell' arte.* Ib.

* Some of his works have been reprinted by Rochlitz; Schlessinger; and Martini. Burney scored two motets and a magnificat. (B.M. add. MSS. 11,584).

** These are preserved in the Brit. Mus. [K. 3. d. 7].

TOMASO LODOVICO DA VITTORIO [b. *c*. 1535-1611], another Spanish performer in the Pope's Chapel, and an excellent harmonist, was the first who published, in a very large size, *Motetti*, for all the festivals throughout the year, in separate parts, on two pages facing each other; the notes were so large, that four, and frequently eight singers, performed their parts out of the same book. Kerl afterwards printed masses in the same manner; and at Milan, in the year 1770, I saw the whole choir, at the Duomo in that city, sing a mass from a book of this kind (*p*). The Motetti of Vittoria, which are preserved in Dr. Aldrich's Collection at Christ Church, Oxford, were printed at Rome, 1585. The author was Maestro di Capella to the Church of St. Apolinare in that city, before his admission into the Papal Chapel; and, among other works, published masses, in 1583, which he dedicated to Philip II. king of Spain. His burial service, or *Messa de' Morte*, was much celebrated about this time, as were his penitential psalms. Peacham, who styles him " a very rare and excellent author, whose vein was grave and sweet," tells us, that he quitted Rome, and resided at the court of Bavaria, about the year 1594. Our countryman distinguishes, among his French songs, *Susane un jour*, which Orlando, and several other eminent composers, of these times, had set.*

The works of *Guerrero* of Seville, *Flecha* of Catalonia, *Ortiz* and *Cabezon* of Madrid, *Infantas* of Cordova, *Duran* of Estramadura, and *Azpilcueta* of the kingdom of Navarre, appear in the musical catalogues for the sixteenth century of Italy, the Netherlands, and Spain (*q*). And this list might be swelled, for the honour of Spain, with many more sonorous names of composers and performers of that kingdom, who had contributed to the delight of several countries in Europe, besides their own; but a sufficient number has already been specified to acquit the Spaniards of the charge of having made a *slow progress* in an art, which, at this time, and indeed at all times, is so connected with the language, poetry, and general civilization of a country, that it is often regarded as a mark of barbarism to have neglected its cultivation.

(*p*) See *Present State of Music in France and Italy*, p. 88.

(*q*) *Vide Antonii Bibl. Hispanam*.

* A complete edition of his works, in 8 volumes, has been published by B. and H., edited by F. Pedrell.

Chapter VI

Concerning the Music of the Netherlands during the Sixteenth Century

THE abilities of John Tinctor, John Okenheim, Jusquin des Pres, Jacob Hobrecht, John Mouton, and Adrian Willaert, the first great luminaries and founders of this excellent School of Counterpoint, have been already celebrated in the course of this work, and specimens given of their style. Flemish and French musicians are so constantly confounded by the natives of France in their musical writings, that few readers are able to separate them. And yet the list which Lodovico Guicciardini (*r*) gives, in 1556, of the great musicians, natives of the Netherlands, who were then dispersed all over Europe, robs the French of many eminent masters, whom they have long accustomed themselves to regard as their countrymen.

The French in writing upon Music, contrary to their custom on other occasions, forgetting the conquests of Louis le Grand in Flanders, chuse to regard its inhabitants as having been *always* under the dominion of France; but the most complete refutation of this opinion is the book of Guicciardini itself, and the charts annexed, all dedicated to the emperor Charles V. at that time sovereign of the towns which gave birth to the musicians in dispute.

But as this subject has been discussed in the first volume (*s*), a more minute scrutiny into the claims that the French may have to musicians which the Netherlands produced in places under the dominion of Spain, or the house of Austria, during the fifteenth and sixteenth centuries, would perhaps appear invidious; and as I am seeking musical talents, wherever I can find them, without any other wish than to restore them to the right owners; after specifying the place of each musician's birth, when it can be ascertained, I shall leave the right of appropriation to be settled by the French and Netherlanders themselves: only first observing, that as the French never scruple allowing the *Flemish School of Painting* to be different from their own, it seems as if the same distinction should be admitted with respect to *Music*, at least, during the times under present consideration.

(*r*) *Descrit. de' tutti i Paesi Bassi*, p. 42.

(*s*) Book II, p. 711.

The great musicians which Flanders and the Netherlands produced, after Jusquin, Obrecht, and Willaert, of whose compositions many still remain, are the following: Verdelot, Gombert, Arkadelt, Jacket Berchem, Canis, Courtois, Clement non Papa, Crequillon, Giaches de Wert, Pevernage, Verdonk, Baston, Waelrant, Lupus Lupi, Richafort, Manchicourt, Philip de Monte, Cipriano de Rore, and Orlando di Lasso. To these might be added Claude Goudimel, and Claude le Jeune, who were neither of them born in France; but as the greatest part of their lives was spent in that kingdom, where they likewise died, an account of these celebrated musicians and their works have been already given in a preceding article.

VERDELOT seems to have been best known in Italy; for though Rabelais mentions him among the musicians of his acquaintance in France, I find his name and works more frequently in Italian catalogues and books than in any other (*t*). He is frequently cited by Zarlino, Pietro Pontio, and others, among the best composers of his time, which was about the middle of the sixteenth century; I have, however, scored several of his productions, which are always to Latin or Italian words; but, though the harmony is pure, I find no characteristic excellence in any one of them that inclines me to give it a place here. The same may be said of such of the works as I have seen, of *Giaches de Wert, Lupus Lupi, Philip de Monte, Peverinage, Waelrant,* and *Verdonk,* all composers, *à dozzina,* who flourished about the middle of the same century; but it would be great injustice to several other cotemporary contrapuntists of the Netherlands not to endeavour to revive the memory of their abilities.

Among these some distinction is due to NICHOLAS GOMBERT, a scholar of Jusquin, who has been already mentioned (*u*), but not with sufficient respect; for in scoring more of his numerous works, I find him a great master of harmony, and a disciple worthy of his illustrious master. He is claimed by French writers as a native of France; but both Lod. Guicciardini and Daniel Federman, in their descriptions of the Netherlands, rank him among the musicians of that country. He was long Maestro di Capella to the emperor Charles V. [1530-4] and furnished a very considerable portion of almost all the numerous collections of songs and motets that were printed at Antwerp and Louvain, during the middle of the sixteenth century; besides a set of masses which were published at Venice in 1541, and two sets of motets, 1550 and 1564, all in four parts. The Museum collections contain a great number of his French songs, in four, five, and six parts.

JACQUES ARKADELT [*c*. 1514-75] was a scholar of Jusquin, and seems to have spent the chief part of his life in Italy, as the first

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(*t*) The only time that I have met with his name in any Tramontane publication, is in a tenth book of French Songs, printed at Antwerp, 1544; where, to a long vocal composition, called *la Bataille, à* 4, de Clement Jannequin, a fifth part is added of Philip Verdelot. See above, account of this composition, p. 259.

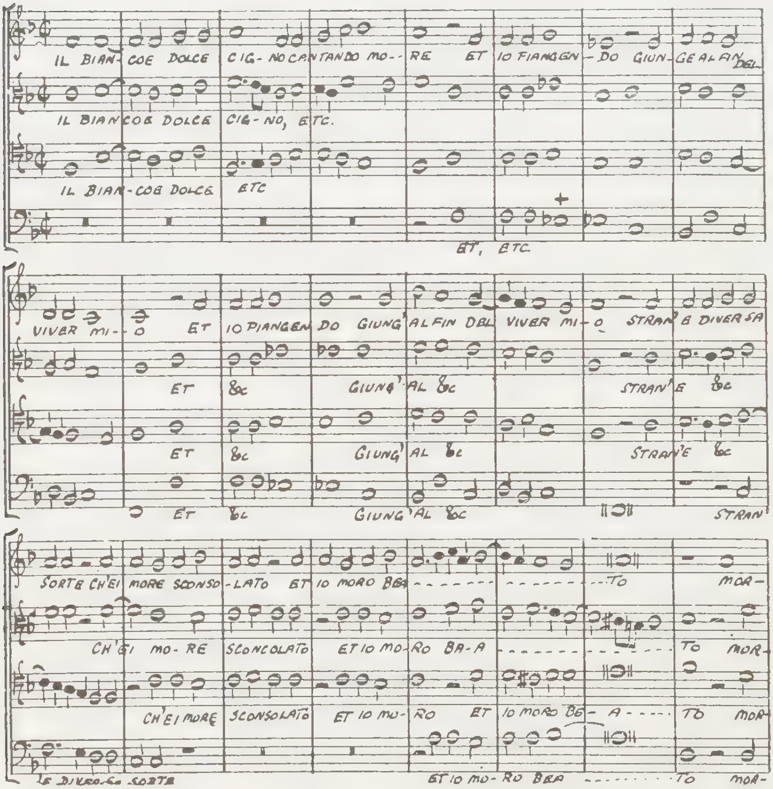
(*u*) Book II, p. 753.

editions of his principal works were printed at Venice, between the year 1539 and 1575 (*x*).

The number of his motets that was published then, in different collections of the times, is very considerable; but his madrigals were received with such avidity, that four books of them, in four parts, were published at Venice, by Ant. Gardano, in one year, 1541;* and his reputation, for this species of composition, was so great in Italy, that, according to Adami (*y*), his name was sometimes prefixed to the productions of others, in order to forward their sale. The following madrigal, which the same writer says was a favourite, is selected from his first book, as a specimen of his style.

Madrigal. Dal Primo Libro di Madrigali d'Archadelt a Quatro con nuova Gionta Impressi.

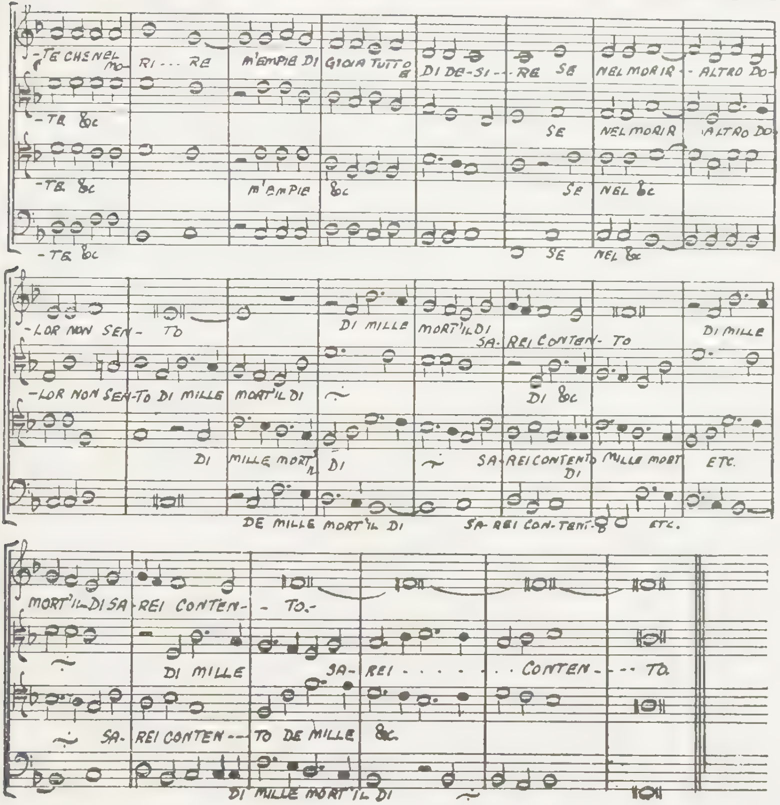
Apud. Ant. Gardane. Ven. 1545.


IL BIAN- COE DOLCE CIG- NO CANTANDO MO- - RE ET IO PIANGEN - DO GIUN- GE AL FIN DEL
IL BIAN COE DOLCE CIG- NO, ETC.
IL BIAN- COE DOLCE ETC
ET, ETC.
VIVER MI- - O ET IO PIANGEN DO GIUNG' AL FIN DEL VIVER MI- O STRAN' E DIVERSA
ET &c GIUNG' AL &c STRAN' E &c
ET &c GIUNG' AL &c STRAN' E &c
ET &c GIUNG' AL &c STRAN'
SORTE CH'EI MORE SCONSO -LATO ET IO MORO BEA - - - TO MOR-
CH'EI MO- RE SCONCOLATO ET IO MO- RO BA- A - - TO MOR-
CH'EI MORE SCONSOLATO ET IO MO- RO ET IO MORO BE- A - - TO MOR-
E DIVERSA SORTE ET IO MO- RO BEA - - TO MOR-

(*x*) French Songs, *Cantiones Gallicæ*, as Draudius calls them, by this composer, were published at Lyons, 1572, under the title of *L'Excellence des Chansons Musicales*, 4to.

(*y*) *Osservazioni*, p. 161.

* Arcadelt was a native of Bruges. The first three books of madrigals were published before 1539, and the 4th and 5th books appeared in 1544. Fine copies of the first four books are in the B.M. (K. 2 h. 3-6).


-TE CHE NEL MO- RI - - - RE M'EMPIE DI GIOIA TUTTO E DI DE-SI - - RE SE NEL MORIR - ALTRO DO-
-TE &c SE NEL MORIR ALTRO DO
-TE &c M'EMPIE &c SE NEL &c
-TE &c SE NEL &c
-LOR NON SEN - TO DI MILLE MORT'IL DI SA- REI CONTEN - TO DI MILLE
-LOR NON SEN-TO DI MILLE MORT'IL DI DI &c
DI MILLE MORT IL DI SA- REI CONTENTO DI MILLE MORT ETC.
DE MILLE MORT'IL DI SA- REI CON-TENT- O ETC.
MORT'IL DI SA- REI CONTEN- - TO.-
DI MILLE SA- REI . . . . . . CONTEN - - - TO.
SA- REI CONTEN - - TO DE MILLE &c.
DI MILLE MORT'IL DI

The sudden unrelative modulation from F to E♭ in the 6th bar of this Madrigal, which has a very antique effect, seems to have originated from the rule which prohibited the use of the false 5th to the sharp 7th of a key.

Why du Verdier and others have called Arkadelt a Frenchman, I know not: his master, at least, was a Netherlander, and his name has a very Flemish appearance. He was at Venice in the elder Doni's time, and composed chiefly to Latin and Italian words. Whatever country gave him birth, he was an excellent composer; and, for the time in which he lived, his melodies are uncommonly natural, smooth, and graceful.

The works of JACKET BERCHEM,* or, as he is called by the Italians, with whom he was in great favour, GIACHETTO, (Berchem being only the name of a village near Antwerp, where he was born), chiefly appear in collections of motets and madrigals, published at Venice; particularly in the first and second books of *Motetti del*

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* Later authorities doubt his identity with Giachetto da Mantova. It appears difficult to identify the composers of many of the works inscribed *Jacket*. See the M.f.M. for 1899, p. 129, for an article on this composer.

Frutto, and *Fior de Motetti,* printed in 1539, by Ant. Gardano, whose name is likewise prefixed to several of these motets, as the composer of them. Berchem's name also appears, with those of the greatest composers in Europe, in the middle of the sixteenth century, in a collection of motets for three voices; *Motetti trium vocum ab pluribus authoribus composita, quorum nomina sunt* Jachetus, Morales, Constantius Festa, Adrianus Wilgliardus, Ven. 1543. These compositions, which are preserved in the British Museum, have a clearness, simplicity, and purity of harmony and design, that have never been exceeded. In the first book of motets by *Cipriano de Rore,* published likewise at Venice, 1544, there is an *Epithalamium,* in the form of a motet for five voices, by Berchem, which, in the elaborate style of the times, is admirable; but his principal productions, to Italian words, were three books of songs, or stanzas, selected from Ariosto's Orlanda Furioso, set for four voices, and published at Venice, by Gardano, twenty-eight years after the death of that great poet (*z*). Jacket Berchem, according to Walther, who had his information from Federman's description of the Netherlands, was living in 1580.

John Richefort, or Ricciafort, is placed by Walther in the *middle* of the sixteenth century; but he was certainly a composer many years before that period, as we find his name not only in the second book of *Motetti della Corona,* published at Fossembrone, 1519, and preserved in the British Museum [K.i.d. 14], in which collection he was author of the fourth motet: *Miseremini mei*; but to a motet in a music-book, preserved at Cambridge, of Henry VIII. when prince of Wales. Glareanus (*a*) says that " great praise is due, in our times, to the vocal compositions of John Richafort." In the Museum collection of French songs, in four, five, and six parts, printed in the Netherlands during the sixteenth century, there is one by this author for three tenors and a base, which, though it would be thought somewhat monotonous by modern ears, has great merit for the artful contexture of the parts, which are moving throughout in close fugue and imitation. The words, indeed, of these old songs are generally as rude and devoid of meaning as those of our own country, equally ancient; this, however, contains a general censure of indiscriminate urbanity.

Thomas Crequilon [d. *c.* 1557] was likewise in the service of Charles V. somewhat later than Gombert. He published a great number of different works, and, among the rest, a mass for six

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(*z*) In the commentary of an anonymous author upon the seventy-ninth stanza of the *Orlando Furioso,* lib. xvii. published the latter end of the sixteenth century, is the following remark: "In a musical work printed in oblong quarto, under this title: *Primo, secondo, e terzo libro del Capriccio di Jachetto Berchem, con la Musica da lui composta sopra le Stanze del Furioso, novamente Stampati e dato in luce. In Venezia, appresso di Antonio Gardano,* 1561; we meet with ninty-three stanzas, selected from different parts of the great poem of our author, among which, p. 66 and 67, instead of the usual seventy ninth stanza, *Tu gran Leone, &c.,* are two others."

For this remark I am obliged to my worthy friend, Mr. Hoole, the excellent translator of the three great Italian poets, Ariosto, Tasso, and Metastasio.

(*a*) *Dodecachordon,* p. 288.

voices in 1556, upon the subject of an old French song: *Mille Regrets*; and, in 1576, a book of *Sacred Songs* (*Opus Sacrarum Cantionum*) for five, six, and eight voices, at Louvain [B.M. A. 84]; besides a book of French songs for four, five, and six voices; of which kind a great number, by this author, are contained in different collections, published in the Low Countries, during the reign of Charles V. [B.M. K. 3, a 3 & 11, etc.].

Almost all the secular songs, in parts, published in Italy during the sixteenth century, were called *madrigals*; but such as were published in the Netherlands, to French words, were only entitled *chansons*; of this kind no less than fourteen sets, of about thirty in each, for four, five, and six voices, were printed at Antwerp between the years 1544 and 1555, by Tylman Susato; and, about the same time, six sets for four voices, at Louvain, by Pierre Phalaise.

As frequent references to these songs, which are preserved in the British Museum, occur in the course of this volume, I shall give the title of the first set of each, a full length.

Premier livre des Chansons à quatre parties, au quel sont contenues trente et une nouvelles Chansons, convenable tant à la voix comme aux instrumentz. Imprimées en Anvers par Tylman Susato, imprimeur et correcteur de Musique, demeurant au dict Anvers, 1544 [K. 8, i. 4].

Premier livre des Chansons, à quatre parties nouvellement composez et mises en Musique, convenable tant aux instrumentz comme à la voix. Imprimé à Lovain, par Pierre Phalaise, l'an. 1553. To most of these sets a patent is prefixed, in French, from Charles V. for three years, in which his titles are emperor of the Romans, king of Germany, Spain, Castile, &c.

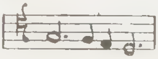
Both Susato and Phalaise, the editors of these songs, and of innumerable other publications, were themselves composers: the same may be said of Rhaw of Wittemberg, Gardane and Scotto of Venice, Ballard in France, and Tallis and Bird in England; and there are sometimes pieces inserted of their composition in these collections, which would disgrace none of the authors in whose company they appear.

GIAN LE COICK, or le Coq, is author of several songs in the collections of the times, particularly of one in five parts, that was printed at Antwerp, by Susato, 1545, in the sixth book of *Chansons à* 5 *et à* 6 *parties.* In this song, the two upper parts are in canon, in which the second part inverts the melody of the first, while the other three move in free fugue. *Tout é rebours va mon affaire,* is the motto of this canon, and all the information given for the drawing the second treble out of the first. This kind of composition is curious and valuable merely from the difficulty of its construction; for no contrivance can be less amusing, or, indeed, perceptible to the ear, than a constant inversion of the melody at the distance only of a semibreve. In painting, if one or two similar figures were placed with the feet in the air, it would be easily discovered, though the artist would not perhaps much increase his reputation for superior skill. Indeed, this canon is truly a Gothic contrivance, with no other merit than that of *la difficulté vaincue*.

In the same book of songs, there is another instance of patience and pedantry producing a *chef d'œuvre insupportable*; for here is a similar kind of canon in the two *lowest* parts of a five-part song, by JAN CORTOIS, or Courtois [*fl. c.* 1550], at the distance of two bars: here it is said, that " when one part ascends the other falls," which in old French is expressed thus: *Quant lung monte l'autre avalle*. Great art and labour have been bestowed on this composition to very little purpose; but as genius and invention were not at this time necessary requisites in a musician, it was thought expedient to seek reputation by other means.

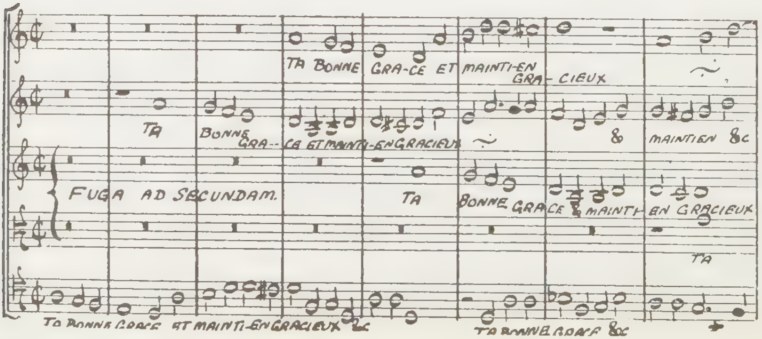
CORNELIUS CANIS [d. *c.* 1561], however, whose name frequently appears in the Antwerp and Louvain collections of songs, is author of several canons which are not only ingeniously constructed, but of good effect in the performance. Of this kind is the following, from the fifth book, printed 1544, in which all the several parts sing as well as they usually did at this early period of counterpoint, when wholly unrestrained by canon or fugue.

As four or the five parts repeat the subject in the same key, the effect would have been monotonous and insipid, had not this defect been obviated by the canon *ad secundam*, which perpetually varies the modulation, by repeating in a major key, what the upper part proposes in a minor, and *è contra*. The accidental sharps, as usual with the old masters, are omitted in the ancient copy, being left to the divination of the singers. The passage at this mark +, was the effect of habit and fashion about this time, as it very frequently occurs in all cotemporary compositions; at present the intercalary note would be inserted, thus:



by which the melody would be more easy to sing, and agreeable to hear.

Chanson par Cornelius Canis.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TA BONNE GRA--CE ET MAINTI-EN GRACIEUX & MAINTIEN &c
FUGA AD SECUNDAM.
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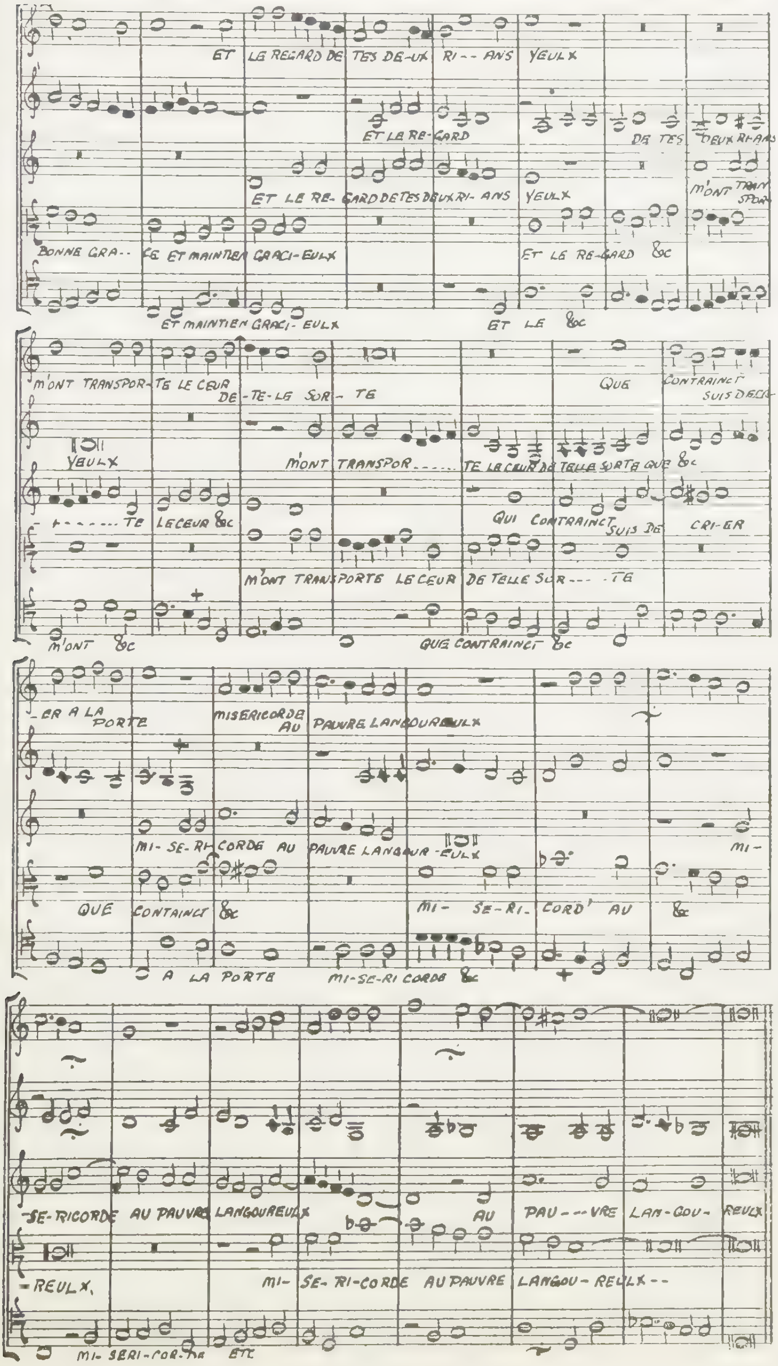
TA
TA BONNE GRACE ET MAINTI-EN GRACIEUX &c
TA BONNE GRACE &c
+


ET LE REGARD DE TES DE-UX RI-- ANS YEULX
ET LE RE-GARD DE TES DEUX RI-ANS
ET LE RE-GARD DE TES DEUX RI-ANS YEULX M'ONT TRANSPOR
BONNE GRA-- CE ET MAINTIEN GRACI-EULX ET LE RE-GARD &c
ET MAINTIEN GRACI-EULX ET LE &c
M'ONT TRANSPOR-TE LE CEUR DE-TE-LE SOR-TE QUE CONTRAINCT SUIS DECR-
YEULX M'ONT TRANSPOR...... TE LE CEUR DE TELLE SORTE QUE &c
- ....TE LE CEUR &c QUI CONTRAINCT SUIS DE CRI-ER
M'ONT TRANSPORTE LE CEUR DE TELLE SOR--- -TE
M'ONT &c QUE CONTRAINCT &c
-ER A LA PORTE MISERICORDE AU PAUVRE LANGOUREULX
MI-SE-RI-CORDE AU PAUVRE LANGOUR-EULX MI-
QUE CONTAINCT &c MI- SE-RI-CORD' AU &c
A LA PORTE MI-SE-RI CORDE &c
-SE-RICORDE AU PAUVRE LANGOUREULX AU PAU---VRE LAN-GOU-REULX
-REULX. MI- SE-RI-CORDE AU PAUVRE LANGOU-REULX--
MI-SERI-COR-DE ETC

Lod. Guicciardini tells us that this musician was dead when he wrote his *Description of the Low Countries,* 1556; as was JACOB CLEMENS NON PAPA [d. ante. 1558], an excellent Netherlandish composer, who had been principal Maestro di Capella to the emperor Charles V. Seven books of his motets, in four parts (*Cantionum Sacrarum*), were published after his decease, at Louvain, 1567 [1559], as was his *Missa Defunctorum,* 1580. I have found no better Music of the kind than that of this composer; his style is clear, his harmony pure, and every subject of fugue or imitation, simple and natural. In each of the great number of his different works, that I have scored, there is always some excellence; the last, however, that is seen, always appears the best. The parts in his French songs sing better, and the composition is in general more pleasing, and like the best productions of a much later period, than any songs in the same collection (*b*).

PIERRE MANCHICOURT, a native of Bethune, in Artois (*c*), and director of the Music in the cathedral of Dornick, who flourished about this time, and whose name frequently appears among the composers of motets and songs, in four and five parts, does not reward lovers of Music for the trouble of scoring his productions so amply as Clemens non Papa, and, indeed, in three or four of them that I examined, he seems not only a dry, but clumsy contrapuntist.

JOSQUIN BASTON, however, of nearly the same period, wrote in a clean and clear manner. We may imagine, by the first of his names, that he was some way connected with the great Jusquin; perhaps his relation, godson, or scholar. He was living, according to Lod. Guicciardini, in 1556. A song of his composition was printed in the second book of the Louvain collection, 1559 (*d*); the words of which would not only serve as a specimen of the coarse poetry, but gallantary of the times; there is, however, a facility, rhythm, and melody in the Music, that was not then very common; the key too is well defined; but all the compositions of this period, in the fifth or sixth ecclesiastical mode, which we should now write in F and G major, are the more pleasing to modern ears, on account of the key being ascertained.

In the third book of the Louvain collection of songs in four parts, printed 1554, there is one by PETRUS HEYLANUS, a Netherlander, who either composed but little, or has been very unjustly treated by posterity; as I find his name no where else. The points of imitation in this song, though airy and familiar, are brought in almost as closely and constantly as if in perpetual canon; indeed, it would not be easy to find a composition in which more art is discovered, with such seeming facility (*e*). It would occupy more

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(*b*) *Premier Livre des Chansons à 4 parties, a Louvain,* 1558.

(*c*) This city was first taken by the French, 1645. *Moreri.*

(*d*) This must have been the second edition, as the third book in the Museum collection was printed in 1554.

(*e*) In this composition there is another instance of a flat 7th in the base, to avoid a false 5th, like the passage already remarked in the madrigal of Arkadelt: *Il bianco e dolce cigno,* p. 245.

space here than so obscure a composer is entitled to, or I should gladly insert this song, as a curiosity, during the sixteenth century, for melody and close imitation.

JACOB DE KERL [*c.* 1531-1591], canon of the cathedral at Cambray, was born at Ipres, in Flanders. His compositions, which are chiefly for the church, were published in different parts of Europe, from 1562 to 1573 [1558-85]. His masses were printed at Venice, in large folio, 1562. The style in which they are composed is dry and uninteresting; for though the harmony is good, and the answers to fugues are warrantable, yet the ingenuity and contrivances of a Jusquin or a Palestrina are necessary to keep attention awake, with so little melody and modulation as the strict adherence to the ecclesiastical modes, which was then thought necessary, would allow.

CYPRIAN RORE [*c.* 1516-65], or, as the Italians call him, CIPRIANO DI RORE, one of the most voluminous and renowned composers of the sixteenth century, was born at Mechlin, in Flanders, 1516. In the title-page of a book, published at Venice, 1549, he is called the scholar of Adrian Willaert (*f*). In the preface to the Canti Carnascialeschi, published at Florence, 1559, he is called *Cantore;* as if he had been merely a *singer* in the service of the house of Medicis. However, he seems to have spent the greatest part of his life in Italy, as a composer; in which character he is mentioned with great respect by Zarlino, Vincenzo Galilei, Pietro Pontio, and almost every Italian musical writer of his time. And, after having been successively Maestro di Capella to the duke of Ferrara, the republic of Venice, where he was the immediate predecessor of Zarlino, and the duke of Parma, he died at the court of that prince, 1565, aged forty-nine (*g*). His motets and madrigals were first published at Venice, 1544 [1542], and again, together with his masses, and many other works, after his decease, in 1562 and 1565. His *Cantiones Sacras,* or motets, were likewise published at Louvain, 1573* [B.M. A. 70 *h*].

ORLANDO DE LASSO, a native of Mons, in Hainault, born 1520 [1530/2-1594], was the cotemporary of Cyprian Rore, and so much

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(*f*) *Fantasie e Recerchari à 3 voci, accommodate da cantare e sonare per ogni instrumento, composte da M. Giuliano Tiburtino, da Tievoli, Musico eccellentissimo, con la giunta di alcuni altri recerchari e madrigali à tre voci, composti da lo eccellèntissimo Adrian Vuigliart et Cipriano Rore suo discepolo, &c.* [B.M. A. 287].

(*g*) The following inscription still remains on his tomb, in the great church at Parma:

Cypriano Roro, *Flandro.*
Artis Musicæ
viro omnium peritissimo,
cujus nomen famaque
nec vetustate obrui
nec oblivione deleri poterit,
Hercules Ferrariens. Ducis II.
deinde Venetorum,
Postremo.
Octavii Farnesii Parmæ et Placentiæ
Ducis II. Chori Præfecto,
Lodovicus frater, fil. et hæredes
Mæstissimi posuerunt.
Obiit anno M.D. LXV. *ætatis* XLIX.

* His 1st book of Madrigals appeared in 1542. Many examples of his work are to be found in the B.M. (A. 70, h.).

resembled him in genius, abilities, and reputation, that I shall unite them in the same article, and with it close the account of the Flemish and Netherlandish School of Counterpoint. Orlando not only spent many years of his life in Italy, but had his musical education there, having been carried thither, surreptitiously, when a child, on account of his fine voice. The historian Thuanus, who has given Orlando a place among the illustrious men of his time, tells us that it was a common practice for young singers to be forced away from their parents, and detained in the service of princes; and that Orlando was carried to Milan, Naples, and Sicily, by Ferdinand Gonzago. Afterwards, when he was grown up, and had probably lost his voice, he went to Rome, where he taught Music during two years; at the expiration of which he travelled through different parts of Italy and France with Julius Cesar Brancatius, and at length, returning to Flanders, resided many years at Antwerp, till being invited, by the duke of Bavaria, to Munich, he settled at that court, and married. He had afterwards an invitation, accompanied with the promise of great emoluments, from Charles IX. king of France to take upon him the office of master and director of his band; an honour which he accepted, but was stopped on the road to Paris by the news of that monarch's death. After this event he returned to Munich, whither he was recalled by William, the son and successor of his patron Albert, to the same office which he had held under his father. Orlando continued at this court till his death, in the year 1593 [d. 1594], at upwards of seventy years of age. His reputation was so great, that it was said of him: *Hic ille Orlandus Lassum, qui recreat orbem.**

As he lived to a considerable age, and never seems to have checked the fertility of his genius by indolence, his compositions exceed, in number, even those of Palestrina. There is a complete catalogue of them in Draudius (*i*), amounting to upwards of fifty different works, consisting of masses, magnificats, passiones, motets, and psalms; with Latin, Italian, German, and French songs, printed in Italy, Germany, France, and the Netherlands.

To form a comparative idea of the style of these two composers with that of Palestrina, the specific difference seems to be this: that the two Netherlanders, by having spent the chief part of their time in the courts of princes, had acquired a lighter and more secular cast of melody than Palestrina, who residing constantly at Rome, and writing chiefly for the church, had a natural and characteristic *gravity* in all his productions. Indeed, the compositions *à Capella* of Cyprian Rore and Orlando Lasso are much inferior to those of Palestrina, in this particular; for by striving to be grave and solemn they only become heavy and dull; and what is unaffected dignity

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(*i*) *Bibl. Class.*

* The year 1520 is now considered as being too early for the birth of Lassus. Somewhere between 1530 and 32 is thought to be correct. Burney does not seem to have known the later Church music which establishes the fame of Lassus.

A complete edition of all the known works of Lassus was commenced by B. and H. in 1894.

in the Roman, is little better than the strut of a dwarf upon stilts in the Netherlanders. They were, however, great masters of harmony, and, out of the church, prepared the colours, and furnished the musician's pallet with many new tints of harmony and modulation, which were of great use to subsequent composers, particularly in dramatic painting.

In the same collection of songs, printed 1555, we have a Latin poem set by Orlando di Lasso in the manner of a madrigal in which the modulation is curious; but, though elaborate and *recherchée,* it is pleasing, and has had many imitators.

Cyprian and Orlando were the first who hazarded what are now called *chromatic* passages. At the end of the fourteenth book of songs in four parts, printed at Antwerp, by Tylman Susato, there is an irregular Latin ode, by Cypriano, set likewise in the madrigal style, in which not only an A♯, but an A♭ occurs in the same movement, and almost every accident usual in modern Music. I shall insert part of this composition, as a specimen of the authors's frequent attempts at *new harmonies* and *modulation*, which, when laid before the learned musical reader in score, will afford him much better information concerning the real history and progress of the art of counterpoint, at this time, than all the catalogues of books, and descriptions of their contents, which diligence and language could furnish.

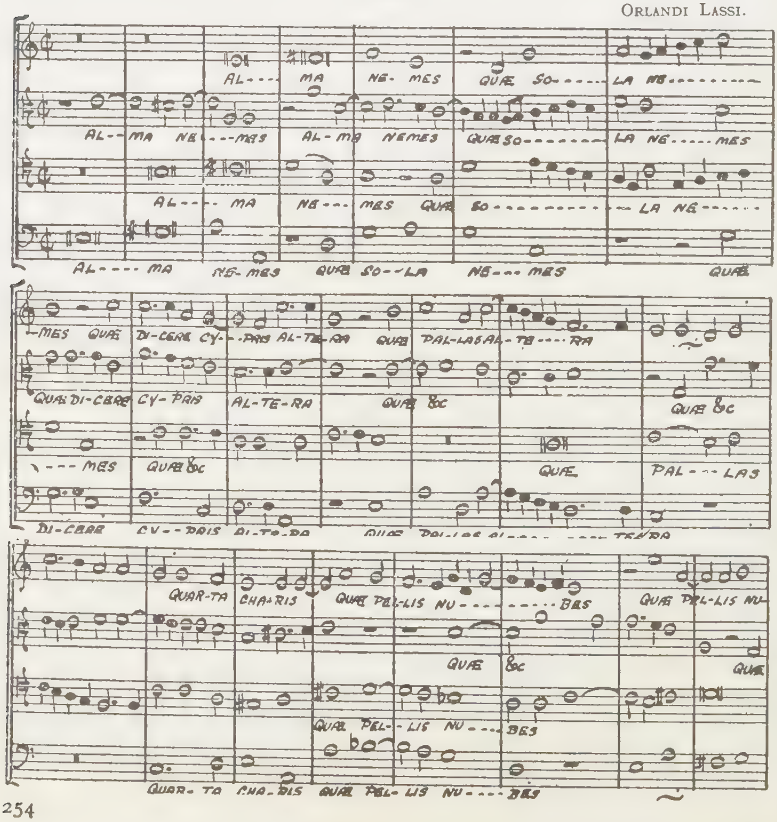
Many of the forced, crude, and unexpected modulations in the motet of Cyprian Rore, however they may have been admired for their boldness and novelty, were never adopted by subsequent composers. Beautiful, natural, and pleasing passages and effects are soon rendered common by plagiarism and imitation; whereas the unnatural and difficult are long left in the possession of the original proprietor. Perhaps in a series of years some other composer, unable to astonish by his inventions in a natural way, and determined to produce something that shall, at least, *seem* new, will propose them again to the public, who will again reject, and so on, *ad infinitum*. But these musical hunters after novelty, without genius to find it. forget that such passages or modulations must have presented themselves to thousands in the course of their studies and *ricercate*, but that good taste and sound judgment had rejected them. It is at all times easy to produce *new* arrangements and combinations of sounds, if nature, grace, and propriety be renounced; but at once to be *new* and *natural,* belongs only to genius of the first order.

The songs in this collection by Orlando, are said by the publisher to be composed *à la nouvelle composition d' aucuns d' Italie.* I find but little melody in any of them, though much modulation, different from the other Flemish masters of this period. There is another essential difference in the notation, as the diminutions into crotchets and quavers, particularly in the songs *alla Napolitana,* are more frequent than in any other compositions of the middle of the sixteenth century. The chromatic accidental semitones are expressed by a sharp, and no longer left to the mercy and sagacity of the singer, as was before the constant custom. The occasional changes in the intervals, which are necessary in counterpoint, though formed upon ecclesiastical melodies, were at first smuggled into harmony, perhaps by singers whose good ears suggested them, though the composer had not dared to point them out, lest he should be accused of corrupting the modes. Orlando seems the first who, in spite of ancient prejudice and pedantry, when he wished to alter a note, dared to express his intentions in writing. In his more gay and comic style, however, the modulation is overcharged with wanton and unnecessary transitions from one key to another, without remaining long enough in any one to fix it in the hearer's attention.

Of the two following compositions by Orlando di Lasso and Cipriano de Rore, to Latin words, the first is in hexameter and pentameter, and the second, an irregular ode, partly in the choral measures of the Greek tragedies. At this mark +, in Orlando's composition, the first A♯ occurs that I had ever seen used in counterpoint of equal antiquity; and this seems to have been suggested by the words *novumque melos*. Which of these productions was first composed I know not, as they were both published together at Antwerp, 1555.

Cantio.

ORLANDI LASSI.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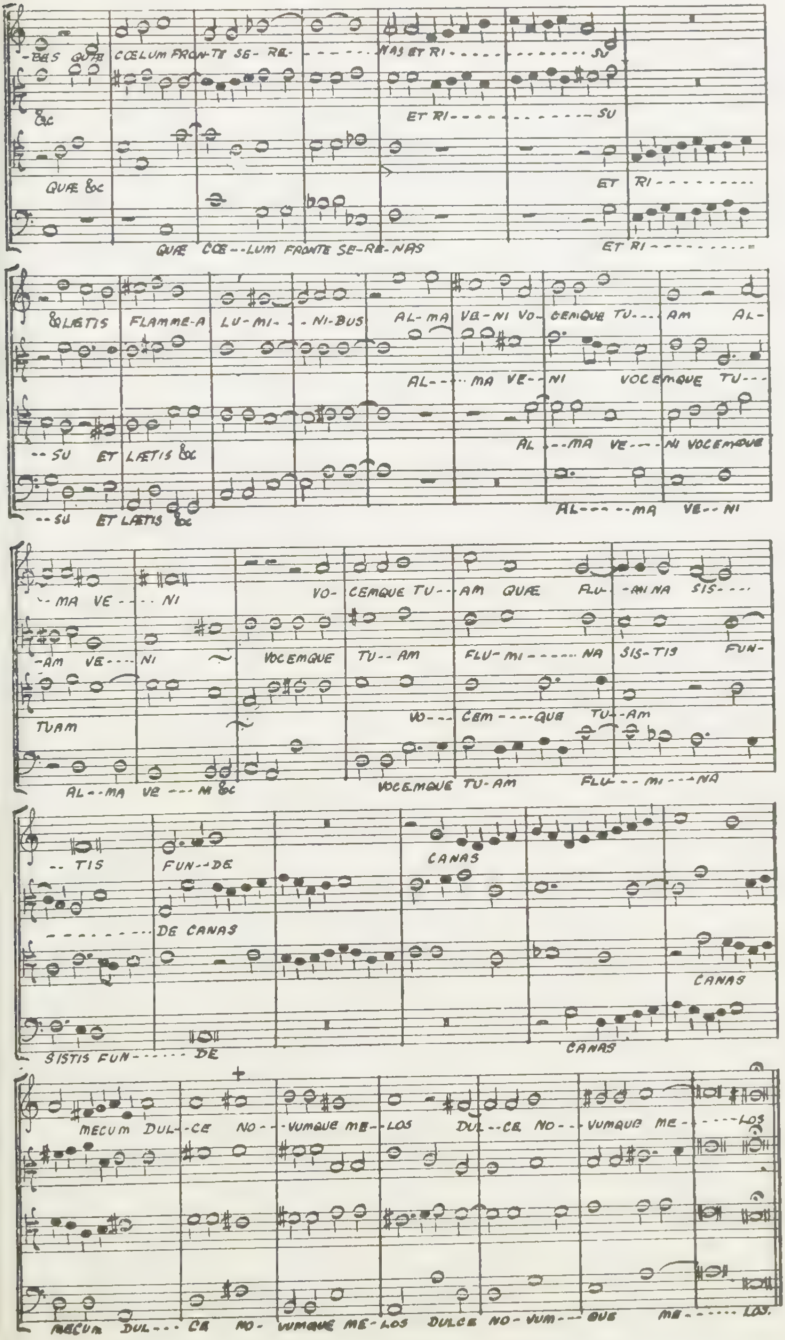
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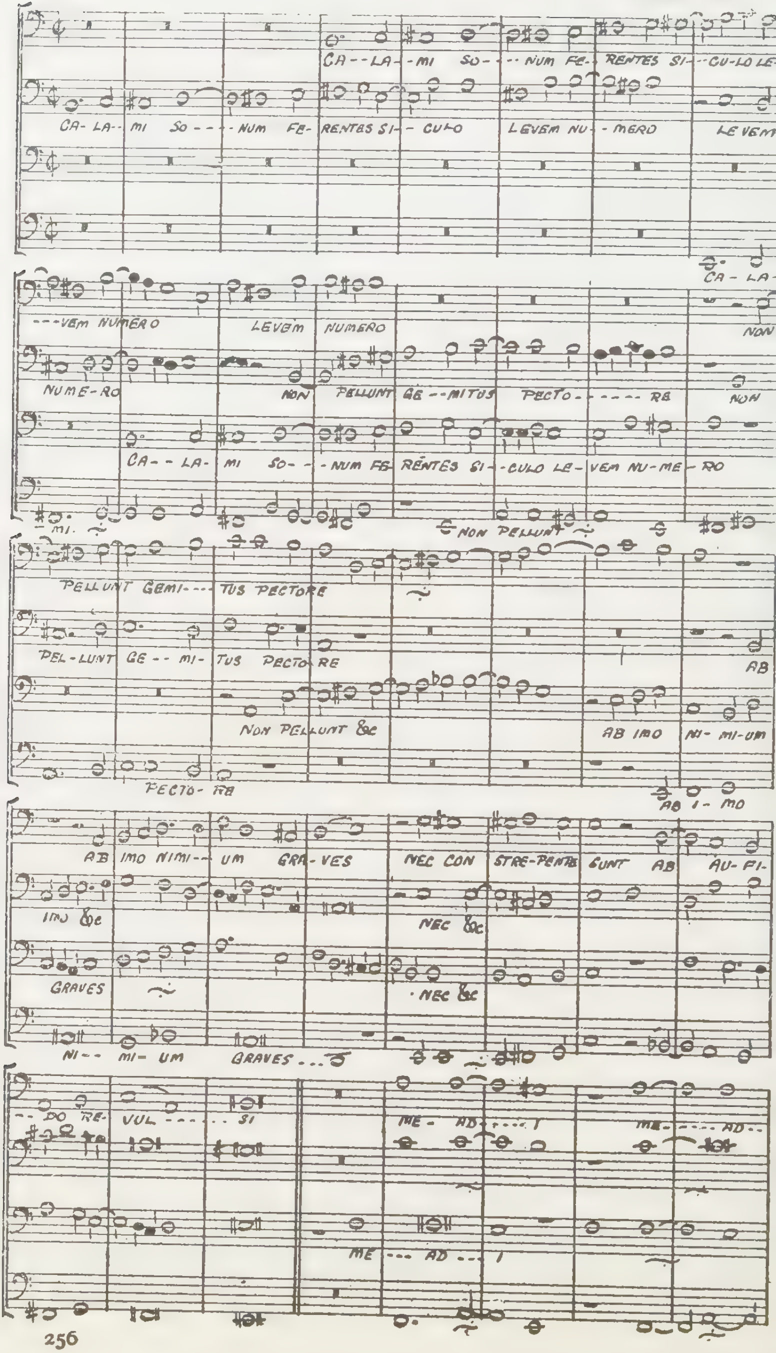
Cantio.

CYPRIANI RORI.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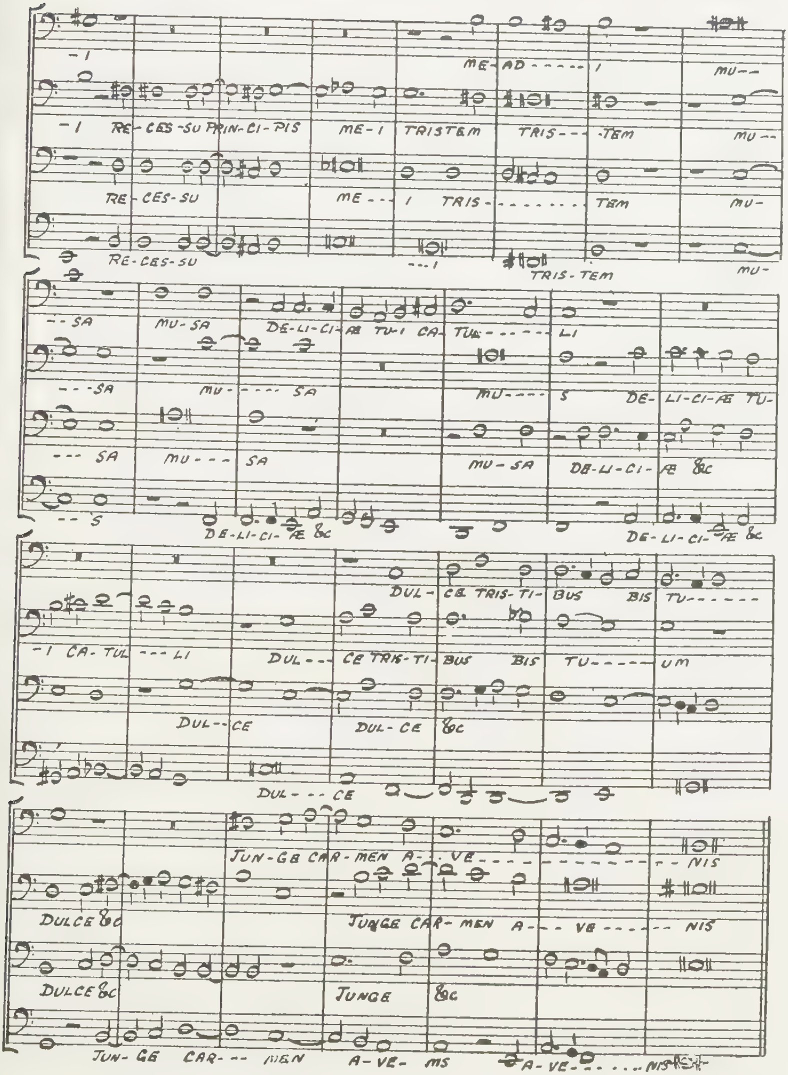
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- - - SA MU- - - - SA MU- - - - S DE- LI-CI-Æ TU-
- - - SA MU- - - SA MU-SA DE-LI-CI- Æ &c
- - S DE-LI-CI- Æ &c DE-LI-CI- Æ &c
DUL- CE TRIS-TI- BUS BIS TU- - - - - -
- I CA-TU- - - LI DUL- - - CE TRIS-TI- BUS BIS TU- - - - - UM
DUL- - CE DUL-CE &c
DUL- - - CE
JUN-GE CAR-MEN A- - VE - - - - - - - - - - - - NIS
DULCE &c JUNGE CAR-MEN A- - VE - - - - NIS
DULCE &c JUNGE &c
JUN- GE CAR- - - MEN A-VE- NIS A-VE- - - - - - NIS

The madrigals, in general, of both Cyprian and Orlando, to Italian words, are excellent, in the style of the times; but of these there need no examples, after the number of learned and elaborate compositions with which the reader has been presented from the works of their cotemporaries. Wherever *innovation* has been attempted, which tends to a revolution in the art, it seems the duty of an historian to point it out; and the two chromatic compositions have been inserted above, with that intent. Indeed, the laboured and equivocal modulation of these composers, though often learned and ingenious, sometimes borders so much on caprice and affectation as to fatigue the attention, and disgust the ear.

The pedantry of crude harmonies and learned modulation, only suits depraved ears that are grown callous to every thing that is easy and natural. The Italians, when they quitted madrigals, and no longer aspired at the applause of fastidious chamber-critics, whose approbation was bestowed on no compositions that did not smell of the lamp, simplified their secular Music, and instead of puzzling and goading the hearer with complicated contrivances and extraneous modulation, aimed at grace and facility in their melodies, which they clothed with such plain and tranquil harmony, as, instead of disguise and suffocation, added greatly to their energy and effect. Dramatic Music was not yet even in idea, and *concerts,* or other assemblies of gay and unlearned hearers, seem now not to have existed; so that musical composers could not be said to write for the *public,* who will ever prefer such pleasure and amusement as give them the least trouble. Authors of all kinds, who seek for applause, conform to the taste of their judges; and we find, in our own times, that those musicians who are qualified by their genius and abilities to direct and govern the public opinion, think it necessary, however false and corrupt it may be, to humour and flatter it, by all the concessions in their power. The art never long remains stationary at any one point of cultivation; and if perfection could be attained, its reign would inevitably be short. In Music, the learned are few, and silent; the ignorant numerous, and noisy: in the chamber it was right to please the former, and in the theatre, where

> " ——the fair, the gay, the young
> Govern the numbers of each song,"

there is no choice. A public and mixed audience is such a many-headed monster, that all its ears cannot be pleased at the same time; and whether the good or the bad predominate, the greater number must be gratified at the expence of the less.

Two of Orlando di Lasso's sons, Ferdinand and Rodolph, were able musicians, and both in the service of Maximilian, duke of Bavaria; the eldest as chapel-master, and the other as organist to that prince. These collected their father's motets, as well those which had been published during his life, as those which remained unpublished at his decease, and printed them in a very splendid and sumptuous manner at Munich, in seven volumes, large folio, 1604,* with a dedication to their patron the sovereign of Bavaria. The general reception, however, of these compositions, seems not to have equalled the expectations of the editors: other productions had taken possession of the public ear and favour. It is, I fear, in vain to hope for the revival of old Music; too many are interested in the success of the new; and such are the vicissitudes of what are called taste and expression in this art, that if sufficient probity and zeal could be found in fashionable performers to incline them to attempt doing justice to the productions of former times, it is hardly possible for them to succeed; the accent, energy, and expression are either lost in the execution, or unintelligible to the hearers. There is, indeed, as little chance for a musician of the present age to perform such productions in the manner of the times in which they were composed, as to pronounce a foreign language as well as his own; and if, against all calculation, he should succeed, this Music will still be an unknown tongue to the public.

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* Six volumes were published in 1604 and the seventh in 1610.

Chapter VII

Of the Progress of Music in England from the Death of Queen Elizabeth, till the End of the Seventeenth Century

James I

ELIZABETH, in the early part of her life, seems to have studied Music, and to have made a considerable progress on the Virginals (*k*). Her reign was long, and, in general, tranquil; and in spite of the fanatical spirit of the times, and the outcry of the Puritans against every species of Church-music, except syllabic psalmody, our Cathedral service, by the diligence and abilities of Dr. Tye, Tallis, Bird, Morley, and others, was brought to a pitch of perfection, which was hardly surpassed by that of Italy itself.

This, however, does not appear to have been the consequence of royal munificence; for Elizabeth, though extremely fond of splendour and shew, was so parsimonious in rewarding talents, that she suffered the gentlemen of her chapel, till the time of her death, to solicit in vain for an augmentation of salary, which the difference in the value of money, and way of living since the first establishment of the Chapel-Royal, seemed to have made necessary. And though, among the nobility, the principal professors seem to have met with solid patronage, yet Dr. Bull and Dowland quitted the kingdom in pursuit of better elsewhere.

The accession of JAMES I. to the crown of England [1603] occasioned no immediate accession of science, or refinement in the polite arts: as the country he quitted was still less polished than that in which he arrived. Nor does it appear that this prince, either from nature or education, was enabled to receive any pleasure from Music; however, early in his reign, the gentlemen of his chapel, assisted by the influence and solicitation of several powerful noblemen, who pleaded their cause, severally obtained an increase of ten pounds to their annual stipend.

(*k*) See above, p. 24.

An entry is made of this event in the cheque-book of the Chapel Royal, signed, not only by five of the great officers of state, but by the subdean, chaplains, and gentlemen of the chapel then living.

Among these petitioners there is but one name, that of Edmund Hooper (*l*) [*c*. 1553-1621], which ever appears afterwards in the lists of musicians eminent for composition or performance, except Bird, Bull, and Gyles, who had distinguished themselves in the preceding reign.

Dr. Nathaniel Giles [*c*. 1558-1633], a native of Worcestershire, took a bachelor's degree 1585, and was soon after appointed organist and master of the boys at Windsor. On the death of Hunnis, in 1597, he was appointed master of the children of the Chapel Royal; in 1622, he was admitted to the degree of doctor in Music at Oxford; and on the accession of Charles I. was appointed organist of his majesty's chapel. He was a learned and able musician of the old school, and composed many services and anthems for the Church, which were regarded as masterly productions. Gyles, however, like Ravenscroft, had a strong tincture of pedantry in his disposition, which inclined him to regard with more reverence than they deserved the complicated measures, prolations, augmentations, diminutions, and other dissimular motions of the several parts of polyphonic compositions, commonly called by the reformers *curious singing*. There is extant a lesson of descant by Master Gyles, before he had taken his doctor's degree, of *thirtie-eighte proportions of sundrie kindes*. Most of these were become obsolete, unintelligible, and useless, by the general reception of more simple, easy, and modern characters and dvisions of time.* And it seems as if Gyles and Ravenscroft wished, in pure pedantry, to revive the old perplexities; as Dr. Pepusch, a century later, tried hard to bring us back to the ancient ecclesiastical modes or species of octave. It is difficult to determine which is most injurious to Music, or the greatest impediment to its improvement, the pedantry which draws us back to useless and exploded customs, or wanton and licentious *innovation,* which quits the true and fundamental principles of the art, in order to pursue visionary schemes of reformation and singularity. Good Music is ever to be found between these two extremes; and though *Pedantry* takes hold of one hand, in order to draw her back to rusticity or exploded learning; and *Innovation* seizes the other to drag her from the right path, into the company of caprice, affectation, and singularity; she pursues her slow and steady course towards taste, elegance, simplicity, and invention, under the guidance of Judgment and Science.

To insert many examples of composition, during a barbarous age, particularly if some value be not given to them by their scarcity

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(*l*) This musician was likewise organist of Westminster Abbey, and author of several anthems which are still performed in our provincial cathedrals, as well as one of the Harmonists who set parts to the edition of the psalm-tunes, published 1594 [1592]. He died 1621.

* There is a number of compositions by Dr. Giles in the B.M. (Add. MSS. 17792-6; 30478-9; 17784, 17820, 31418, 30085-7), and also at the Fitzwilliam Museum, Cambridge, and Christ Church, Oxford. Hawkins in his *History* reprinted the *Lessons of Descant*.

is doing the reader but little kindness. Indeed, we are now approaching better times, when productions of a superior class will pour in upon us, and deserve insertion; of which, to point out the peculiar beauties and excellence will be a much more pleasing employment, than to censure or ridicule the defects of such as were produced during this reign.

Anthems, masques, madrigals, songs, and catches, seem to comprise the whole of our vocal Music for the Church, the Stage. and the Chamber, at this time. And with respect to instrumental productions under the title of *Fancies, &c.* as they were chiefly composed for lutes and viols, which are now laid aside, if they had been replete with genius and learning, justice could not have been done to them in the performance. Luckily the chief part of them are of so artless and insipid a kind, that no loss would accrue to judicious and reasonable lovers of Music by their utter annihilation.

The best English musicians of the early part of the seventeenth century have been included in the end of the sixteenth. There are many names come down to us of others who published works that were *still-born,* and can hardly be said ever to have existed. With accounts of these and their authors I shall not long detain the reader: the history of men who have done nothing cannot be too short, as they can neither be made profitable nor pleasant.

Batson, Anmer, Litchfield, Pilkington, and Ward, published madrigals, and other vocal Music, about this time; Jones, Corkine, and Adson Ayres; but all so much alike, so unmarked, unmeaning, and vapid, that there is not sufficient difference of style, melody, or modulation in them to enable the most penetrating critic to assign them to one composer more than another. And it would be as vain for a cultivated and refined ear to hope for amusement in them, as a plagiarist to seek for plunder.

It has been inferred that prince Henry was a lover of Music, and a performer, from the list of musicians on his establishment; but this seems to have been more a matter of dignity and ancient usage, than the prince's choice for the gratification of a particular passion: as it may be supposed that there never was a prince of Wales without ministrels, or musicians in his service. And no memorials remain of this promising young prince ever availing himself of the advantage of such a band, in honouring them with his commands in any particular exercise of their skill and talents.

In the list of his musical establishment, however, 1611, the names of several musicians appear who merit some notice: these, besides Dr. Bull, were Robert Johnson, Thomas Lupo, Thomas Cutting, Thomas Ford, and nine more, at £.40. per annum salary to each. Johnson, who was probably the son of the old composer of that name, mentioned in the preceding volume, seems to have been an active professor during the reigns of king James and Charles I. his name frequently appearing in the publications of the times (*m*); as does that of Lupo, not only in printed but manuscript instrumental Music, particularly Fantasias for lutes and viols, of which many have been preserved in the collections made by the nobility and gentry who then patronized the art. CUTTING was a celebrated performer on the lute, in the service of the lady Arabella Stuart, the king's niece; to whom his queen and prince Henry wrote letters, requesting her to permit him to engage in the service of the king of Denmark, her majesty's brother (*n*). FORD [*c.* 1580-1648] published some pieces for four voices, accompanied by lutes and viols, 1607; and several of his catches appear in the first collections that were published of these facetious and social compositions.

The reader will perhaps be best enabled to judge of the musical productions of this reign by seeing them separately classed under the three principal divisions of the art, as it has admission in the *Church*, the *Theatre*, and *Chamber*.

Indeed, amidst many dull and worthless secular productions, the *Church* was furnished with some good compositions; but these, it is to be feared, will only prove, that such Music may be produced at all times with less genius than that which requires imagination, as well as science, to support it; as it depends more on mechanical rules and labour than invention.

THOMAS TOMKINS, a scholar of Bird, who took a bachelor's degree in Music, at Oxford, 1607, was an excellent contrapuntist, who supplied the Church with a great number of admirable compositions. Many of them are preserved in Dr. Tudway's collection, British Museum, and in Christ-church and Magdalen College, Oxford.

ELWAY BEVIN must be remembered among the musical luminaries of this reign.* He was a scholar of Tallis, which is discoverable by his works; but it is not quite so easy to discover how it could have been at the recommendation of his master who died 1585, that he was sworn in gentleman extraordinary of the Chapel Royal, as has been said, 1589 [1605]. His service in D minor, printed in Boyce's collection, has the true ancient cast of modulation, the *ferrugo pretiosa* upon it, which gives a dignity to its effects, for which we can now hardly account. The accents, as usual with the old masters, are often erroneously placed; but if that imperfection be removed or regarded with indulgence, the composition must be allowed, in point of harmony and modulation, to be admirable. And there are some grand effects produced by pauses and long notes without changing or infringing the original

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(*m*) His instrument seems to have been the lute or harp, as he is allowed £.20. per annum for strings. See the grant in Rymer. He first set the Tempest of Shakspeare.

(*n*) These letters, with the answers to them, are among the Harleian MSS. in the British Museum: No. 6986, 42, 43, 44.

* There is no record of Bevin being a pupil of Tallis. There are *MSS.* by Bevin in the *B.M.* of which might be mentioned, *"Hark, Jolly Shepherds"* in 20 parts. Other MSS. by him are at Oxford, in the Music School and Christ Church.

measure, that afford me very pleasing sensations. Elway Bevin was, indeed, a man of genius, and it is to be lamented that more of his compositions have not been preserved. Besides his appointment in the Chapel Royal, he was organist of Bristol cathedral [1589-1637], and the master of Dr. Child. But, notwithstanding his abilities and great age, he was dismissed from all his employments, in 1636, on being discovered to adhere to the Romish communion.*

In 1631 he published a work full of harmonical erudition, entitled " A briefe Instruction, &c. and Art of Canon," which, however useless it may be deemed now, must have been of singular service to young students in times when *canons* were regarded as the greatest efforts of human intellect, and the solution of these enigmas was equally difficult with that of the most abstruse and complicated problems in Euclid. Micheli Romano published a similar work at Venice, 1615 (*o*), and Valentini another at Rome, 1655 (*p*).

But the best English composer for the Church, during the reign of James I. seems, without exception, to have been ORLANDO GIBBONS [1583-1625]; who, though not blest with longevity, yet, during his short life, contributed amply to the Music of the Church, which he enriched with numerous compositions, that are still fresh and in constant use among the best productions within its pale.

This excellent musician, a native of Cambridge, was brother of Edward Gibbons, bachelor of Music, organist of Bristol,** gentleman of the Chapel Royal, and master of Mathew Lock; and of Ellis Gibbons, author of two madrigals in *the Triumphs of Oriana*, who is stiled by Ant. Wood, "the admirable organist of Salisbury." In 1604, at the age of twenty-one, Orlando was appointed organist of the Chapel Royal, in the room of Arthur Cock. In 1622, he was honoured at Oxford with a doctor's degree in Music, at the same time as his friend Dr. Heyther [Heather], when both were countenanced and favoured with indulgencies in the university in consequence of letters from the learned Camden, who recommended them with friendly zeal to its notice. According to Ant. Wood, the academical exercise in six or more parts, performed at this time for Heyther's degree, was composed by Orlando Gibbons, " as one or more eminent musicians then living had several times told him." So that *grown-gentlemen*, as well as boys, through idleness or ignorance, are sometimes reduced to the humiliating necessity

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(*o*) *Musica vaga et artificiosa, continente motetti con oblighi, e canoni diversi, tanto per quelli che li dilettano sentire varie curiosità, quanto per quelli che vorrano professare d'intendere diversi studii della Musica.* Folio.

(*p*) *Canoni Musicali del Signor Pier Francesco Valentini Romano.*

* There is no evidence to support this statement.

** It is now known that Edward Gibbons was not connected in any way with Bristol Cathedral, and there does not appear to be any truth in the statement that Ellis Gibbons was organist at Salisbury Cathedral.

of having recourse to the charity of friends, before they can exhibit an exercise (*q*).

The harmony of Gibbons's service in F, printed by Dr. Boyce, is pure, clear, and grateful; and the melody more accented and flowing than I have found in any choral Music of equal antiquity (*r*). The *two parts in one,* of the GLORIA PATRI, though they may be the cause of some confusion in the words, discover no restraint or stiffness in the melody, which continues to move with the same freedom, as if no *canon* had existence. And though the *purists,* on account of the confusion arising from all the parts singing different words at the same time, pronounce the style, in which his full anthems are composed, to be vicious; yet the lovers of fugue, ingenious contrivance, and rich, simple, and pleasing harmony, must regard them as admirable productions, *alla Palestrina,* a style in which Tallis and Bird acquired so much renown.

Besides his admirable choral compositions, O. Gibbons was author of melodies in two parts to the hymns and spiritual songs of the Church, translated by Geo. Withers [1623], and of several others works which will be mentioned elsewhere.

Dr. Tudway, in the dedication of the first volume of his manuscript "Collection of the most celebrated Services and

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(*q*) A manuscript copy of the exercise performed for Dr. Heyther's degree, is said to have been found, signed with the name of Orlando Gibbons. It is an anthem for eight voices, taken from the forty-seventh psalm; and appears to be the very same composition as the anthem of Orlando Gibbons, to the words "O clap your hands together all ye people," printed in Boyce's *Cath. Mus.,* Vol. II., p. 59.

Writing in eight real parts, *fugato,* in this close manner, is perhaps more difficult than in the same number of parts, *a due cori.* As the exercise for the degree with which I was honoured at Oxford, was required, by the statutes, to be composed in eight real parts; previous to supplicating for it in that university, besides the anthem consisting of solo, verse, and choral movements, accompanied by instruments, I prepared a vocal chorus, which the musical reader will find on the next plates, in eight real parts, in the same full and rigid manner as Orl. Gibbons's "O clap your hands together," before I had seen that or any other of the same kind. It was, however, not performed: as the late worthy Music-professor, Dr. William Hayes said, that though this movement alone would have well entitled me to a doctor's degree, it would not be wanting, the choruses of the anthem being sufficiently full to satisfy him and the university of my abilities to write in many parts.

Upon shewing Mr. C. P. Emanuel Bach the score of the exercise that was performed at Oxford, 1769, he honoured it so far as to beg a copy of it, and afterwards had it performed, vocally and instrumentally, in St. Catharine's church at Hamburgh, under his own direction, 1773. It was repeatedly performed at Oxford, after it had fulfilled its original destination; and once the principal soprano part had the advantage of being exquisitely sung by Miss Linley, now Mrs. Sheridan. It is hoped that the reader will pardon this *egotism,* which has been extorted from me by occasional and sinister assertions, "that I neither liked nor had studied Church Music."

(*r*) A few false accents, however, occur, and harmonies not generally received, such as the $\substack{6\\7}$; (see Boyce, *ubi supra,* Vol. I. p. 125, line i. 129, and elsewhere in the same service) $\substack{5\\4}$ when the base is neither stationary nor preparing for a close; and (p. 126) the combination of $\substack{7\\4\\3}$. But these are licences, which, in their transient use, can give but a momentary uneasiness to the most fastidious and learned ear. Vol. II. p. 52 l. i. bar 3d of the same admirable collection, there is a false relation in the harmony, which no ear can tolerate; nor do I imagine that the author ever intended that one part should sing F♯, while another was singing F♮, not merely in passing notes, but fundamental. The second F, in the tenor, should certainly be natural, or the counter tenor should have F♯. And in the penultima bar of the same anthem, B♮ and C would please my ear much more than B♭ and G; in the first soprano, p. 64, l. i bar fourth, I should also like the interval of the false 5th to C♯, in the first tenor, better than C♮ which, so near a close in D, disappoints a modern ear. However, this is *à l'antique;* and, at the time this anthem was composed, a false 5th in melody and in harmony, was equally prohibited, though that prejudice now no longer exists, and we find the greatest beauties arise from the use of both.

Anthems used in the Church of England," addressed to lord Harley, for whom it was made; after a just and warm eulogium on the abilities of Tallis and Bird, says that " none of the later composers could ever make appear so exalted a faculty in compositions for the Church, except that most excellent artist, Orlando Gibbons, organist and servant to king Charles I. whose whole service, with several anthems, are the most perfect pieces of church compositions which have appeared since the time of Tallis and Bird; the air so solemn, the fugues and other embellishments so just and naturally taken, as must warm the heart of any one, who is endued with a soul fitted for divine raptures." To this encomium every candid judge of harmony will readily subscribe; but when the doctor tells us, that the celebrated service in F was composed by Orlando Gibbons in 1635, he furnishes no very favourable proof of his knowledge in chronology; as it is recorded on the monument erected to his memory by his widow, that he died ten years before that period. For in 1625, being commanded, *ex officio*, to attend the solemnity of the marriage of his royal master, Charles I. with the princess Henrietta of France, at Canterbury, for which occasion he had composed the Music, he was seized with the small-pox,* and dying on Whitsunday, in the same year, was buried in that cathedral.

The court, during this reign, seems to have been wholly inattentive to Music. No royal concerts are on record, and the only secular use that appears to have been made of the art, within its precincts, was in the MASQUES performed for the amusement of his majesty and the royal family, in which occasional songs and symphonies were introduced.

Masques, which preceded the regular musical drama, required such splendid and expensive decorations, that, like the first operas of Italy and France, they seem to have been confined to the palaces of princes, and the mansions of the nobility; and those of Ben Jonson, Beaumont and Fletcher, Sir William Davenant, Milton, and others, appear to have been all originally written for private performers and particular occasions.

As the incidental songs in these dramas, and in our plays, with the overtures and act-tunes, included the whole of THEATRICAL MUSIC, during the reigns of our first James and Charles, I shall endeavour to save my reader the trouble of seeking indications of its use in the writings of our dramatic poets, by collecting and explaining such passages as immediately concern or allude to Music in the principal pieces of the times.

In *Gammer Gurton's Needle*, the first regular comedy in our language, written 1551, we have a song, and an instance of the early use of Music between the acts of each piece in our theatres;

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* Gibbons' death was not occasioned by small-pox. A letter and a medical certificate were discovered by Barclay Squire which state that he was at first "lethargical" and after convulsions "he grew apoplecticall and so died." The complete keyboard works of Orlando Gibbons have been edited by Margaret H. Glyn and published in 5 volumes by Stainer and Bell.

for which, at the end of the second act of this play, we have the following instructions to the musicians:

> " Into the town will I, my friendes to visit there,
> And hither straight again to see th' end of this gere.
> In the mean time, fellowes, pype up your *fidles* (*s*). I say, take them,
> And let your friendes hear such mirth as ye can make them."

In the Tragi-comedy of *King Cambyses,* Music is introduced at the banquet.

> " ——they be at hand, sir, with stick and fidle;
> They can play a new dance called *Hey didle didle.*"

In another part of this play a *psalm is sung* (*t*).

Exhibitions on a public stage are of great antiquity in our country, and had their beginning, as Stow tells us, at *Clerks well,* or *Clerkenwell;* a name it acquired from the annual meeting of the London parish clerks, in order to play some large history of Holy Scripture. " For example, of later times, in the yeare 1369, the xiv. of Richard II. I read, the parish clarkes of London, on the 18th of July, played interludes at Skinner's Well, neere unto Clarkes Well, which play continued three dayes together, the king, queen, and nobles being present. Also the yeare 1409, x. Henry IV. they played a play, at the Skinner's Well, which lasted eight days, and was of matter from the creation of the world. There were to see the same, the most part of the nobles and gentiles in England."

" Skinner's Well," says the same author, " was so called, for that the skinners of London held there certaine playes yeerely, played of Holy Scripture; in place whereof, the wrestlings have of later yeeres been kept, and are in part continued at Bartholomew-tide (*u*)."

According to Hall's Chronicle, the first MASQUE performed in England, was at Greenwich, 1512, " after the manner of Italie;" and Hollingshed says, that " there was not only a *Masque,* but a good comedy of Plautus performed in 1520." In 1530, a Masque was performed at Whitehall, " consisting of Music, dancing, and a banquet, with a display of grotesque personages and fantastic dresses." This piece seems only to have wanted *machinery* to fulfil the idea of a complete Masque, such as were afterwards written by Ben Jonson and others, which, with a constant musical declamation in *recitative* mixed with *air,* would have formed an *opera* exactly similar to the Musical drama of Italy, in the ensuing

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(*s*) This shews the early use of *fidles* in the play-house; but how these fidles were to pype, is not easy to discover.

(*t*) In the running title of this play, it is called a *Comedy of King Cambises;* but in the title-page it is said to be "a lamentable Tragedy full of pleasant mirth, &c"

(*u*) Stow's *Survey of London,* black letter, 1598.

century. Langbaine tells us, that *Jocasta,* a tragedy by Geo. Gascoigne and Fran. Kenwelmushe, was first acted in 1556; and Giles Jacob says, that each act of this play was introduced by dumb show, and concluded by a *chorus;* but whether this chorus was sung or not, is as yet unsettled by the critics. However, as it does not appear that the choruses to Shakspeare's historical plays were ever sung, there seems no reason for concluding that this chorus was performed in a different manner.

The next directions concerning Music, which I find in any of our regular old plays, is in " the order given for dumb show " before each act of the tragedy of *Gorbuduc,* or *Ferrex* and *Porrex,* written by lord Buckhurst in 1561, three years before Shakspeare was born.

> First, the Music of violins began to play.
> Second act. The Music of Cornets.
> Third act. The Music of flutes.
> Fourth act. The Music of hautbois.
> Fifth act. Drums and flutes.

In 1580, masques and poems of various kinds, written by Gascoigne and others, were performed in a splendid manner before queen Elizabeth, on her visit to the earl of Leicester, of which festival there are several minute accounts extant, particularly in Sir W. Dugdale's History of Warwickshire, 1656, from a book entitled " *The Princely Pleasures of Kenelworth Castle.*"

Riccoboni says, that James I. on coming to the crown, in 1603, granted a licence to a company of players, in which INTERLUDES are included; but an interlude then was another word for a play, whether comedy, tragedy, or farce. Masques are not mentioned in this patent; but as masques, at this time, were court entertainments, or performed in the houses of the nobility, on particular occasions of festivity, the necessary machinery and decorations rendered such exhibitions too expensive for the ordinary public theatres. Indeed, the several parts in the masques of the sixteenth and seventeenth centuries were usually represented by the first personages in the kingdom; if at court, the king, queen, and princes of the blood often performed in them. And this was the custom in France and other parts of Europe (*x*).

The English seem at all times to have received more delight from dramas, in which the dialogue is spoken and the songs are incidental, than from such as were sung throughout. Shakspeare

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(*x*) The French and German writers on our musical drama confound *masque* with *mascarade* and *mascherata,* and *interlude* with the Italian *intermezzo;* but we had interludes long before the Italians had *intermezzi,* and our poems, or dramas, called masques, bear no resemblance to an Italian *mascherata.* M. de Missy, who, in the *Bibl. Brit.* 1740, has given a regular series of our masques, particularly of the seventeenth century, is constantly mistaken in these particulars. In MS. *Memoirs of Music,* written by the Hon. Roger North, of Rougham, in Norfolk, brother of the lord Keeper, to which I was allowed access by his descendant the late Dr. Montague North, canon of Windsor; it is said, that "during the reign of king James I. the greatest encouragement was given to Music and musicians in the performance of *masques* at court; which being at once balls and operas, found employment for a great number of professors, who appeared in the royal theatres in a splendid uniform, composed of silk mantles and scarfs of various colours, with rich caps. And, for the better decoration of the scene, the master represented the character of Apollo." A custom practised in the early days of musical dramas in Italy.

and Beaumont and Fletcher have frequently introduced *masques for Music* in their plays (*y*). Of the fourteen comedies of Shakspeare there are but two or three in which he has not introduced singing; even in most of his tragedies, this wonderful and exquisite dramatist has manifested the same predilection for Music. And as Homer and Chaucer have furnished illustration to my subject, why should not Shakspeare?

In the *Tempest*, the use that is made of Music is admirable, as well as the description of its effects. Act I. Sc. 5. Ariel, invisible, playing and singing to Ferdinand, says:

> " Where should this Music be, i' th' air or earth?
> It sounds no more: and sure it waits upon
> Some god o' th' island."

and afterwards:

> " This is no mortal business, nor no sound
> That the earth owns: I hear it now above me."

Indeed, the serious part of this most fanciful play is very fortunately calculated for an opera. Shadwell, in the last century, made one of it, in the manner of what were then called operas on our stage (*z*).

Act II. Sc. 1. " Enter Ariel playing solemn Music." I never could understand this indication: no Music seems to be heard by the characters on the stage, nor do they take any notice of it through the whole scene. Afterwards, when with Music and a song he acquaints Gonzalo of the danger he is in, his mission has meaning. " While you here do snoring lie, &c."

Even Caliban talks well about Music:

> " ——the isle is full of noises,
> Sounds and sweet airs, that give delight and hurt not."

Ariel never appears or is employed without Music, which is sweetly described, and introduced with perfect propriety. Prospero calls for medicinal Music:

> " A solemn air, and the best comforter
> To an unsettled fancy, cure thy brains."

Midsummer Night's Dream.

Act II. Sc. 5. " Come now a *roundel*, and a Fairy song." —If, as Dr. Gray says, a *roundel* is " a dance in a ring," a *roundelay* was the song and tune to such dance; as *ballad*, from

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(*y*) It seems doubtful whether this species of drama acquired the title of *masque* from the actors appearing in *masques, à l'antique*, or from the characters being imaginary, and the actors in disguise.

(*z*) It has been lately performed, more as a musical masque than opera or play, at Drury-lane, to the Music of the late Mr. T. Linley, as it used to be to that of Dr. Arne and others. The songs in this play, Dr. Wilson, who reset and published two of them, tells us, in his *Court* [Cheerfull] *Ayres*, or *Ballads*, published at Oxford, 1660, that "*Full fathom five*, and *Where the bee sucks*, had been first set by Robert Johnson, a composer cotemporary with Shakspeare."

ballata Italian, so *roundelay*, from *rondelet* old French, *rondeau* modern.

The ideas and language of Fairyism are wonderfully imagined and supported in this play; and the use assigned to Music happy and fertile.

Act IV. Sc. 1. "*Rural Music, tongs, &c.*" Poker and tongs, marrow-bones and cleavers, salt-box, hurdy-gurdy, &c. are the old national instruments of Music on our island.

Queen. "Music ho! Music: such as charmeth sleep."
Still Music, meaning such soft and gentle Music as tranquillizes, soothes, and lulls to sleep.

Act. V. Sc. 1. In the list of sports ready for the nuptial feast of Theseus, is "the battle with the Centaurs; to be sung by an "Athenian eunuch to the harp." This seems to imply a more ancient practice of castration for the voice than can be found in Opera Annals.

Speaking of Quince, in the clown's prologue, Hippolita says, "indeed, he hath play'd on his prologue, like a child on a recorder (*a*); a sound, but not in government."

Two songs alluded to in the last scene of this play are lost.

Oberon. "And this ditty after me
Sing and dance it trippingly."

Queen. "First rehearse this song by rote,
To each word a warbling note;
Hand in hand, with Fairy grace,
Will we sing, and bless this place."

Two Gentlemen of Verona.

Though this comedy furnishes fewer occasions for Music than the two preceding dramas, yet musicians are employed in it as well as musical allusions. As Ben Jonson, in his masque of *Cynthia's Revels*, speaks of the gamut or syllables of solmisation, *ut, re, mi, fa, sol, la*, which psalm-singers had made well-known to his audience; so Shakspeare, in this play, Act I. Sc. 3. introduces all the musical terms then in use: as, a *tune*, a *note*, a *light*, a *heavy tune*, *burden*, *melodious*, to *reach high*, *keep in tune*, *sing out*, *too sharp*, *too flat*, *concord*, *harsh*, *descant*, the *mean base*, *&c.*

Act IV. Sc. last, there is a laboured description of the powers of poetry and Music; Orpheus's lute; *concert*, spelt as now:

"——to their instruments
Tune a deploring *dump*,"——or lament (*lamentatione*), sung by a wretched and sorrowing lover in the *dumps*.

(*a*) A *Recorder* is a flageolet, or birdpipe.

Sc. 2. A *serenata*, or *notturno* is introduced:

"——now must I to her window,
And give some *evening* Music to her ear."
Enter Musicians.
"——now, gentlemen,
Let's tune, and to it lustily."

Song. "Who is Sylvia? what is she? &c."

Measure for Measure.

Though this play has less Music in it than the three preceding, yet at the beginning of Act. IV. a song, from his own passionate pilgrim: "Take, oh, take those lips away," is sung to Mariana by a boy, who is sent away on the arrival of the duke, in the character of a friar; when apologizing for the seeming levity of listening to Music, she says:

"I cry you mercy, sir, and well could wish,
You had not found me here so musical."

To which the duke answers:

"'Tis good; though Music oft hath such a charm
To make bad good; and good provoke to harm."

This is a heavy charge, which it would not have been easy for Shakspeare to substantiate, and does not very well agree with what he says in the Tempest of the *innoxious* efficacy of Music: "Sounds and sweet airs, that give delight and *hurt not*." Music may be applied to licentious poetry; but the poetry then corrupts the Music, not the Music the poetry. It has often regulated the movements of lascivious dances; but such airs heard, for the first time, without the song or dance, could convey no impure ideas to an innocent imagination; so that Montesquieu's assertion is still in force: that "Music is the only one of all the arts, which does not corrupt the mind."

Merchant of Venice.

Act II. Sc. 1. *A flourish of cornets when the Moorish prince comes in.*

Ibid. Sc. 6. "The vile squeaking of the wry-neck'd Fife."

Act III. Sc. 2. "Let Music sound, while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in Music.
——he may win;
And what is Music then? then Music is
As are those dulcet sounds at break of day,
That creep into the dreaming bridegroom's ear,
And summon him to marriage."
Music within.

A song while Bassanio examines the caskets:
"Tell me where is fancy bred, &c."

The passages in the fifth act of this interesting play, are beautiful, numerous, and celebrated:

"And bring your Music forth into the air, &c."
"——soft stillness and the night
Become the touches of sweet harmony."

Jessica. "I am never merry when I hear sweet Music."—This is the initial of a well-known, and now *proverbial,* eulogium on modulated sound: "The man that has no Music in his soul. &c. (*b*)."

As you like it.

Act II. Sc. 1. A song: "Under the green-wood tree, &c"
Remarks on Music by Jaques. Then another song:
"Blow, blow, thou winter's wind."
Music. Song: "What shall he have that kill'd the deer."
Song: "'Twas a lover and his lass."
Still Music. Song: "Then is there mirth in heav'n."
Another song: "Wedding is great Juno's crown."

Love's Labour lost.

Act III. Armado. "Warble child; make passionate my sense of hearing."

This is a most beautiful and comprehensive request: none of the fine arts can subsist, or give rapture, without *passion*. Hence mediocrity is more intolerable in them than in other inventions. Music without passion is as monotonous as the tolling of a bell.

But no song is printed: though the author tells us there is *singing*. Dr. Johnson says, "here is apparently a song lost."

Music as for a Masquerade.

Songs for Spring and Autumn:
"When daisies pied."—And "When isicles hang on the wall."

Winter's Tale.

Two nonsensical songs, by the rogue Autolychus:
"When daffodils begin to peere."—"Jog on, jog on, the foot-path way."

"He's main musical." This Autolychus is the true ancient minstrel, as described in the old Fabliaux. See this *Hist*. Book II. p. 593.

A three-part catch, ready planned by the poet, and another pedlar's song: "Will you buy any tape?"

(*b*) See Pref. to Book I. *Hist. of Mus.*, p. 18.

Twelfth Night.

Act I. Sc. 1. This play opens with a beautiful eulogium on Music:

" If Music be the food of love, play on, &c."

The use of *Evirati,* in the same manner as at present, seems to have been well known at this time (about 1600) (*b*). For Viola says:

" ——I'll serve the duke;
Thou shalt present me as a *Eunuch* to him,
It may be worth thy pains, for I can sing,
And speak to him in many sorts of Music,
That will allow me very worth his service."

And the Duke's sensibility to the power of Music is disclosed in the first interview, when he says to Viola:

" ———thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative—a women's part.
I know thy constellation is right apt
For this affair,"——supposing her to be a Eunuch.

Act II. Sc. 3. The Clown is asked for a *love-song,* and sings:
" O mistress mine, where are you roaming? &c." And
" What is love? 'tis not hereafter, &c."

Ibid. *They sing a catch,* beginning " Hold thy peace." (*bb*).

Sc. 4. Scraps of songs and catches are roared out by Sir Toby, Sir Andrew, and Clown, as " Three merry men be we.—Tilly, valley, lady!—There dwelt a man in Babylon, lady, lady.—O the twelfth day of December.—Farewel, dear heart, since I must needs begone.—His eyes do shew his days are almost done.—Shall I bid him go? what, an if you do?—Shall I bid him go, and spare not? O no, no, no, you dare not." All these, probably, were well known in Shakspeare's time.

Sc. 5. The Duke, who is as constant in his passion for Music, as for Olivia, says:

" ——give me some Music now—
Now, good Cesario, but that piece of song,
That old and antique song, we heard last night;
Methought, it did revive my passion much;
More than light airs, and recollected terms
Of these most brisk and giddy-paced times (*c*).
——how dost thou like this tune?—
It gives a very echo to the seat,
Where love is thron'd,——(*d*).

(*b*) Shakspeare died 1616; and though this play was not printed till 1623, yet it certainly was written several years before the decease of the author.

(*bb*) The reader will see the original Music of this catch, among others, hereafter.

(*c*) *Measures,* in the musical sense. Mr. Stillingfleet, and other croakers, have eagerly cited this passage as a satire on modern fine Music and singing; but, I believe, Shakspeare meant the reverse; and points at merry jigs and vulgar levity of strain.

(*d*) The heart. Pope's idea of the sound being an echo to the sense, seems derived from this passage.

Ibid. " —the song we had last night—
——it is old and plain;
The spinsters and the knitters in the sun,
And the free maids that weave their thread with bones
Do use to chaunt it: it is silly sooth (*e*),
And dallies with the innocence of love,
Like the old age (*f*)."

Song: " Come away, come away, death."

Act IV. Sc. 4. The Clown, as elsewhere, is much addicted to singing. Song, by the Clown:

" When that I was a little tiny boy, &c." serves as an epilogue to this entertaining play.

In *The Taming of the Shrew,* no other use is made of Music than to introduce ministrels at the wedding, and disguise Hortensio in the character of a man *well seen in Music,* to facilitate his admission to the presence and courtship of Bianca; an expedient, however, which was unsuccessful.

More fragments of old ballads are here quoted than in any other of Shakspeare's plays; though, as Dr. Warburton said, " he seemed to bear the ballad-makers a very particular grudge, and often ridicules them with exquisite humour."

In *The Comedy of Errors* Music has no admission or concern.

Much ado about Nothing.

Music at the masquerade, Act II. Sc. 2. And in Benedict's dainty description of such an all-accomplished woman as could ever incline him to wed, he adds to her qualifications, *Music*: "—of good discourse, an *excellent musician,* and her hair of what colour it shall please God." Sc. 8.

Act II. Sc. 9. The song: " Sigh no more, ladies, sigh no more," is introduced by several reflections on Music, and the affectation of singers. *Baltazar,* the musician and servant to Don Pedro, was perhaps thus named from the celebrated Baltazarini, called *De Beaujoyeux,* an Italian performer on the violin, who was in the highest fame and favour at the court of Henry III. of France, 1577 (*g*). In the last act, sc. 8, the epitaph and song are beautiful and well calculated for Music.

All's Well that ends Well.

Act I. Sc. 5. Flourish of *cornets* for the king of France's entrance and exit.

Act III. Sc. 8. *A tucket afar off* (*h*). Ibid. *A march afar off.*

Act V. Sc. 3. *Sound trumpets.*

(*e*) Simple truth. *Johnson.* (*f*) Times of simplicity. *Ib.* (*g*) See above, p. 223.

(*h*) This word is manifestly a corruption of the Italian word *toccata,* a flourish.

Historical Plays. King John.

No Music but trumpets and the din of war.

King Richard II.

Act I. Sc. 4. Military instruments are admirably described:

" ——rou'd up with boist'rous untun'd drums,
And harsh resounding trumpets dreadful bray."

Ibid. Mowbray, duke of Norfolk, on being ordered into banishment, says:

" My native English, now I must forego;
And now my tongue's use is to me no more,
Than an unstringed viol, or a harp;
Or, like a cunning instrument cas'd up,
Or being open, put into his hands
That knows no touch to tune the harmony."

Act II. Sc. 1. " ——the tongues of dying men
Inforce attention, like deep harmony:
—more are men's ends mark'd, than their lives before;
The setting sun, and *Music in the close,*
As the last taste of sweets, is sweetest last—— "

Ibid. Sc. 3. Speaking of John of Gaunt's death—"all is said,
His tongue is now a stringless instrument."

Act. V. Sc. 10 Richard in his prison, says—" Music do I hear?
Ha, ha; keep time: how sow'r sweet Music is,
Where time is broke, and no proportion kept? "
Here he plays on musical terms for several lines.

All instruments, played with the bow, in Shakspeare's time, were fretted, except violins.

In *the Taming of the Shrew,* act II, sc. 3. he could not resist the temptation of quibbling on the term *fret.*

" Frets call you them? quoth she: I'll fume with them."
" ——then call'd me rascal, fidler,
And twangling *Jack,*"
alluding to a famous street-musician of the time.

First Part, Henry IV.

Act I. Sc. 2. Falstaff says he's as melancholy as the " drone of a Lincolnshire bagpipe."

Act II. Sc. 3. " An I have not ballads made on you all, and sung to filthy tunes, let a cup of sack be my poison."

Act III. Sc. 3. " ——thy tongue
Makes Welch as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With *ravishing division* (*i*) to her lute."

(*i*) Divisions were very uncommon in vocal Music during the time of Shakspeare

Second Part of Henry IV.

Induction. " ——Rumour is a pipe,
Blown by surmises, jealousies, conjectures;
And of so easy and so plain a stop,
That the blunt monster with uncounted heads,
The still discordant wavering multitude,
Can play upon it (*k*)."

I advanced no farther, regularly, in my hunt through the pleasant wilds of *Shakspeare;* but in dipping accidentally, the following passages struck me as worthy of notice.

Henry V. Act I. Sc. 2. There is a manifest allusion to the different parts of Music:

" For government, though *high,* and *low,* and *lower,*
Put into *parts,* doth keep in one *consent* (*l*),
Congreeing in a full and natural close,
Like Music."

In *Othello*, Act IV. Sc. 13. Desdemona says:

" My mother had a maid, called Barbara ;
She was in love; and he, she lov'd, prov'd mad, (false)
And did forsake her: she had a song of *willow*.
An old thing 'twas, but it express'd her fortune,
And she died singing it. That song, to-night,
Will not go from my mind; I've much ado,
Not to go hang my head all o' one side,
And sing it like poor Barbara."

King Lear, Act I. Sc. 7. " O, these eclipses portend these divisions! *fa, sol, la, mi.*"

None of the commentators have hitherto been sufficiently skilled in Music to see the meaning of these syllables in solmisation, which imply a series of sounds so unnatural, that ancient musicians prohibited their use. *Mi contra fa est diabolus*. Shakspeare, however, shews by the context, that he was well acquainted with the property of the musical intervals contained in the *Tritonus,* or sharp 4th, which consisting of three tones, without the intervention of a semitone, is extremely difficult to sing, and disagreeable when sung, if *mi,* or *fa,* is the last note of the phrase or passage.

But to return to MASQUES, which were certainly the precursors of *operas* in England, and belong to the chain of dramas which completed the *union of Poetry and Music* on our stage: and it does

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(*k*) This allusion to the flute is well supported.

(*l*) In a note on this passage, *consent* (or rather *concent*) has been defined *unison*. But *concent* is connected harmony, in general, and not confined to any specific consonance. *Concentio* and *concentus* are both used by Cicero for the union of voices or instruments in what we should now call a chorus, or concert.

not appear, on examination, that the Italian *Mascherate,* published by Lasca, which have been thought their prototypes, were dialogued or performed on any stage. They seem to have been only processional songs, sung through the street by the representatives of different professions and trades, *masqued,* during carnival time. And the interludes which De Missy and Riccoboni, and their translators, think we had from the Italian *intermezzi,* seem to want analogy: as *interlude,* with us, was a general name for every species of stage representation, out of the Church.

Masques in England certainly bear some resemblance to *operas*: as they are in dialogue; performed on a stage; ornamented with machinery, dances, and decorations; and have always Music, vocal and instrumental. But then the essential and characteristic criterion, *recitative,* is wanting, without which the resemblance is imperfect. Our musical pieces, which are sometimes honoured with the name of opera, differ in this particular so much, that they more resemble masques than the dramas which are entitled to that appellation; for, in English musical dramas, the dialogue is all declaimed or spoken in the same manner as in our old masques; and in Italy, whence we have both name and thing, an opera consists of both recitatives and airs, and is sung from beginning to the end.

In the *Maid's Tragedy,* by Beaumont and Fletcher, it is said of *masques*, that " they must commend their king, and speak in praise of the assembly; bless the bride and bridegroom in person of some god; they are tied to rules of flattery (*m*)."

It has already been observed, that masques were generally written for the use, and, consequently, the pleasure of courts; it was therefore natural for the authors to render them as palatable to their patrons and constituents as possible. It does not appear that either Beaumont or Fletcher was often called upon to contribute his quota to these splendid exhibitions; and the passage just cited has in it something of sour and austere, that seems to savour of pique or republicanism.

Most of the numerous masques, that were performed at court and elsewhere, during this and the subsequent reign, were written by Ben Jonson, and set to Music either by Alfonso Ferrabosco, jun. [d. *c.* 1628] or Nicholas Laniere [1588-1666]. Of the dramatic Music of these celebrated musicians of their time, it would now be difficult to produce many specimens. However, one of Ferrabosco's songs in the *Volpone* of Ben Jonson, acted 1605, being printed among his *Ayres,* No. 6. will have a place on the next plates.

It is recorded, in the folio edition of Ben Jonson's works, printed 1640, that in 1617, his whole masque [Lovers made men], which was performed at the house of Lord Hay, for the entertainment of the French ambassador, was set to Music after the Italian manner,

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(*m*) Milton, in his *Paradise Lost,* speaks contemptuously of this species of drama:
"——court amours
Mix'd dance, and wanton MASK, or midnight ball, &c."

stilo recitativo, by NIC. LANIERE (*n*), who was not only ordered to set the Music, but to paint the scenes.

This short piece being *wholly* in rhyme, though without variation in the measure, to distinguish airs from recitation, as it was all in musical declamation, may be safely pronounced the first attempt at an opera in the Italian manner, after the invention of recitative.

But in the same year, in the masque, by the same author, called *the Vision of Delight*, presented at court during Christmas, there is a manifest distinction of *air* from *recitative;* in both which styles the whole piece, in verses of different measures, was performed. It is opened by *Delight*, personified, who, *stilo recitativo,* "spake in song." Then *Night,* likewise personified, *sung*: "Break Fancy from thy cave of cloud, &c." This air ends in a chorus or *quire*. After which *Fancy* spake, in *stilo recitativo*. Then *Peace* sung: "Why look you so, &c." After which an air that terminates in a quire. The song ended, *Wonder spake* (in recitative.) Then dancing, singing, and chorus.

Here we have all the characteristics of a genuine opera, or musical drama of modern times, complete: splendid scenes and machinery; poetry; musical recitation; air; chorus; and dancing.

Though the Music of this masque is not to be found, yet of Laniere's *Musica narativa* we have several examples, printed by Playford in the collections of the time; particularly the *Ayres* and *Dialogues,* 1653 [and 1659], and the second part of the *Musical Companion,* which appeared in 1667; and in which his Music to the dialogues is infinitely superior to the rest: there is melody, measure, and meaning in it. His recitative is more like that of his countrymen at present, than any cotemporary Englishman's. However, these dialogues were composed before the laws and phraseology of recitative were settled, even in Italy. His cantata of *Hero* and *Leander* was much celebrated during these times, and the recitative regarded as a model of true Italian musical declamation* [B.M. Add. MSS. 14,399 and 33,236].

Vocal Music for the CHAMBER, or for social and private purposes, distinct from that of the *Church* and *Theatre,* during the reign of James I. consisted chiefly of madrigals, which had been composed in the preceding century, and of which the favour began to fade. To these, however, were added an excellent set by Orlando Gibbons, 1612, and eight several sets, at different times, by Michael Este, with others of an inferior class, Batson, Pilkington, Litchfield, and Ward. Besides these of the madrigal kind, but more dry, fanciless, and frivolous, *Ayres of four and more parts,* were

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(*n*) *Nicolo Laniere* was an Italian who came into England early in the last century; there is a fine portrait of him at the Grange in Hampshire, by Vandyke. It was the sight of this portrait that determined Charles I. to employ that excellent painter. Laniere professionally practised Music painting, and engraving; but his greatest excellence was in Music. His own portrait, painted by himself, is in the Music-school at Oxford. He etched a considerable number of plates for a drawing-book; was an able connoisseur in pictures; and had the art of giving modern paintings an air of antiquity, and putting off copies for originals. *Granger's Biog. Hist. of Engl.* Vol. I. p. 539.

* There is a remarkable *MS.* in the B.M. (Add. MSS. 10444) which contains a collection of 75 dance tunes for Masques. This MS. is fully described in an article by W. J. Lawrence in ***Music and Letters,*** for January, 1922.

published by Ford, Bartlett, Sir William Leighton, Ravenscroft, Bennet, and Attey. Of songs for a *single voice*, but few were printed,* and these with only a single accompaniment for the lute or viol, without symphony or ritornel. Ferrabosco's ayres to the lute have been already mentioned; and no other compositions of this kind seem to have been produced, except by Adson, under the title of *Court Ayres*, and *Ayres to sing to the Lute and Basse-violl*. by William Corkine, Robert Jones, and John Danyel; all obscure musicians, and of mean abilities.

Among vocal productions for the *Chamber*, and for *social* purposes, must not be forgotten CANONS, ROUNDS, and CATCHES˙ of which ingenious and exhilerating species of composition, the first collection that was ever printed, appeared during this reign under the title of "*Pammelia* (*o*) *Musicks Miscellanie*; or mixed varietie of " pleasant Roundelays and delightful Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one (*p*). None so ordinarie as musicall, none so musicall as not to all very pleasing and acceptable. London, printed by William Barley, for R. B. and H. W. and are to be sold at the spread eagle at the north doore of Paules," quarto, 1609. The names of none of the composers of these epigrammatic and pointed effusions have been preserved; but many of them seem of great antiquity, which is discoverable both by the words and style of composition.** Great musical science is manifested in the canons, and the harmony and contrivance of the rest are excellent. The words, indeed, except those of the canons, which consist of small portions of the psalms and other parts of scripture, in Latin (which seems to imply that they were set before the Reformation), are, in general, devoid of wit, humour, poetry, and common sense (*q*). It has been before observed, in the course of this work (*r*),

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(*o*) A word perhaps formed from παν μελος.

(*p*) Canons, rounds, and catches were never published in score till after the institution of the present CATCH-CLUB in 1762; and, therefore, *one line* often contained the whole composition; the places where the several parts were to begin being indicated by signs or numbers. A *Round* is sometimes called a *canon in the unison*, and sometimes, but erroneously, a *Catch;* but it is distinct from both; being no more than a song of as many strains, or sections, as parts; which, instead of being begun together, are performed after each other always singing different words and different notes in harmony with the rest; till a signal is given, by holding up the hand, for finishing upon the perfect chord of the key note, where the author has placed this final mark, 𝄐 A *Catch* is sung in the same manner as a *Round*, the second performer beginning the first strain, when the leader begins the second; however, in the course of the performance, some latent meaning or humour is produced by the manner in which the composer has arranged the words for singing, which would not appear in perusing them.

(*q*) In the same year was published another collection, entitled "*Deuteromelia*, or the second part of Musick's melodie, or melodious Musicke of pleasant Roundelaies, &c London, printed for Thomas Adams, dwelling in Paules churchyard, at the sign of the white lyon, 1609." This publication is much inferior to the preceding, and chiefly consists of songs for three voices, in which different stanzas are sung to the same Music, after the manner of what are now called *Glees*.

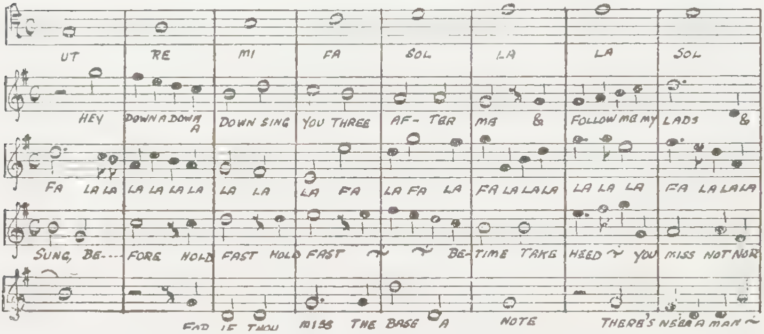
(*r*) Book II., p. 785.

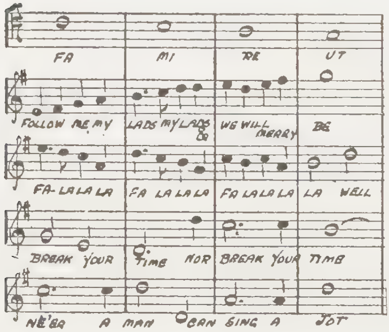
* Burney is wrong when he says that only a few songs for a single voice were printed during the reign of James Ist. This was the period of the great school of the lutenist song-writers. A full list of their publications is given by Warlock in *The English Ayre*, and a large number of them has been edited and published by Dr. Fellowes as "*The English School of Lutenist Song Writers.*"

** Thomas Ravenscroft was the editor of *Pammelia* and its companion volumes, *Deuteromelia* (1609), and *Melismata* (1611).
Deuteromelia contains the famous *Three Blind Mice*, whilst *Melismata* has a setting of the *Three Ravens*. These three volumes and a Briefe Discourse mentioned on p. 107 are in the B.M. (K. 1. e. 8-11).

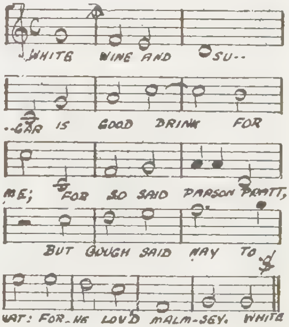
that our lyric poetry, during the sixteenth and part of the seventeenth century, was in a barbarous state, and far inferior to the Music of the times. But the composers seemed so little solicitous about the words they had to set, as frequently to prefer the syllables of solmisation *Ut re mi fa sol la*; *Hey down down, derry down*; or merely *Fa la*, to songs of Spenser and Shakspeare. I shall, however, for the sake of the musical composition, as well as to shew the humour and taste of the times, gratify the lovers of such scarce and curious productions, with specimens of the contents of this primitive Catch-book.

Catch in 5 Parts from *Pammelia*, the first Book of Catches, Canons, Rounds and Glees, that was Printed in England.

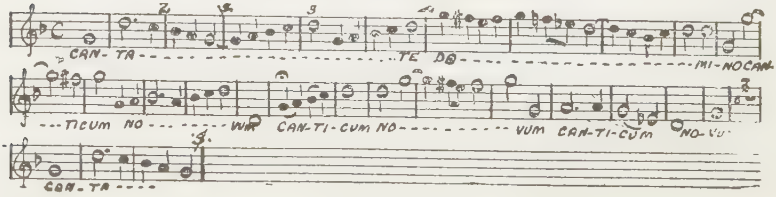

UT RE MI FA SOL LA LA SOL
HEY DOWN A DOWN A DOWN SING YOU THREE AF- TER ME & FOLLOW ME MY LADS &
FA LA LA LA LA LA LA LA LA LA LA FA LA FA LA FA LA LA LA LA LA LA FA LA LA LA
SUNG, BE--- FORE HOLD FAST HOLD FAST ~ ~ BE- TIME TAKE HEED ~ YOU MISS NOT NOR
FAD IF THOU MISS THE BASE A NOTE THERE'S NE'ER A MAN ~


FA MI RE UT
FOLLOW ME MY LADS MY LADS & WE WILL MERRY BE
FA-LA LA LA FA LA LA LA FA LA LA LA LA WELL
BREAK YOUR TIME NOR BREAK YOUR TIME
NE'ER A MAN CAN SING A JOT

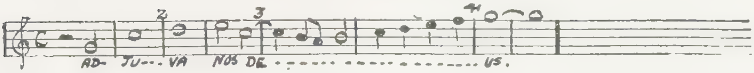
Round, for Five Voices.


WHITE WINE AND SU--
..GAR IS GOOD DRINK FOR
ME; FOR SO SAID PARSON PRATT,
BUT GOUGH SAID NAY TO
WAT: FOR HE LOV'D MALM-SEY. WHITE

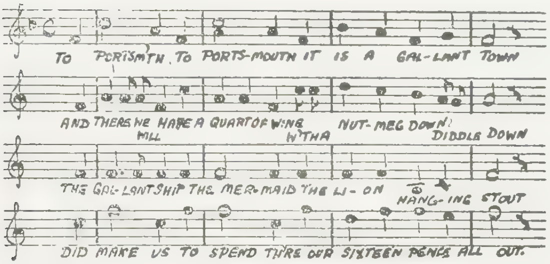
Canon, Four in One.


CAN- TA---- TE DO---- MI-NO CAN-
---TICUM NO------ WUM CAN-TI-CUM NO------ VUM CAN-TI-CUM NO-VU-
CAN-TA----

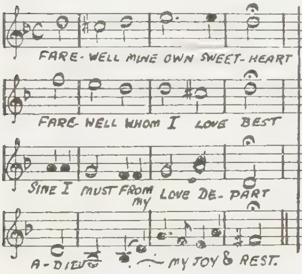
Canon, Four in One.


2
3
4
AD- JU-- VA NOS DE .... US.

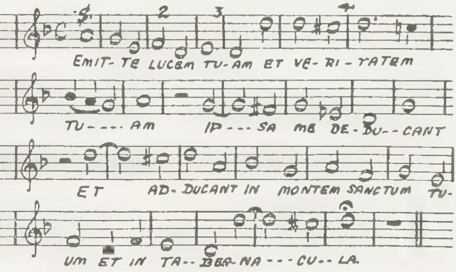
Round, for Four Voices.


TO PORTSMTH TO PORTS-MOUTH IT IS A GAL-LANT TOWN
AND THERE WE HAVE A QUART OF WINE WITH A NUT-MEG DOWN!
HILL
DIDDLE DOWN
THE GAL-LANT SHIP THE MER-MAID THE LI-ON HANG-ING STOUT
DID MAKE US TO SPEND THREE OUR SIXTEEN PENCE ALL OUT.

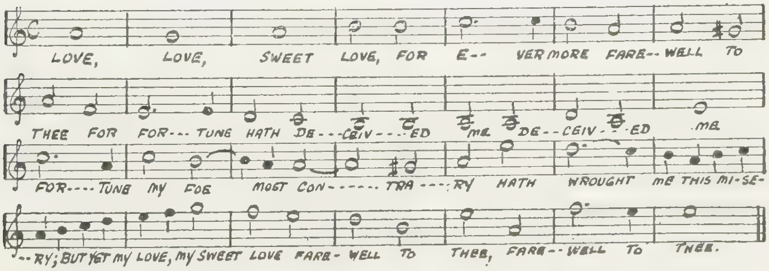
Round, for Four Voices.


FARE-WELL MINE OWN SWEET-HEART
FARE-WELL WHOM I LOVE BEST
SINE I MUST FROM MY LOVE DE-PART
A-DIEU MY JOY & REST.

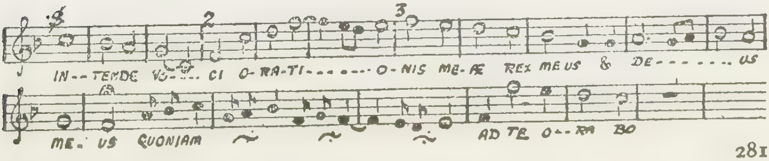
Canon, Four in One.


2
3
4
EMIT-TE LUCEM TU-AM ET VE-RI-TATEM
TU----AM IP---SA ME DE-DU--CANT
ET AD-DUCANT IN MONTEM SANCTUM TU-
UM ET IN TA--BER-NA---CU--LA.

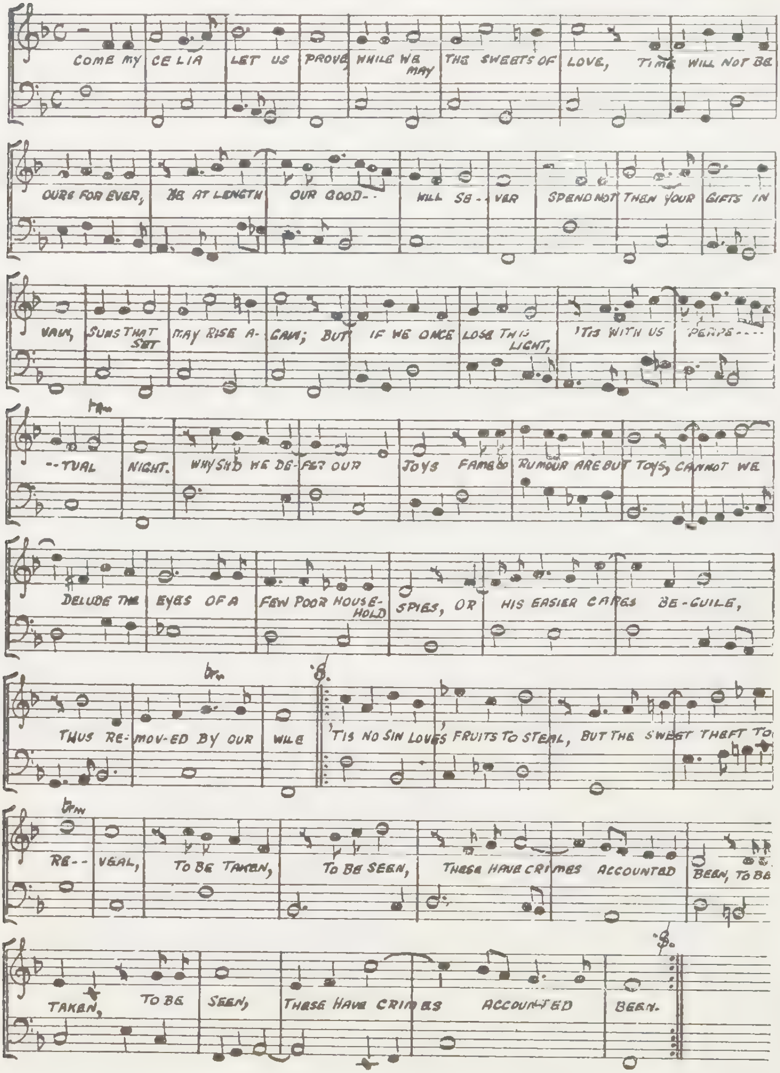
Round, for Four Voices.


LOVE, LOVE, SWEET LOVE, FOR E-- VERMORE FARE--WELL TO
THEE FOR FOR---TUNE HATH DE---CEIV----ED ME DE--CEIV---ED ME
FOR----TUNE MY FOE MOST CON------TRA----RY HATH WROUGHT ME THIS MI-SE-
--RY; BUT YET MY LOVE, MY SWEET LOVE FARE-WELL TO THEE, FARE--WELL TO THEE.

Canon, Three in One.


2
3
IN--TENDE VO---CI O-RA-TI-------O-NIS ME-AE REX MEUS & DE-------US
ME-US QUONIAM AD TE O--RA BO

Song in Ben Jonson's *Volpone*, Set by Alfonso Ferrabosco, 1605.


COME MY CE LIA LET US PROVE WHILE WE MAY THE SWEETS OF LOVE, TIME WILL NOT BE
OURS FOR EVER, HE AT LENGTH OUR GOOD-- WILL SE-- VER SPEND NOT THEN YOUR GIFTS IN
VAIN, SUNS THAT SET MAY RISE A- GAIN; BUT IF WE ONCE LOSE THIS LIGHT, 'TIS WITH US PERPE----
--TUAL NIGHT. WHY SH'D WE DE- FER OUR JOYS FAME & RUMOUR ARE BUT TOYS, CANNOT WE
DELUDE THE EYES OF A FEW POOR HOUSE- HOLD SPIES, OR HIS EASIER CARES BE-GUILE,
THUS RE- MOV-ED BY OUR WILE 'TIS NO SIN LOVES FRUITS TO STEAL, BUT THE SWEET THEFT TO
RE-- VEAL, TO BE TAKEN, TO BE SEEN, THESE HAVE CRIMES ACCOUNTED BEEN, TO BE
TAKEN, TO BE SEEN, THESE HAVE CRIMES ACCOUNTED BEEN.

The reign of our first James is a very early period in the cultivation of Music, merely *instrumental*. The words *Concerto* and *Sonata* seem at this time not to have been invented, even in Italy; as the Crusca dictionary gives no instance of so early a use of them in music-books. *Concento* and *suono* implied nearly the same things in the days of Boccaccio, as concerto and sonata since; but *concertare* and *concertanti* were at first applied to the union of instruments with voices, in motets and madrigals, by *doubling* the voice-parts. It was not till late in the seventeenth century that instrumental pieces, of many parts, began to be called *concertos*, and of few, *sonatas*.

The earliest compositions I have found in Italy, for three or more instruments of the same species, are *Ricercari* and *Fantasie*. But of these, none seem to have been printed, when the elder Doni published the second edition of his *Libreria*, 1557; as all the instrumental Music that appears in his catalogue of musical compositions, which had then been published in Italy, are *Intabolature da organi, et da leuto, d' Anton da Bologna, di Giulio da Modena di Francesco di Milano, di Jaches Buas, piu di dieci volumi, e la continua.*

About the beginning of the seventeenth century *madrigals*, which were almost the only compositions, in parts, for the Chamber, then cultivated, seem to have been suddenly supplanted in the favour of lovers of Music by a passion for FANTASIAS of three, four, five, and six parts, wholly composed for viols and other instruments, without vocal assistance. And this passion seems to have arisen, from the calling in these instruments to reinforce the voice-parts, with which they played in unison, in the performance of *motetti* and *madrigals*, thence termed *concertati*. At length, the instrumental performers discovered, that both the poetry and singing of the times might be spared without any great loss or injury to musical effects; as the words, if good, were rendered unintelligible by fugue, imitation, and multiplicity of parts; and the singing, being often coarse and out of tune, could be better supplied by their own performance. Thus vocal Music not only lost its independence, but was almost totally driven out of society: as the ancient Britons, calling in the Saxons to assist them in their conflicts with the Picts, were themselves subdued and forced from their possessions, by too powerful auxiliaries.

I am the better enabled to speak of the instrumental Music of this period, by being fortunately in possession of several considerable manuscript collections of *fancies*; particularly one in six parts, folio, which had been made for the L'Estrange family, in Norfolk, by the celebrated composer of Charles the first's reign, Mr. John Jenkins [1592-1678], and collated with other copies, and corrected not only by himself, but by six or eight other eminent masters of the times (*s*).

These pieces, which consist more of motets, madrigals, and *in nomines*, originally designed for voices, than *fantasie* made expressly for instruments, were the productions of William Bird, Alfonso Ferabosco, sen. and jun. William White, John Ward, Thomas Ravenscroft, William Cranforde, Thomas Lupo, Giovanni Coperario, and others. The style would appear now very dry and

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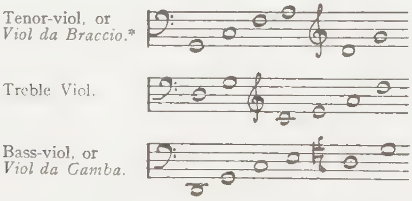
(*s*) At the decease of the late Sir Henry L'Estrange, Bart., of Hunston, in Norfolk, and the last survivor of that ancient family, I was favoured with this collection by his nephew, Nic. Styleman, esq., of Snettisham, in the same county.

fanciless, in spite of the general title of these pieces. Indeed, it would be difficult to select one of them that would afford any other amusement to my readers, than that of discovering how ingenious and well disposed the lovers of Music, during the former part of the last century, must have been, to extract pleasure from such productions.

Infinite pains, however, seem to have been taken in collating and correcting these books; which only prove that however insipid and despicable we may think their contents, our forefathers were of a different opinion; and that, contemptible as they now seem, they were the best which the first musicians of the age could then produce. There is an infancy in every human production, that is perfectible. The instruments to which these *fansies* were adapted, were viols of different sizes, of which it was usual, during the last century, for most musical families to be in possession of a *chest,* consisting of two trebles, two tenors, and two basses, with six strings upon each, all tuned alike, by 4ths and 3ds, and the necks *fretted.*

The compass, and *accordatura,* of this instrumental family were the following:



The passages given to these several instruments, at this time, discover no kind of knowledge of the expressive power of the bow; and even Orl. Gibbons, who composed so well for voices in the Church, seems very little superior to his cotemporaries in his productions for instruments. Indeed, his madrigals of five parts, as well as those of many others, are said in the title-page to be *apt for viols* and voices: a proof that with us, as well as the ancient Greeks, and other nations, there was at first no Music *expressly composed for instruments;* consequently, the powers of these instruments must have been circumscribed; and when this Music was merely played, without the assistance of the human voice and of poetry, capable of no great effects. The subjects of Orlando Gibbons's madrigals are so simple and unmarked, that if they were now to be executed by instruments alone, they would afford very little pleasure to the greatest friends of his productions, and those of the same period. At the time they were published, however, there was nothing better with which to compare them, and the best Music which good ears can obtain, is always delightful, till better is produced. Air, accent, grace, and expression, were now equally unknown to the composer, performer, and hearer; and whatever notes of one instrument were in harmony with another, were welcome to the player, provided he found himself honoured from time to time with a share of the subject, or principal melody; which happening more frequently in canons, and fugues, than in any other species of composition, contributed to keep them so long in favour with performers of limited powers, however tiresome they may have been to the hearers, when constructed on dull and barren themes.

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* Burney is wrong in giving *Viol da Braccio* as an alternative name for the *Tenor-viol.* Two extracts from Praetorius make this clear.

1. *Viole de gamba.* 2. *Viole de bracio,* oder *de brazzo*: Und haben den Namen daher, dass die ersten zwischen den beyden Beinen gehalten werden: Denn gamba ist ein italienisch Wort, und heisst ein Bein, *le gambe,* die Beinen. Unnd dieweil diese viel grössere *corpora,* und wegen des Kragens lenge, die Saiten auch ein lengern Zug haben, so geben sie weit ein lieblichern Resonanz, als die andern *de bracio,* welche uff dem Arm gehalten werden.

(Praetorius, *Syntagma Musicum,* 1618. *Tom. II. Cap. xx. p.* 44.)

Viola, Viola de bracio: *Item, Violino de brazzo;* Wird sonsten eine Geige (!) vom gemeinen Volck aber eine Fiddel unnd daher *de bracio* genennet, dass sie auf dem Arm gehaltern wird.

Deroselben Bass—, Tenor—, und Discantgeige (welche *Violino* oder *Violetta picciola,* auch *Rebecchino* genennet wird) seynd mit 4 saiten: . . . und werden alle durch *Quinten* gestimmet.

(*Op cit. Tom. II. Cap. xxii. p.* 48.)

Music is so much a work of art, study, exercise, and experience, that every style must be best treated, even by men of the greatest genius, in proportion to the attention and labour they bestow on that particular species of composition. Orlando Gibbons, who appears to such advantage as a Church composer, is utterly contemptible in his productions for instruments, of whose powers he was ignorant. Indeed, all instrumental Music, but that of the organ, seems to have been in a very rude state at this time throughout Europe; and, if we except the fugues of Frescobaldi, all the Music, even for keyed-instruments, is dry, difficult, unaccented, and insipid.

Simpson in his *Compendium,* §xv. p. 115, speaking of fancies, says, that " this kind of Music (the more is the pity) is now (1667) much neglected, by reason of the scarcity of auditors that understand it; their ears being better acquainted and more delighted with light and airy Music." He instances as the best composers of fancies, in England, Alfonso Ferabosco, Coperario, Lupo, Mico, White, Ward, Dr. Colman, and Jenkins. Page 118, the same author says, that " the lovers of instrumental Music need not have recourse to outlandish authors for compositions of this kind; no nation," says he, " in my opinion, being equal to the English in that way; as well for their excellent, as for their various and numerous *consorts* of three, four, five, and six parts, made properly for instruments, of which FANSIES are the chief."

It may perhaps be necessary here to mention, that James I. upon what beneficial principle it is now difficult to discover, by letters-patent incorporated the musicians of the city of London into a COMPANY [1604], and they still continue to enjoy privileges in consequence of their constituting a fraternity and corporation; bearing arms azure, a swan argent within a tressure counter-flure, or: in a chief, gules, a rose between two lions, or: and for their crest the celestial sign Lyra, called by astronomers the Orphean

Lyre (*t*). Unluckily for the *bon-vivans* of this tuneful tribe, they have no hall in the city for festive delights! However, on days of greatest *gourmandise*, the members of this body are generally too busily employed in exhilerating others, comfortably to enjoy the fruits of good-living themselves. And here historical integrity obliges me to say, that this company has ever been held in derision by real professors, who have regarded it as an institution as foreign to the cultivation and prosperity of good Music, as the train-bands to the art of war. Indeed, the only uses that have hitherto been made of this charter seem the affording to aliens an easy and cheap expedient of acquiring the freedom of the city, and enabling them to pursue some more profitable and respectable trade than that of fidling; as well as empowering the company to keep out of processions and city-feasts every street and country-dance player of superior abilities, to those who have the honour of being styled the *waits of the corporation* (*u*).

About the end of this reign a *Music-lecture*, or PROFESSORSHIP, was founded in the university of Oxford [2nd Feb., 1626/7], by Dr. William Heyther. It is imagined that he was stimulated to this act of beneficence by the example and precepts of his friend Camden, who having a few years before his decease determined to found a history-lecture in the same university, dispatched his friend Heyther on a mission thither, with the deed of endowment properly executed, and addressed to the vice-chancellor Dr. Piers (*x*). It was in consequence of this embassy that Heyther obtained his degree of doctor in Music, with little expence and trouble; and perhaps it was in gratitude for the kindness he received from the university upon this occasion, as well as in imitation of his learned friend Camden, that he endowed the professorship, which is both theoretical and practical. At the time of this endowment, in order to promote the practice of the art, " he gave to the Music-school an harpsicon, a chest of viols, and divers music-books, both printed and manuscript."

(*t*) See the dedication of Butler's *Principles of Music*, 1636.

(*u*) The present king of France has lately dethroned the king of the minstrels, and disfranchised and suppressed a similar establishment. See *Essai sur la Mus.* Tom. I., p. 419, and *Mercure de France, pour Avril*, 1773.

(*x*) The following letter from Dr. Piers to Camden, which is printed in the collection of epistles to and from that illustrious antiquary, published by Dr. Thomas Smith, 1691, p. 329, will clear up a point concerning which Ant. Wood has thrown a doubt: whether Orlando Gibbons had ever been admitted to an academical degree in Music.

Ep. CCLXIII.
G. Piersius. G. Camdeno.

"Worthy Sir,

"The university returns her humble thanks to you with this letter. We pray for your health and long life, that you may live to see the fruits of your bounty. We have made Mr. Heather a doctor in Musick; so that now he is no more master but doctor Heather; the like honour for your sake we have conferred on Mr. Orlando Gibbons, and made him a doctor too, to accompany Dr. Heather. We have paid Mr. Dr. Heather's charges of his journey, and likewise given him the Oxford courtesie, a pair of gloves for himself and another for his wife. Your honour is far above these things. And so desiring the continuance of your loving favour to the university, and to me your servant, I take my leave.

"Yours ever to be commanded,
Oxon, 18 May, 1622. "William Piers."

"Mr. Whear shall make his oration this term; and I shall write to you from time to time what orders the university will commend to your wisdom, concerning your history lecture."

It is the more likely that Heyther was instigated by Camden to found this professorship, who had himself been a chorister at Magdalen College, Oxford, and may be supposed to have still retained a love for Music; and that Camden had a great ascendance over him may be inferred from the intimate friendship which had long subsisted between them. Their several employments reciprocally obliged them to reside in Westminster: for Camden was master of Westminster-school, and Heyther a gentleman of the King's Chapel. In town they resided under the same roof; and, in 1609. when a pestilential disease had reached the house next to that of Camden and himself, by which Camden was afterwards infected. he retired to the residence of his friend Heyther at Chislehurst, and by the assistance of Dr. Giffard, his physician, was cured. But of his friendly regard for Dr. Heyther, he gave ample testimony at his decease, by appointing him his executor, and bequeathing to him and his heirs an estate of £.400 a year, for the term of ninety-nine years, he and they paying to the history-professor £.140 per annum; at the expiration of which term, the estate was to vest in the university (*y*).

Charles I [*1625*]

This prince who, during the life of his father, had been a scholar of Coperario, on the viol da gamba, and, according to Playford, had made a considerable progress on that instrument; when he ascended the throne, not only discovered a great affection for Music in general, but manifested a particular attention and partiality to compositions for the church (*z*). At his private concerts he is said to have condescended to honour with his notice several of his musical servants, who had the good fortune to be frequently in his presence; and to gratify them in a way the most flattering and agreeable to every artist of great talents, with smiles and approbation, when either their productions or performance afforded him pleasure. And, indeed, whatever political crimes may be laid to the charge of this prince, he was certainly a most liberal and gracious master to his domestics, and possessed a singular power of attaching them to his person by kindness and condescension, still more than by royal bounty and munificence.

Upon his accession to the crown, Nicholas Laniere was appointed master of the king's Music; and in Rymer's Fœdera (*a*), is the following grant in favour of him and the rest of his majesty's band.

(*y*) *Biog. Brit. art. Camden,* 133, *in not.*

(*z*) Playford (*Pref.* to his *Introd.*) speaking of the musical skill of our princes of the house of Tudor, says, "Nor was his late majesty Charles I. behind any of his predecessors in the love and promotion of this science, especially in the service of Almighty God, and with much zeal he would hear reverently performed, and often appointed, the service and anthems himself, especially that sharp service composed by Dr. William Child being of (from) his knowledge in Music, a competent judge therein; and would play his part exactly well on the base-viol, especially of those incomparable fancies of Mr. Coperario to the organ."

(*a*) Tom. XVIII. p. 728.

"CHARLES, by the grace of God, &c. To the treasurer and under-treasurer of our exchequer nowe beeing, and that hereafter for the tyme shall be, greetinge, Whereas wee have beene graciously pleased, in consideration of service done, and to be done unto us by sundrie of our musicians, to graunt unto them the several annuities and yearly pensions hereafter following, (that is to say) to Nicholas Laniere, master of our Music, two hundred poundes yearly for wages; to Thomas Foord fourscore poundes yearly for his wages, that is, for the place which he formerly held, fortie pounds yearly, and the place which John Ballard, lately deceased, held, and now bestowed upon him, the said Thomas Foord, fortie poundes yearly; to Robert Johnson, yearly for his wages, fortie poundes, and for stringes twentie poundes by the yeare: to Thomas Day yearly for his wages fortie poundes, and for keeping a boy twentie-fower poundes by the yeare; also to Alfonso Ferabosco, Thomas Lupo, John Laurence, John Kelly, John Cogshall, Robert Tayler, Richard Deering, John Drewe, John Laniere, Edward Wormall, Angelo Notary, and Jonas Wrench, to everie of them fortie poundes a piece yearly for their wages (*b*). And to Alfonso Bales and Robert Marshe, to each of them twentie poundes a piece yearly for their wages.

"Theis are therefore to will and command you, out of our treasure in the receipt of our exchequer, to cause payment to be made to our said musicians above mentioned, and to everie of them severally and respectively, the said several annuities and allowances, as well presently upon the sight hereof for one whole yeare ended at the feast of th' annunciation of the blessed Virgin Mary last past before the date hereof, as alsoe from the feast hitherto, and soe from tyme to tyme hereafter at the fower usual feasts or termes of the yeare, (that is to say) at the feast of the nativity of St. John the Baptist, St. Michael th' Archangell, the birth of our Lord God, and th' annunciation of the blessed Virgin Marie, by even and equall portions, during their natural lives, and the lives of everie of them, respectively, together with all fees, profits, commodities, allowances, and advantages whatsoever to the said places incident and belonging, in as large and ample manner as any our musicians in the same places heretofore, have had and enjoyed the same; and theis presents, or the inrollment thereof, shall be your sufficient warrant and dischardge in this behalfe. In witnes whereof, &c.

"Witnes ourself at Westminster, the eleaventh day of July.
Per breve de privato sigillo, &c." CHARLES.

The names, however, of such musicians as were in a more peculiar manner honoured with this prince's notice, afterwards, do not appear in the grant; as it was observed, that his majesty was particularly delighted with the choral compositions of Dr. Child;

(*b*) This, at the present valuation of money, would be near £200 per annum. See *Chron. Preciosum.*

the performance on the lute of Dr. Wilson; and the Music of William and Henry Lawes, which was introduced in the masques that were exhibited at court.

The productions for the *Church* during this reign, though superior in excellence to those of any other species, yet, if we except those of Dr. Giles and Elway Bevin, who more properly belong to the reign of king James, are so few in number, that the augmentation they make to our former stock lies in a very small compass.

Dr. William Child [*c.* 1606-97], according to Ant. Wood was a native of Bristol, and disciple of Elway Bevin. In 1631, being then of Christ-church College, Oxford, he took his degree of bachelor in Music; and, in 1636,* was appointed one of the organists of St. George's Chapel at Windsor, in the room of Dr. John Munday, and soon after one of the organists of the Royal Chapel at Whitehall. After the Restoration he was appointed chanter of the King's Chapel, and one of the chamber musicians to Charles II. [*c.* 1660]. In 1663, the university of Oxford conferred on him the degree of doctor in Music, at an act celebrated in St. Mary's Church. Dr. Child, after having been organist of Windsor Chapel sixty-five years, died in that town, 1697, at ninety years of age. In the inscription on his grave-stone, in the same chapel, it is recorded that he paved the body of that choir at his own expence; he likewise gave £.20 towards building the town-hall at Windsor, and £.50 to the corporation to be disposed of in charitable uses, at their discretion (*c*).

His works are "Psalms for three voices, &c. with a continued base either for the organ or theorbo, composed after the Italian way. London, 1639. Catches, Rounds, and Canons, published in Hilton's *catch that catch can,* 1652. Divine Anthems and compositions to several pieces of poetry, some of which were written by Dr. Thomas Pierce of Oxford." Some of his secular compositions likewise appeared in a book entitled *Court Ayres,* printed 1655, which will be mentioned hereafter. But his principal productions are his services and full anthems, printed in Dr. Boyce's collection. His service in E minor has something more varied and interesting, in the modulation, than in most of his other works; and in his celebrated service in D sharp [D Major], there is a glow of rich harmony, which, without any great compass of genius or

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(*c*) The following epitaph is also on his grave-stone in St. George's Chapel:

"Go happy soul, and in thy seat above
Sing endless hymns of thy great Maker's love.
How fit in heavenly songs to bear a part!
Before well practis'd in the sacred art;
Whilst hearing us, sometimes the choire divine,
Will sure descend, and in our consort join;
So much the Musick thou to us hast given,
Has made our earth to represent their heaven."

* Dr. Child's appointment as joint organist with Nath. Giles at St. George's Chapel, Windsor, was in 1632. In 1634 he was the sole organist. 1632 was also the date of his appointment as one of the organists to the Chapel Royal. The date of his degree exercise is 1639.

science, is extremely pleasing, the more so, perhaps, from being composed in a key which is more perfectly in tune than most others on the organ. His full anthems are not without imagination and fire. Page 97, (Boyce, Vol. II.) " and upon our solemn feast-day, &c." the modulation and contrivance are admirable to the end of the anthem. His style was so remarkably easy and natural, compared with that to which choirmen had been accustomed, that it was frequently treated by them with derision. Indeed, his modulation, at present, is so nearly modern, as not to produce that solemn, and, seemingly, new effect on our ears, which we now experience from the productions of the sixteenth century (*d*).

Adrian Batten [*c.* 1590-1637], organist and vicar-choral of St. Paul's during the reign of Charles I. and II. was merely a good harmonist of the old school, without adding any thing to the common stock of ideas in melody or modulation with which the art was furnished long before he was born. Nor did he correct any of the errors in accent with which former times abounded (*e*). So that his imitations of anterior composers were entire. He seems to have jogged on in the plain, safe, and beaten track, without looking much about him, nor if he had, does he seem likely to have penetrated far into the musical *terra incognita*.

Thomas Tomkins [1573-1656], the son of Thomas Tomkins, chanter of the choir at Gloucester, was of a family that produced more able musicians, during the sixteenth and seventeenth centuries, than any other which England can boast. He had several brothers, musicians, who distinguished themselves both in composition and performance; among whom was Giles Tomkins. according to Anthony Wood, a most excellent organist of the cathedral at Salisbury; John Tomkins, organist of St. Paul's cathedral, and afterwards gentleman of the Chapel Royal; and Nicholas Tomkins, one of the gentlemen of the privy chamber to Charles I. Thomas, the subject of the present article, the disciple of Bird, and bachelor of Music [1607], was afterwards organist of the cathedral of Worcester [*c.* 1596], gentleman of his majesty's chapel, and, at length, organist [1621]. Though he contributed to the *Triumphs of Oriana* in the reign of queen Elizabeth (*f*), he was living after the breaking out of the grand rebellion, about which time he published a work in ten books or separate parts,

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(*d*) Farrant and Dr. Child were the two first English composers for the Church who in setting the *Te Deum*, have accented the word *hōly* right. Indeed, both give a ligature to it the first time, though the second is correct. Child has erred, however (p. 147, Boyce, Vol. I.) at "thē glŏrious." And p. 155, the sharp 3d and flat 6th twice used, prove, that his ear was not offended with their effect. The young musical student will do well neither to imitate this, otherwise respectable composer, in such a combination, nor in that of $\substack{6\\4\\3}$ (Boyce, Vol. II. l. ii. bar 1.) though it sometimes appears in the works of the best masters of the sixteenth century. There are several inedited and valuable compositions by Dr. Child preserved in Dr. Tudway's manuscript "Collection of English Church Music," British Museum.

(*e*) In the word kĭndnēss, which is thrice repeated in the anthem, "O praise the Lord," the accent is thrown on the second syllable, see Boyce, Vol. II. p. 76. Tāke heĕd—vĕxēd—withĭn hād wĭngs—lĭke ā dove! In his anthem, "Deliver us O Lord," the want of a B flat in the second bar is disagreeable, and renders the key very equivocal.

(*f*) See above, p. 114.

entitled *Musica Deo sacra et Ecclesiæ Anglicanæ,** consisting of anthems, hymns, and other compositions suited to the church service (*g*).

A set of his vocal Church Music, in four and five parts, MS. is lodged in Magdalen College, and a printed copy in Christ-church, Oxford. The manuscript copy was presented to Magdalen College by *James Clifford,* who, in 1663, published a collection of the words, with the names of the composers of such services and anthems as continued to be sung in our cathedrals. To this book Ant. Wood and others frequently refer in speaking of our choral Music.

Besides the compositions by Tomkins, mentioned above, in the collection made for Lord Harley, Brit. Mus. there are likewise several very learned and curious compositions by this author; particularly full anthems in eight, ten, and twelve real parts, *fugato.* About this time there was a rage for multiplying parts in musical compositions, all over Europe; and Herculean labours of this kind, atchieved by Tallis, Bird, Benevoli, and others, have been already mentioned.

The attention and favour constantly bestowed on our choral service by Charles I. perhaps stimulated JOHN BARNARD, minor canon of St. Paul's cathedral, to publish, in 1641, dedicated to his majesty, the first book of the following admirable collection of English Church Music, consisting of " Services and Anthems, such as are now used in the cathedrals and collegiate churches of this kingdom, never before printed, whereby such books as were heretofore with much difficulty and charges transcribed for the use of the quire, are now, to the saving of much labour and expence, published for the general good of all such as shall desire them either for public or private exercise. Collected out of divers approved authors by John Barnard, one of the minor canons of the cathedral church of St. Paul. London, printed by Edward Griffin, and are to be solde at the signe of the three lutes, in Paul's alley, 1641 " [B.M.K. 7.e.2.]. Two years after this valuable collection was published, organs were ordered to be taken down, and cathedral service abolished!

It is much to be lamented, that the publications of Barnard and Tomkins were not in *score,* as a complete copy of all the several parts of either cannot now perhaps be found out of Oxford, in the

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(*g*) The copy of these compositions, in Christ-church Coll. Oxford, is dated 1664. If this was not a second edition, it is probable, that his son was either the author, or at least the editor of the work. By a copy of his songs. in the same collection, that have been said above to be of uncertain date, they appear to have been printed 1622.

Butler, in his *Principles of Musick,* published 1636, speaking of the *Lydian mood* of the ancients. which he seems to have persuaded himself he understood, says, "of this mood is that passionate lamentation of the musical king. for the death of his son *Absalom,* composed in five parts by Mr. Thomas Tomkins, now organist of his majesty's chapel. The melodious harmony of which. when I heard it in the Music-school (Oxon), whether I should more admire the sweet well governed voices, with consonant instruments, of the singers, or the exquisite invention, wit and art of the composer, it was hard to determine." Page 5. And p. 92 he calls Mr. Thomas and Mr. J. Tomkins *aureum par Musicorum.*

* The *Musica Deo Sacra* was not published until 1668 that is eight years after the Restoration and twelve years after the death of Tomkins. Vol. 18 of the E.M.S. contains his *Songs of* 3, 4, 5 *and* 6 *parts.* These were first printed in 1622. Vol. 8 of the T.C.M. is devoted to his Church Music.

The *Musica Deo Sacra* has been scored by the Rev. A. Ramsbotham.

whole kingdom! Each of the separate parts of Barnard's collection was printed in folio,* and contained services for morning and evening, and the communion, preces, and responses, by the following fathers of our Church Music: Dr. Tye, Tallis, Bird, Morley, Strogers, Bevin, Orlando Gibbons, Mundy, Parsons, Dr. Giles, and Woodson; with the litany by Tallis, and a great number of full anthems, in four, five, and six parts, by Tye, White, Farrant, Shepherd, Bull, Parsons, Morley, Hooper, Mundy, Giles, Gibbon, Batten, Weelkes, and Ward.

Though the following masters are not the immediate authors of choral compositions, yet, as their productions are chiefly of a sacred kind, this seems a proper place in which to mention them.

MARTIN PIERSON [*c*. 1580-*c*. 1651], bachelor in Music, and master of the choristers of St. Paul's, when John Tomkins was organist of that cathedral, published "Mottects, or grave Chamber Musique, containing songs of fiue parts of severall sorts, some ful, and some verse and chorus, but all fit for voyces and vials, with an organ part; which for want of organs may be performed on virginals, baselute, bandora, or Irish harpe. Also a mourning song of sixe parts for the death of the late Hon. Sir Fulke Grevil, knight, composed acording to the rules of art, by M. P. bachelor of Musique, 1630." This musician died about 1650; and bequeathed £. 100 to the poor of Marsh, in the parish of Dunnington, and isle of Ely, to be laid out in a purchase for their annual use. His partiality for this village, in the heart of the fens, probably arose from its being the place of his birth.

RICHARD DEERING [d. 1630], bachelor in Music, a composer much respected in his time for purity of harmony and gravity of style, was of an ancient baronet's family in Kent which still subsists, and had his musical education in Italy; where, according to Ant. Wood (*Fasti Oxonienses*) "he obtained the name of a most admirable musician." On his return from that country, he exercised his profession in England with great reputation, till, being a Roman Catholic, and prevailed on by urgent entreaties, he accepted the place of organist to the English nuns at a convent in Bruxelles [1617]. At length, after the marriage of Charles I. he returned to England on being appointed organist to his queen Henrietta [1625], in whose service he continued till, by the turbulence of the times, he was forced to leave the kingdom. His works consist of *Cantiones sacræ quinque Vocum, cum basso continuo ad Organum,* Antwerp, 1597;** *Cantica sacra ad Melodiam Madrigalium elaborate senis Vocibus,* Antwerp, 1618; *Cantica sacra duas et tres Voces composita*

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* It is doubtful if Burney ever saw a complete set of parts of this collection. At Hereford Cathedral were 8 of the 10 part books. In 1862 the Sacred Harmonic Scty. purchased a set of 8 of the parts, which fortunately contained the two missing from the Hereford collection. From these and a MS. of Adrian Batten it was possible to score the whole work. This was done by John Bishop of Cheltenham, but not published. The MS. is now in the B.M.
A full list of the contents will be found in *Grove's, art. Barnard, Vol. I. p.* 226.

* There is great doubt as to the date of this book. He certainly published a work with the same title in 1617, but there does not exist any work by Dering with the date 1597. There is doubt as to the authenticity of the Dering examples in the 1674 publication.

cum basso continuo ad Organum, London, 1662. dedicated by the editor, John Playford, to the Queen Dowager, the author having been dead four or five years. A second set of *Cantica sacra* was published in 1674, composed by Deering, Dr. Christ. Gibbons, Ben Rogers, Matthew Lock, and others.

Deering's compositions, of which I have scored several, are in a very sober, innocent, psalmodic, dry, and uninteresting style; for though he seems to have been a regular-bred and correct contrapuntist, yet I have never been able to discover in any of his works a single stroke of genius. either in his melody or modulation.

There are anthems both by William and Henry Lawes in Dr. Tudway's collect. Brit. Mus. which belong to this reign; but they do not enable us to account for the great reputation which these musicians so long enjoyed. There is, however, in the same collection, an anthem in four parts, by John Hilton: " Lord, for thy tender mercy's sake," which has considerable merit on the side of air as well as harmony.

Masques appear to have been still more the favourite amusements of the court during the early and tranquil part of this reign than in that of James; and the queen, who seems to have brought with her from France, at least as great a love for *dramatic exhibitions* as she found here, frequently represented the principal character in the piece herself. Most of the court masques were written by Ben Jonson, who, in his station of poet-laureat, seems to have furnished more of these dramas, than birth-day or new-years odes.

In 1630 [1631], he produced his masque entitled *Love's Triumph,* which was decorated by Inigo Jones, and performed by the king and thirteen noblemen and gentlemen at court. And the same year, another, called *Chloridia,* which was represented by the queen and ladies of the court. In 1631 [1632], among several other court dramas, *Tempe restored,* a masque written by Aurelian Townshend, and decorated by Inigo Jones, was performed by her majesty and fourteen ladies. But, in 1633, there were no less than five masques performed at different places before the king and court. A very circumstantial account of one of these has been left in a manuscript, by lord commissioner Whitelocke, which is now the property of Dr. Morton of the British Museum.

This masque, entitled *the Triumphs of Peace,* and written by James Shirley, a dramatist of the second class, in the reign of Charles I. and author of near forty plays, was acted at Whitehall, and the whole expence defrayed by the gentlemen of the four inns of court, as a testimony of duty and loyalty, on his majesty's return from Scotland, after terminating the discontents in that kingdom. As the subject is closely connected with the history of dramatic Music, during this period, I shall give, from the authentic narrative with which I have been favoured, such passages as are most characteristic of the times, in the author's own words.

" About Allhollantide this year (1633), severall of the principal members of the fower Innes of court, amongst whom, some were servaunts of the king, had a designe that these Innes of court should present their service to the king and queen, and testify their affections to them, by the outward and splendid visible testimony of a royall MASQUE of all the 4 societies joyning together, to be by them brought to the court, as an expression of their love and dutie to their majesties.

" This was hinted att in the court and by them intimated to the chiefe of those societies, that it would be well taken from them, and some held it the more seasonable, bicause this action would manifest the difference of their opinion from Mr. Prynne's new learning, and serve to confute his *Histrio-mastix* against enterludes (*h*).*

" This designe tooke well with all the Innes of court, especially the younger sort of them, and in order to putt it in execution, the benchers of each society mett, and agreed to have this solemnity performed, in the noblest and most stately manner that could be invented.

" The better to effect this, it was resolved, in each house to choose two of their members, whom they should judge fittest for such a busines, to be a committe, by joint assistance to carry on that affayre.

" In the middle Temple were chosen of this committee Mr. Edward Hyde and Whitelocke (the author); for the Inner Temple, Sir Edward Herbert, and Mr. Selden; for Lincoln's Inne, Mr. Atturney Noy, and Mr. Gerling; and for Greyes Inne, Sir John Fynch, and Mr.——.

" This committee being empowered by the benchers made severall sub-committees, one of which was to take care of the poeticall part of the busines; another of the properties of the masques and antimasquers, and other actors; another of the properties of the masquers and antimasquers, and other actors; another of the dauncing; and to me, in particular, was committed the whole care and charge of all the Musicke for this great masque. I made choice of Mr. Symon Ives, an honest and able musitian, of excellent skill in his art, and of Mr. Lawes, to compose the aiers,

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(*h*) This virulent book was published the preceding year, and in the table of contents referring to that part of his work which treated of female players, it having been said, "women actors notorious whores," it was construed into a reflexion on the queen and her ladies, who frequently performed in Court-masques; and he was sentenced, in the star-chamber, to be imprisoned for life, fined £.5,000, expelled Lincoln's Inn, "disbarred and disqualified to practice the law, degraded of his degree in the university, to be set in the pillory, his ears cut off, and his book burnt by the hands of the common hangman; which rigorous sentence," says Whitelock, "was as rigorously executed."

* The *Histriomastix* was published in 1633, and contains justifiable attacks upon the gross indecencies of the contemporary stage, and upon the use to which light music was put. He begins the section on Music as follows: "That Musicke of itselfe is lawfull, usefull, and commendable; no man, no Christian dares denie, since the Scriptures, Fathers, and generally all Christian, all Pagan Authors extant, do with one consent averre it."

lessons, and songs for the masque, and to be masters of all the Musicke under me (*i*).

" I also made choice of 4 of the most excellent musitians of the Queen's Chapell, M. La Ware, M. Du Val, M. Robert, and M. Mari, with divers others of forrein nations, who were most eminent in their art, not in the least neglecting my own countrymen, whose knowledge in Musicke rendered them useful in this action, to beare their parts in the Musicke, which I resolved if I could to have so performed, as might excell any that ever before this time had bin in England.

" Herein I kept my purpose, causing the meetings of all the musitians to be frequent at my house in Salisbury Court; and there I have had togither att one time, of English, French, Italian, German, and other masters of Musicke, fourty lutes, besides other instruments, and voyces of the most excellent kind in consort.

" The time for presenting this masque at Whitehall was agreed to be on Candelmas night to end Christmas, and the several parts of it being brought neer to a readiness for action, Hyde and Whitelocke were sent to the lord Chamberlain, the earle of Pembroke and Montgomery, and to Sir Henry Vane, the comtroller of the king's house, to advise with them, to take order about the sceane, and preparing things in the banquetting house.

" The dauncers, masquers, antimasquers, and musitians did before hand practise in the place where they were to present the masque, and the sceanes were artfully prepared (by Inigo Jones) att the lower end of the banquetting house, and all things were in readyness.

" The grand masquers were fower gentlemen of each Innes of court, most suitable for their persons, dauncing, and garbe for that busines, and it was ordered, that they should be drawne in fower rich chariotts, fower masquers in each chariot, by six horses in each.

" And to prevent difference about the order of their going, it was propounded by Wh. and assented to by the committee, that the chariots should be made after the fashion of the Roman tryumphant chariots, and being of an ovall forme in the seats, there would be no difference of place in them.

" For the severall colours, and from the precedence of the chariots, it was agreed, that one of each house, of the committee, should throwe the dice, and as that happened, the society to be bound of which he that threw was a member.

" I threw the dice for the middle Temple, and by my cast, had the place for the second chariot, and silver and blew for my colours,

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(*i*) The compositions of Simon Ives are not devoid of merit; some of his Rounds and Catches, published in Hilton's collection, still live, and are ingenious and pleasant: as, "Come honest friends and jovial boys, &c." Though the commissioner does not tell us which Lawes it was, he chose for Ives's colleague, it appears, in the words of the masque, published by the author, Ja. Shirley, that it was William. The names of all the masquers, with the house or inn of court to which they belonged, and an epigram addressed to each, was published in a little book, written by Francis Linton, called *The Innes of Court Anagrammatist,* or *The Masquers masqued in Anagrammas,* 4to. 1634.

which colours, I have ever since kept in my liveryes, and uppon all solemn occasions.

"Candlemas day being come, and all things being in readyness, the masquers, horsemen, musitians, dauncers, and all that were actors in the business, sett forth from Ely house, in Holborne, every one in their order, towards Whitehall, their way being directed through Chancery-lane, and from thence through Temple Barre, and so the high way to the court.

"The first that marched were twenty footmen in scarlet liveries with silver lace, each one having his sword by his side, a baton in one hand, and a torch lighted in the other, these were the marshalls men, who cleered the streets, made way, and were all about the marshall waiting his commands.

"After them, and sometimes in the midst of them, came the marshall, Mr. Darrell, afterwards knighted by the king, an extraordinary hansome, proper gentleman, one of Lincoln's Inne, agreed uppon by the committee for this service.

"He was mounted uppon one of the king's best horses, and richest saddles, and his own habit was exceeding rich and glorious, his horsemanship very gallant, and, besides his marshall men, he had two lacquayes, who carried torches by him, and a page in livery, that went by him carrying his cloake.

"After him followed one hundred gentlemen of the Innes of court in very rich clothes, five and twenty chosen out of each house, of the most proper and hansome young gentlemen of the societies.

"Every one of them was gallantly mounted, on the best horses, and with the best furniture, that the king's stable and the stables of all the nobility in towne could afforde, and they were forward on this occasion to lend them.

"The richness of the apparell and furniture, glittering by the light of the multitude of torches attending them, with the motion and stirring of their mettled horses, and the many and various gay liveries of their servants, butt especially the personal beauty and gallantry of the hansome young gentlemen made the most glorious and splendid show, that ever was beheld in England.

"After the horsemen came the antimasquers, and as the horsemen had their Musicke, about a dozen of the best trumpets, proper for them, so the first antimasque, being of cripples and beggars on horseback, had their Musicke of keys and tonges, and the like, snapping and yett playing in consort before them. These beggars were mounted on the poorest, leanest jades that could be gotten out of the dust-cartes or elsewhere, and the variety and change from such noble Musicke and gallant horses as went before them, unto their pittiful Musicke and horses, made both of them the more pleasing.

"After the beggars antimasque came men on horsebacke playing uppon pipes, whistles, and instruments, sounding notes like those of birds of all sorts, and in excellent consort, and were followed by the antimasque of birdes. This was an owle in an ivybush, with many severall sorts of other birdes, in a cluster about the owle gazing as it were upon her, these were little boys putt into covers of the shapes of those birds, rarely fitted, and sitting on small horses, with footmen going by them, having all of them torches in their hands.

" After this antimasque came other musitians on horsebacke playing uppon bagpipes, hornepipes, and such kind of northerne Musicke. First in this antimasque rode a fellow upon a little horse with a great bitt in his mouth, and uppon the man's head was a bitt with headstall and raines, fastened, and signified a projector, that none in the kingdome might ride their horses, butt with such bitts as they should buy of him. Another projector, who begged a patent of monopoly to feed capons with caretts, and several other projectors were in like manner personated, which pleased the spectators the more, bicause by it, an information was covertly given to the king, of the unfittness and ridiculousness of these projects, against the law, and the atturney Noy who had most knowledge of them, had a great hand in this antimasque of the projectors.

" After this and severall other antimasques were past, there came sixe of the chiefe musitians on horsebacke, uppon footclothes, and in the habits of Heathen priests, and footmen carrying of torches by them. Then a sumptuous chariot drawn by sixe horses with large plumes of feathers, in which were about a dozen persons in severall habits of gods and goddesses. Then other large open chariots with musitians in like habit, butt all with some variety and distinction. These going before the grand masquers played on excellent loude Musicke all the way as they went.

" The chariot in which sate the 4 grand masquers of Grayes Inne was drawn by 4 horses all on breast, coursed to their heeles all over with cloth of tissue, of the colour of crimson and silver, huge plumes of red and white feathers on their heads and buttocks, and the coachman's cap and feather, his long coate and his very whippe and cushion, of the same stuffe and colour. These maskers had habits, doublets, trunke-hose and cappes of the most rich cloth of tissue, and wrought as thicke with silver spangles as they could be placed, with large white silke stockings up to their trunke hose, and rich sprigges in their cappes, themselves proper and beautiful young gentlemen. On each side of the chariot were 4 footmen in liveries of the colour of the chariot, carrying huge flambois in their hands, which with the torches gave such a lustre to the paintings, spangles and habits, that hardly any thing could be invented to appear more glorious.

" After this followed the other three chariots with the grand masquers of the Middle Temple, Inner Temple, and Lincoln's Inne, alike richly habited and attended; and as the sixteen grand masquers were most hansome and lovely, and the equipage so full of state and height of gallantrye, it may be said, that it never was outdone by any representation mentioned in our former glories.

" The torches and flaming huge flambois, borne by the side of each chariot, made it seem lightsome as att noon day, butt more glittering, and gave a full and clear light to all the streets and windowes as they passed.

" The marche was slowe, in regard of their great number, butt more interrupted by the multitude of the spectators, in the streets, besides the windowes, and they all seemed loth to part with so glorious a spectacle.

" This gave opportunity to Hyde and Whitelocke, who usually were togither, to take a coach, and by the other way, to gett before them to Whitehall, where they found the fayre banquetting house, so crowded with fayre ladyes, glistering with their rich clothes, and richer jewells, and with lords and gentlemen of great quality, that there was scarce roome for the king and queen to enter in. They saw that all things were in readiness there, and the lord Chamberlein carryed them up to the chamber of the beautiful and ingenious countess of Caernarvon his daughter, whose company was no smalle pleasure and refreshment.

" The king and queen stood at a windowe, looking streight forward into the street, to see the masque come by, and being delighted with the noble bravery of it, they sent to the marshall to desire that the whole show might fetch a turne about the Tiltyeard, that their majestyes might have a double view of them; which was done accordingly, and then they allighted att Whitehall gate, and were conducted to severall roomes and places prepared for them.

" The horsemen of the masque, and other gentlemen of the Innes of court, sate in the gallery reserved for them, and those of the committee that were present were with them; only Hyde and Whitelocke were placed below among the grandees, and neare the sceane, that they might be ready to give assistance, if there should be occasion, and as an extraordinary favour to them att that time, and in that presence.

" The king and queen and all their noble train being come in, the masque began, and was incomparably performed, in the dauncing, speeches, Musicke, and sceanes; the daunces, figures, properties, the voices, instruments, songs, aiers, composures, the words and actions were all of them exact, none fayled in their parts, and the sceanes were most curious and costly.

" The queen did the honour to some of the masquers to daunce with them herselfe, and to judge them as good dauncers as ever she sawe, and the great ladyes were very free and civill in dauncing with all the masquers as they were taken out by them.

" Thus they continued in their sports untill it was allmost morning, and then the king and queen retiring, the masquers and Innes of court gentlemen were brought to a stately banquett, and after that was dispersed, every one departed to his own quarters.

"The queen, who was so delighted with these solemnities, desired to see this show acted over again. Whereupon, an intimation given to my lord Major of London, he invited the king and queen and the masquers to the citty, and entertained them with all state and magnificence, att Merchant Taylor's hall. Thither marched through the citty, the same show that went to Whitehall, and the same masque was again represented in the same state and equipage as before. This also gave great contentment to their majestyes, and no less to the cittizens, especially those of the younger sort, and of the female sexe, and it was to the great honour and no less charge of the lord Major and freemen.

"After these dreames past, and these pompes vanished, all men were satisfied by the committee justly and bountifully.

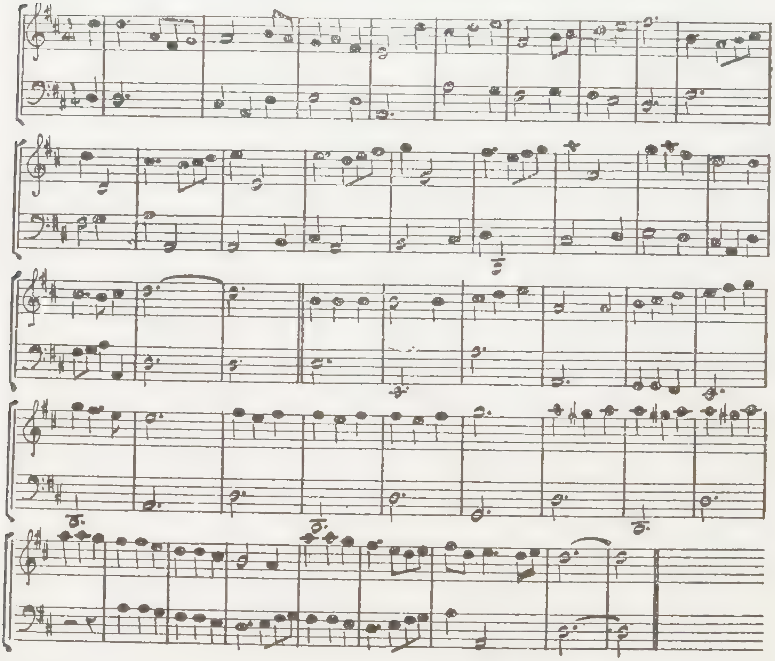
"For the Musicke, which was particularly committed to my charge, I gave to Mr. Ives, and to Mr. Lawes £.100 a piece, for their rewards; for the 4 French gentlemen, the queen's servants, I thought that a handsome and liberall gratifying of them would be made known to the queen, their mistris, and well taken by her. I therefore invited them one morning to a collation, att St. Dunstan's taverne, in the great room, the oracle of Apollo, where each of them had his plate lay'd for him, covered, and the napkin by it, and when they opened their plates they found in each of them forty pices of gould, of their master's coyne, for the first dish, and they had cause to be much pleased with this surprisall.

"The rest of the musitians had rewards answearable to their parts and qualities; and the whole charge of the Musicke came to about one thousand pounds. The clothes of the horsemen reckoned one with another at £.100 a suit, att the least, amounted to £.10,000. The charges of all the rest of the masque, which were borne by the societies were accounted to be above twenty thousand pounds.

"I was so conversant with the musitians, and so willing to gaine their favour, especially at this time, that I composed an Aier myself, with the assistance of Mr. Ives, and called it *Whitelocke's Coranto;* which being cried up, was first played publiquely, by the Blackefryar's Musicke, who were then esteemed the best of common musitians in London. Whenever I came to that house (as I did sometimes in those dayes), though not often, to see a play, the musitians would presently play *Whitelocke's Coranto,* and it was so often called for, that they would have it played twice or thrice in an afternoon. The Queen hearing it, would not be persuaded that it was made by an Englishman, bicause she said it was fuller of life and spirit than the English aiers use to be; butt she honoured the *Coranto* and the maker of it with her majestyes royall commendation. It grew to that request, that all the common musitians in this towne, and all over the kingdome, gott the composition of it, and played it publiquely in all places, for above thirtie years after."

Among other moral reflexions, addressed to his family on such vanities as he had been describing, lord commissioner Whitelocke adds: " yet I am farre from discommending the knowledge of this art (Music), and exercise of this recreation for a diversion, and so as you spend not too much of your time in it, that I aduise you in this as in other accomplishments, that you indeavour to gett to some perfection, as I did, and it will be the more ornament and delight to you. I have here inserted this Aier, in order to preserve it for your use, if any of you shall delight in it (*k*)."*

Whitelocke's *Coranto.*



The same year, besides the *Faithful Shepherdess* of Fletcher, which was represented at court, to which Sir William Davenant furnished a kind of prelude, or prologue, which was set to Music, the masque called *Cœlum Britannicum,* written by Thomas Carew, was performed at Whitehall, by the King, Queen, duke of Lenox, earls of Devonshire, Holland, and many other nobles of the court (*l*).

(*k*) Whitelocke's *labours remembered in the annales of his life, written for the use of his children,* MS.

(*l*) Though the masques of this reign are frequently said, in the title-page, and *dramatis personæ,* to have been *performed* by the king, queen, and nobles of their court, yet it does not appear, that these great personages often took part in the dialogue or songs of the piece; but generally appeared on the stage in the splendid ballets only, as dancers, representing mythological or allegorical characters. Indeed, the queen, at the time of the first masques of this reign, can hardly be supposed sufficiently exercised in our language to undertake a part in which declamation was necessary.

* Some of Lawes' music to *The Triumph of Peace* has come down to us. Prof. E. J. Dent in *The Foundations of English Opera* (Cambridge Press, 1928) has printed some extracts.

Inigo Jones was the machinest, and Henry Lawes the musician. The vocal Music, however, was only introduced at the latter end, where about a hundred verses were sung.

In 1634, an *Entertainment,* entitled *Love's Welcome,* written by Ben Jonson, was represented before their majesties at *Bolsover,* the seat of the earl of Newcastle. But this year furnishes a memorable æra in the annals of Poetry and Music, by having given birth to the Mask of COMUS.

This drama, written by Milton, was set by Henry Lawes, who performed in it the part of *Thyrsis*; and, in 1637, being likewise the editor of the poem, when it was first published, dedicated it to John Lord Viscount Brackley, who had represented the part of the Elder Brother, at Ludlow Castle.*

This young nobleman was but twelve years old at the time of the exhibition. His brother, Thomas, who played the Second Brother, was still younger; and lady Alice Egerton, who acted the part of the Lady in Comus, could not be more than thirteen years old. These personages, and many more of the family, were buried at Gadesden, in Hertfordshire, where their monuments are still to be seen. The family lived at Ashridge, formerly a royal palace, in the parish of Gadesden, and still the residence of their illustrious descendant, the present duke of Bridgewater. Milton, when he wrote this mask, lived at Harefield, in the neighbourhood of Ashridge. The two brothers had appeared at court, 1633, in the mask of *Cœlum Britannicum,* even before they performed in Comus. Their sister, lady Penelope Egerton, acted at court (or rather danced), with the queen in Ben Jonson's mask of *Chloridia,* 1630 (*m*).

A letter from Sir Henry Wootton to the author, concerning Comus, is still extant; in which he says, " I should much commend the tragical (serious) part, if the lyrical did not ravish me with a certain Dorique delicacy in your songs and odes, whereunto I must plainly confess to have seen yet nothing parallel in our language: "*Ipsa mollities.*" The letter is dated 1638, and first appeared prefixed to Comus, in the edition of 1645, when the author first set his name to the poem.

Comus was published, by Lawes, without the author's name, which Sir H. Wootton, in 1638, thanks Milton himself for disclosing to him by letter. The editor, in his dedication to lord Brackley, says, that " although not openly acknowledged by the author, yet it is legitimate offspring, so lovely, and so much to be desired, that the often copying of it hath tired my pen, to give my severall friends satisfaction, and brought me to the necessity of producing it to the publick view."

(*m*) See the notes of Mr. T. Warton's excellent edition of Milton's *Poems upon several Occasions.*

* The identity of the author of *Comus* was not made known until an edition published in 1645. The original music was first published by the Mermaid Scty. in 1904.

Milton put a fine eulogium on the musician Lawes, into his own mouth, in the character of the Attendant Spirit, who says,

"——but I must put off
These my sky robes, spun out of Iris woof,
And take the weed and likeness of a swain,
That to the service of this house belongs (*n*),
Who with his soft pipe, and smooth-dittied song,
Well knows to still the wild winds when they roar,
And hush the waving woods, nor of less faith—(*o*)."

A very small part of this mask, in its original state, was sung: *Sweet Echo; Sabrina fair; Back shepherds back*; and the passages beginning, *To the ocean now I fly*; and *Now my task is smoothly done*, are said to have been all the portions of this drama that were set to Music by Henry Lawes; and this opinion is founded on a manuscript copy of the Music to these strains, in the composer's own hand-writing; however, besides the Music for the *measure*, or dance of Comus's attendants, between the verses 144 and 145, and the soft Music, prescribed before verse 659, we are told in the drama, after verse 889, that "Sabrina rises, attended by water-nymphs, and *sings*,

"By the rushy fringed bank, &c."

And before verse 966, it is said, "This *second song* presents them (the two brothers and the lady) to their father and mother."

So that though no more of the original Music is to be found than that said to subsist in the composer's own hand writing, yet more seems to have been produced, even by Milton's own direction.

The notes set by Lawes to the song of *Sweet Echo*, neither constitute an *air*, nor *melody*; and, indeed, they are even too frequently prolonged for *recitative*. It is difficult to give a name, from the copious technica with which the art of Music is furnished, to such a series of unmeaning sounds. Nor does the composer, otherwise than comparatively, seem to merit the great praises

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(*n*) Lawes taught Music in lord Bridgewater's family, and the lady Alice, who played the Lady in the mask, was his scholar. To this lady, nineteen years after, when she was lady Vaughan and Carbury, and to her sister Mary, lady Herbert of Cherbury, he dedicated the first book of his AYRES AND DIALOGUES, for one, two, and three Voyces, &c., London. In his dedication to these ladies, he says, "no sooner I thought of making these publick, than of inscribing them to your ladyships; most of them being composed when I was employed by your ever honoured parents to attend your ladyships education in Musick; who, as in other accomplishments, fit for persons of your quality, excelled most ladies, especially in vocal Musicke, wherein you were so absolute, that you gave life and honour to all I set and taught you."

(*o*) Again, v. 494, an encomium is pronounced upon him, with more delicacy and propriety by the *Elder Brother*:

"Thyrsis? whose artful strains have oft delay'd
The huddling brook to hear his madrigal,
And sweeten'd every musk-rose of the dale!"

Yet still another is put into his own mouth, v. 623:

"He lov'd me well, and oft would beg me sing,
Which when I did, he on the tender grass
Would sit, and hearken *e'en to extasy*."

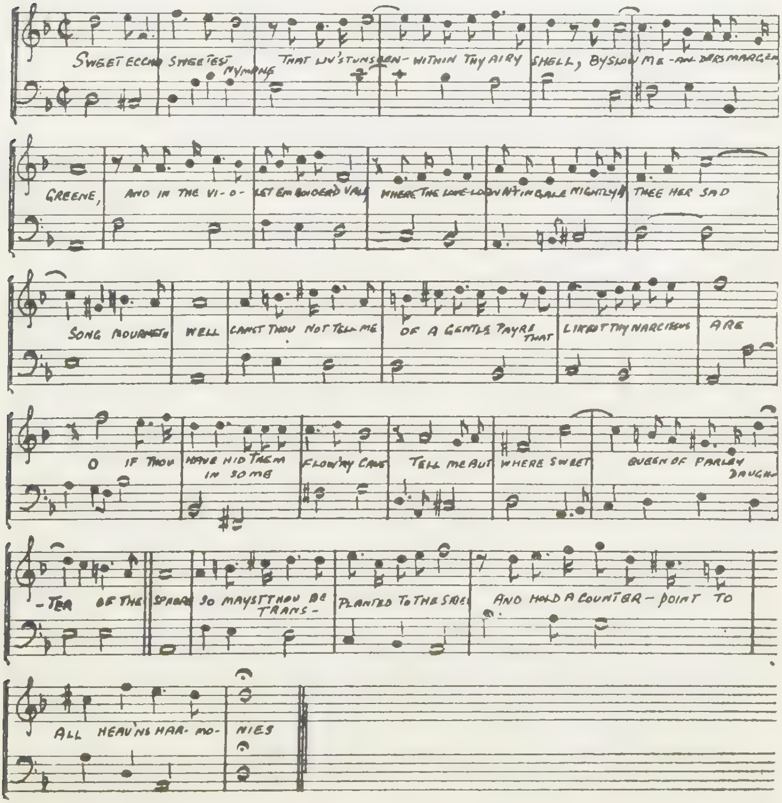
bestowed upon him by Milton and others for his "exact accommodation of the "accent of the Music and the quantities of the verse," which perhaps, without a very nice examination, has been granted to him by late writers. As no accompaniment, but a dry base, seems to have been given to this song by the composer, it is difficult to imagine how the Lady was able

> " ——to wake the courteous ECHO
> To give an *answer* from her mossy couch."

Here was a favourable opportunity suggested to the musician for instrumental *ritornels* and *iterations*, of which, however, he made no use.

I shall here present the critical reader with the song as set by Lawes, and then refer to such places as seem indefensible, even on the side of *accent* and *quantity*.

Air in Comus, as originally set by Henry Lawes.


SWEET ECCHO SWEETEST NYMPHE THAT LIV'ST UNSEEN- WITHIN THY AIRY SHELL, BY SLOW ME-AN-DERS MARGENT
GREENE, AND IN THE VI-O- LET EMBRODERD VALE WHERE THE LOVE-LORN NITINGALE NIGHTLY TO THEE HER SAD
SONG MOURNETH WELL CANST THOU NOT TELL ME OF A GENTLE PAYRE THAT LIKEST THY NARCISSUS ARE
O IF THOU HAVE HID THEM IN SOME FLOW'RY CAVE TELL ME BUT WHERE SWEET QUEEN OF PARLEY DAUGH-
-TER OF THE SPHEARE SO MAYST THOU BE TRANS- PLANTED TO THE SKIES AND HOLD A COUNTER-POINT TO
ALL HEAV'NS HAR- MO- NIES

The long note given to the first syllable of the word violet, to *sad* (sad *song*), *have* (have *hid*), *sweet* (sweet *queen*), *tell* (tell *me*), and the first syllable of the word *daughter*, on the *unaccented* part of the bar, are all inaccuracies of musical accentuation. And in the last bar, line first of this page, the interval from F sharp to E natural, the seventh above, is certainly one of the most disagreeable notes in melody that the scale could furnish.

I should be glad, indeed, to be informed by the most exclusive admirer of old ditties, what is the *musical merit* of this song, except insipid simplicity, and its having been set for a single voice, instead of being mangled by the many-headed monster, Madrigal?

In 1635 [1636], was performed at the duke of York's palace in the Middle Temple, *The Triumphs of the Prince d' Amour*, a masque written by Sir William Davenant, of which the vocal and instrumental Music, with the symphonies, are said to have been composed by William and Henry Lawes. 1636, *The King and Queen's Entertainment, at Richmond*, a masque. Simon Hopper is said to have conducted the dancing, and Charles Hopper to have composed the Music. It was contrived expressly, for the queen to see prince Charles dance in it, who was then but six years old. In 1637 [1638], *Britannia Triumphans*, a masque, by Sir William Davenant and Inigo Jones, was performed at Whitehall; as was *Microcosmus*, another drama of the same kind, at the play-house in Salisbury Court; which seems to have been the first English masque represented on a public stage.* *Luminalia*, or the *Festival of Light*, a masque, was also represented by the queen and the ladies of court, with decorations by Inigo Jones. 1638, *The Glories of Spring*, a masque, by Nabbs; and *The Temple of Love*, another, by Sir William Davenant, and represented by the Queen and her ladies at Whitehall, was one of the most magnificent of the times. In this drama about one hundred and fifty verses were sung.

In 1639 [1640], *Salmacida Spolia*, a masque, written likewise by Sir William Davenant, and set to Music by Lewis Richard, master of his majesty's Music (*p*), with machines and decorations by Inigo Jones, was the last drama of this kind in which their majesties condescended to perform in person. Other scenes more tragic and difficult to support, were preparing for these unfortunate princes, in which they exhibited, to the wondering world, a spectacle that required no mimic pathos to render it interesting!

During the reign of James I. the national rage for dramatic representations seems to have been excessive, as we are told that no less than seventeen play-houses were then open in London; and in that of his successor, though their number was considerably diminished, yet six were still allowed for the amusement of the public: however, as these were little better than booths, erected in

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(*p*) This musician's name has occurred no where else in my researches.

* *Microcosmus* was written by Nabbes. Probably the first mask for the theatre was *The World Tost at Tennis*, written by Thos. Middleton and Wm. Rowley in 1638, and produced at the Princes' Arms, a well-known Inn.

tennis-courts, cock-pits, the large rooms of inns, taverns, ale-houses. or in the gardens or yards of such places, it does not appear that any one of them was sufficiently splendid or commodious for the reception of their majesties and the first personages in the kingdom; so that the royal passion for dramatic amusements vented itself wholly within the walls of the court, for the meridian of which the performance of masques was totally calculated. And the king, over whose countenance and reign his subsequent misfortunes seem to have cast such a gloom, at this time not only partook of all the innocent and decorous gaieties of his court, but sometimes, in particular masques, contributed to them himself, by his own performance (*q*).

This prince, however his judgment, or that of his counsellors, may have misled him in the more momentous concerns of government, appears to have been possessed of an invariable good taste in all the fine arts; a quality which, in less morose and fanatical times, would have endeared him to the most enlightened part of the nation: but now his patronage of poetry, painting, architecture, and Music, was ranked among the deadly sins, and his passion for the works of the best artists in the nation, profane, pagan, popish, idolatrous, dark, and damnable. As to the expences of his government, for the levying which he was driven to illegal and violent expedients, if compared with what has been since peaceably and chearfully granted to his successors, his extravagance in supporting the public splendor and amusements of his court, will be found more moderate, and perhaps more innocent, than that of *secret service* in later times; and however gloomy state-reformers may execrate this prince, it would be ungrateful, in professors of any of the fine arts, to lose all reverence for the patron of Ben Jonson, Vandyke, Inigo Jones, and Dr. Child.

Charles I. very early in his reign manifested a disposition to encourage the liberal arts; particularly Music, by the charter granted to Nicholas Laniere, already mentioned. In the eleventh year of his reign he granted a more extensive charter to the most eminent musicians living at the time, incorporating them by the style and titles of marshall, wardens, and cominality of the arte and science of Musick in WESTMINSTER, in the county of Middlesex; investing them with various extraordinary powers and privileges. which charter he confirmed in the fourteenth year of his reign.

The patent roll of this charter, which bears date 15 Jul. xi. Car. is deposited in the Chapel of the Rolles; of which the following is the purport.

"Whereas Ed. IV. by his letters patent under the greate seale of his realme of England, bearing date the foure and twentieth day of Aprill, in the nynth yeare of his reigne, did for him and

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(*q*) The early pictures of this prince exhibit a much more serene and chearful countenance than those that were painted during his troubles; particularly the admirable whole length at Versailles, by Vandyke, which my worthy friend Sir Robt. Strange has so exquisitely engraved.

his heires give and graunte licence unto Walter Haliday Marshall and John Cliff, and others, then minstrells of the said king, that they by themselves should in deed and name be one body and cominality, perpetual and capable in the lawe, and should have perpetual succession: and that as well the minstrells of the said king, which then were, as other minstrells of the said king, and his heires which should be afterward, might at their pleasure name, chuse, ordeine, and successively constitute from amongst themselves, one marshall able and fitt to remaine in that office during his life, and alsoe twoe wardens every yeare, to governe the said fraternity and guild."

This charter being manifestly intended to counteract the power and effects of the musician's company in the city, recites that "certaine persons, suggesting themselves to be freemen of a pretended society of minstrells in the cittie of London, in prejudice of the previledges aforesaid——did by unlawful suggestions procure of and from king James of ever blessed memory, letters patent—to incorporate them by the name of master, wardens, and cominality of the arte or science of the musicians of London. And amongst divers others priviledges, to graunte unto them the survey, scrutiny, correction, and government of all and singular the musicians and minstrells within the said cittie of London, suburbs, liberties, and precincts of the said cittie, or within three miles of the said cittie. By colour whereof they endeavoured to exclude the musicians and minstrells enterteyned into the king's service, and all others expert and learned in the said arte and science of Musick, from teaching and practising the same within the said cittie, and three miles thereof, that would not subject themselves unto their said pretended fraternity, or purchase their approbation thereunto, although greate part of them were altogether unskilfull in the said art and science of Musick.

It further recites, that "at the prosecution of Nicholas Laniere, Thomas Ford, Jerome Laniere, Clement Laniere, Andrewe Laniere, Thomas Day, John Cogshall, Anthony Roberts, Daniell Farrant, John Laniere, Alfonso Ferabosco, Henry Ferabosco, Edward Wormall, and John Drewe, musicians enterteyned in the king's service, a *scire facias* had bin brought in the king's name against the said pretended master, wardens, and cominality of the art and science of the musicians of London, in the high court of Chancery, for the cancelling and making voide of the said letters patent; and that judgement at their said prosecution had been had and given by the said court accordingly, and the said letters patent vacated and cancelled thereuppon."

The king therefore, "for and in consideration of the good and faithful service which his said musicians had done and performed unto him, and in pursuance of the intent and meaninge of the said king Edward the Fourth, in his said recited letters patent mentioned, of his speciall grace, certaine knowledge, and mere motion, DOTH for him, his heires and successors, will, ordeine, &c."

The powers granted to this company extended throughout the whole realm of England, the county palatine of Chester only excepted, in favour of the ancient claim of the Dutton family to sovereignty over the minstrels of that palatinate (*r*); and none were suffered to exercise and practise the art or science of Music without a licence granted to them by this company, after trial of their abilities. Powers with which, it is to be feared, no men, or set of men, can ever be safely trusted: as envy, selfishness, and mere love of rule and importance, will incline them to shut the door on merit, as a more formidable crime and disqualification than dulness or the want of talents; instances of which unseraphic spirit have, however strange, manifested themselves even in our own times.

From 1639, till the violent death of this monarch, every year was marked by some calamity or tragical event: in 1640, open discontents and preparations for rebellion; 1641, Strafford beheaded; 1642, civil war began ; 1643, the liturgy and cathedral service abolished; 1644 [January, 1645], archbishop Laud beheaded; 1645, the king obliged to quit Oxford, and take the field ; 1646, being defeated at Naseby [1645], he surrenders his person to the Scots, who deliver him to the parliament, by whom he is kept in different prisons till his execution, 1649.

The total suppression of cathedral service in 1643,* gave a grievous wound to sacred Music; not only checking its cultivation, but annihilating as much as possible the means of restoring it, by destroying all the church-books, as entirely as those of the Romish communion had been at the time of the Reformation. Nothing now but syllabic and unisonous psalmody was authorised in the Church; organs were taken down, organists and choirmen turned adrift, and the art of Music, and indeed all the arts but those of killing, canting, and hypocrisy, were discouraged.

This accounts for much of the barbarism into which Music was thrown during the reigns of James and Charles I. which were wasted in an almost perpetual struggle between privilege and prerogative, democracy and tyranny; the crown fearful and unwilling to grant too much, and the people, almost all Puritans and Levellers, determined to be satisfied with nothing that could be offered, rendered approximation utterly impracticable.

During such contentions, what leisure or disposition could there be for the culture of arts which had no connexion with the reigning interests and passions of men? The fine arts have been very truly and emphatically called the *Arts of Peace,* and the celebrated periods in which they made the most considerable strides towards perfection, were calm and tranquil.

(*r*) See Book II., p. 651.

* It is not fair to the Puritans to think that their objection to elaborate music in Church was something peculiar to their party or age. For an account of the antiquity of this objection see. P. A. Scholes' *The Puritans and Music, Chapter xii.*

The same may be said with regard to the silencing and demolition of Organs. In 1563 the Lower House of Convocation negatived by only one vote a motion for the removal of all organs, and a tract in the B.M. (Royal MSS.) entitled the *Praise of Music,* relates that "Not so few as one hundred organs were taken down, and the pipes sold to make pewter dishes." More evidence of a like nature will be found in chapter 15 of the work cited above.

But no war is so fatal to elegance, refinement, and social comforts and amusements, as a *civil war*: it is not *national* hatred then, but *personal,* which sharpens the sword and actuates vengeance. In a foreign war, though we wish to humble and debilitate a rival *nation,* we pity, and often esteem, suffering individuals ; but when the objects of animosity are near us, and in a manner irritate the sight, we never think we can be safe but by extirpation. We not only assail their persons and property, but every sublunary enjoyment. The Loyalists, in Charles's time, were attached to the hierarchy and ancient rites of the Church, which included the use of the organ, and the solemn and artificial use of voices; but if they had any one custom or enjoyment which excited in the Puritans a more acrimonious hatred towards them than another, it was that of celebrating religious rites with good Music. The Cavaliers, in their turn, were equal enemies to the coarse, vociferous and clamorous psalmody of the Puritans ; so that a reciprocal and universal intoleration prevailed throughout the kingdom, during more than half a century: for though the mutual hatred of contending parties did not burst into open war till late in Charles's reign, it was secretly fermenting all the time his father sate on the throne; and, indeed, nothing but the vigour and vigilance of Elizabeth's government curbed the mutinous spirit of the times, while she was at the helm.

During the grand rebellion and interregnum, musicians who had employment either in the chapels royal, cathedrals, or public exhibitions in the capital, were forced to sculk about the country, and solicit an asylum in the houses of private patrons, whose mansions, and abilities to protect them, must have been very precarious. And, indeed, if they could have been rendered permanent, they would not so much have contributed to the advancement of the art, as the pride, effort, and emulation of working for a severe and fastidious public would have done. Many a man of creative genius and gigantic abilities, has been manacled by idleness, vanity, and self-applause in a private station, where, safe from rivals, and certain of the approbation of a small, and perhaps ignorant and partial circle of friends, he has degenerated into listlessness, conceit, and affectation.

As there were few appeals to the public judgment in musical productions or performances during these turbulent times, the private patrons, as well as the professors of the art themselves, were easily satisfied; as appears by the wretched and vapid compositions that were published, and the unlimited praises bestowed on them in encomiastic verses, still worse than the Music.

But though the musicians selected by Charles, for his private concerts, were not men of great genius or abilities, yet his majesty cannot be accused of either ignorance or partiality in his choice of them, for the nation at that time could boast of no better.

William and Henry Lawes were at this time in such general favour, that though the kingdom was divided into factions, and men not only varied more in their principles, but disputed them with more violence, than at any other period of our history, yet there was but one opinion concerning the abilities of these musicians.

WILLIAM LAWES [killed 1645], the elder son of Thomas Lawes, a vicar-choral of the cathedral church of Salisbury, and a native of that city, was placed early in life under Coperario* for his musical education, at the expence of the earl of Hertford (r). His first preferment was in the choir of Chichester, but he was soon called to London, where in 1602 [/3], he was sworn a gentleman of the Chapel Royal; which place, however, he resigned in 1611, and became one of the private, or chamber musicians, to Charles, then prince, and afterwards king.** Fuller says, " he was respected and beloved of all such persons as cast any looks towards virtue and honour; " and he seems well entitled to this praise. He manifested his gratitude and loyalty to his royal master by taking up arms in his cause against the parliament. And though to exempt him from danger, lord Gerrard, the king's general made him a commissary in the royal army, yet the activity of his spirit disdaining this intended security, at the siege of Chester, 1645, he lost his life by an accidental shot. The king is said, by Fuller, to have been so affected at his loss, that though he was already in mourning for his kinsman lord Bernard Stuart, killed at the same siege, his majesty put " on *particular* mourning for his dear servant William Lawes, whom he commonly called the *Father of Musick* (s)."

His chief compositions were *Fantasias* for viols, and songs and symphonies for *Masques*. Though his brother Henry, in the preface to the *Choice Psalmes* for three voices, which they published jointly [1648], boasts that " he composed more than thirty several sorts of Music for voices and instruments, and that there was not any instrument in use in his time but he composed for it as aptly as if he had only studied that." In Dr. Aldrich's Collection, Christchuch, Oxon. [I. 5, 1-6] there is a work of his called Mr. William Lawes's *Great Consort,* " wherein are six setts of Musicke, 6 books." His *Royal Consort* for two treble viols, two viol da gambas, and a *through-base* (t), which was always mentioned with reverence by his admirers in the last century, is one of the most dry, aukward, and unmeaning compositions I ever remember to have had the trouble of scoring. It must, however, have been produced early in his life, as there are no bars, and the passages are chiefly such as were used in queen Elizabeth's time.* In the music-school at Oxford are two large manuscript volumes of his works in score, for various instruments; one of which includes his original compositions for masques, performed before the king, and at the Inns of court.

(r) This musician was an Englishman; but having been in Italy, at his return he changed his name from Cooper to *Coperario.*

(s) Wiltshire.

(t) Here the term *thorough base* occurs, without figures or reference to its being accompanied with chords, and only implies a *constant base,* without rests.

* He could hardly have come into contact with Coperario (John Cooper) until 1602, in which year Lawes came to London.

** He resigned from the Chapel Royal on either the 1st or 5th May, 1611. In October of the same year, however, he is re-admitted to the Chapel Royal but "without paie." His admittance as a musician to the King ordinary for the lutes and voices is dated April 30, 1635. His salary, under a warrant dated May 14, 1635, is £40 per annum.

His anthem for four voices, in Dr. Boyce's second volume, is the best and most solid composition that I have seen of this author; though it is thin and confused in many places, with little melody, and a harmony in the chorus, p. 201, which I am equally unable to understand or reconcile to rule or to my own ears. He must have been considerably older than his brother Henry, though they frequently composed in conjunction. I am, however, unable to clear up this point of primogeniture: Henry's name is placed first in the *Choice Psalmes,* published in 1648; in the preface to which he says, " as for that which is my part in this composition—it takes precedence of order only, not of worth." And yet he says of his own tunes just before, " they had their birth at the same time as his." Besides the psalms at the end of Sir William Davenant's masque called the *Triumphs of the Prince d'Amour,* 1635 [1636], it is said, that " the Musick of the songs and symphanies were excellently composed by Mr. William and Mr. Henry Lawes, his majesty's servants."

Several of the songs of William Lawes occur in the collections of the times, particularly in John Playford's *Musical Companion* [1672], part the second, consisting of dialogues, glees, ballads, and ayres, the words of which are in general coarse and licentious. The dialogue part, which he furnished to this book is a species of recitative, wholly without accompaniment; and the duet at last, which is called a chorus, is insipid in melody, and ordinary in counterpoint. His boasted canons, published by his brother Henry at the end of their psalms, as proofs of his great abilities in harmony, when scored, appear so far from finished compositions, that there is not one of them totally free from objections, or that bears the stamp of a great master.

Henry Lawes [1595-1662], the brother of William, was likewise a disciple of Coperario. By the cheque-book of the Chapel Royal it appears that he was sworn in Pisteller, in January 1625 [-26] (*u*), and in November following, gentleman of the Chapel; after this he was appointed clerk of the cheque, and one of the public and private musicians to king Charles I. [1631]. As the reputation of Henry was still higher, and more firmly established than that of his brother, it seems to require more ample discussion.

I have examined with care and candour all the works I can find of this composer, which are still very numerous, and am obliged to

(*u*) Skinner, Junius, Cotgrave, Howel, Baily, Johnson, and all the Lexicographers are silent concerning this word; and unless it implied *a reader of the epistles,* I am utterly ignorant of its import. *Pistel,* in Chaucer, implies not only an *epistle,* but a short *lesson. Tyrwhitt.*

* The Royal Consort contains 66 short pieces for the viols and a few *airs* for violin and bass. It is in the B.M. (Add. MSS. 10,445; 31,431 and 2). Over fifty vocal works are also in the last volume. Pieces by Lawes were published in Playford's *Select. Musical Ayres and Dialogues;* in *Catch as Catch Can;* in *Musick's Hand Maide;* and in *Court Ayres* there are 53 two-part pieces by him.

own myself unable, by their excellence, to account for the great reputation he acquired, and the numerous panegyrics bestowed upon him by the greatest poets and musicians of his time. His temper and conversation must certainly have endeared him to his acquaintance, and rendered them partial to his productions; and the praise of such writers as Milton and Waller is durable fame. Tallis, Bird, of Gibbons, who were all infinitely superior to Lawes, never had their abilities blazoned by cotemporary poets or historians of eminence. Fenton, the editor of Waller's works, tells us, that " the best poets of his time were ambitious of having their verses set to Music by this admirable artist; " and, indeed, he not only set some of the works of almost every poet of eminence in Charles I. reign, but of young noblemen and gentlemen who seem only to have tried their strength on the lyre for his use, and of whose talents for poetry no other evidence remains than what is to be found in Lawes's publications (*x*).

Waller has more than once bestowed his fragrant incense on this musician. Peck says, that " Milton wrote his masque at the request of Lawes; " but whether Milton chose Lawes, or Lawes Milton for a colleague in Comus, it equally manifests the high rank in which he stood with the greatest poets of his time. It would be illiberal to cherish such an idea; but it *does* sometimes seem as if the twin-sisters, Poetry and Music, were mutually jealous of each other's glory: " the less interesting my sister's offspring may be," says Poetry, " the more admiration will my own obtain." Upon asking some years ago, why a certain great prince continued to honour with such peculiar marks of favour an old performer on the flute, when he had so many musicians of superior abilities about him? I was answered, " because he plays *worse* than himself." And who knows whether Milton and Waller were not secretly influenced by some such consideration? and were not more pleased with Lawes for not pretending to embellish or enforce the sentiments of their songs, but setting them to sounds less captivating than the sense.

But *bad* as the Music of Lawes appears to us, it seems to have been *sincerely* admired by his cotemporaries, in general. It is not meant to insinuate that it was pleasing to poets *only*, but that it was *more* praised by them than any other Music of the same time. Though that of Laniere, Hilton, Simon Ives, Dr. Child, and others, seems preferable; and the poets, whose praise is fame, perhaps taught others to admire.

The time was now come for simplifying harmony and purifying melody in England, as well as in Italy; and the beginning of this enterprize was not fortunate here any more than in that country:

(*x*) In his first book of *Ayres and Dialogues* for one, two, and three voyces, published in 1653, four years after he lost his royal master and patron, besides a preface by himself, and encomiastic verses by Waller, Edward and John Phillips, the nephews of Milton, and others; there are songs, some of them excellent, by Thomas earl of Winchelsea, William earl of Pembroke, John earl of Bristol, lord Broghill, Thomas Carey, son of the earl of Monmouth, Henry Noel son of lord Camden, Sir Charles Lucas, and Carew Raleigh, son of Sir Walter Raleigh.

harmony and contrivance were relinquished without a compensation. Simplicity, indeed, was attained; but devoid of accent, grace, or invention. And this accounts for the superiority of Church Music over secular at this period in every part of Europe, where canon, fugue, rich harmony, and contrivance, were still cultivated; while the first attempts at air and recitative were aukward, and the bases thin and unmeaning. Indeed, the composers of this kind of Music had the single merit to boast of affording the singer an opportunity of letting the words be perfectly well understood; as their melodies, in general, consisted of no more notes than syllables, while the treble accompaniment, if it subsisted, being in unison with the voice-part, could occasion no embarrassment or confusion.

But there seems as little reason for sacrificing Music to poetry, as poetry to Music; and when the sentiments of the poem are neither enforced nor embellished by the melody, it seems as if the words might be still better articulated and understood by being *read* or *declaimed* than when drawled out in such psalmodic *Ayres* as those of Henry Lawes and his cotemporaries. It has, however, been asked " whoever reads the words of a song but the author? " And there are certainly many *favourite songs,* which nothing but good Music and good singing could ever bring into notice. However, there are poems, I will not call them *songs,* on subjects of wit and science, which must ever be enfeebled by Music ; while others, truly lyric and confined to passion and sentiment, travel quicker to the heart, and penetrate deeper into the soul by the vehicle of melody, than by that of declamation (*y*). But the time is not yet come for these discussions: when there is no poetry truly lyric, there can be no graceful or symmetric melody; and, during the last century, there was certainly none which merited that title, in any language of Europe.

Though Henry Lawes severely censures the admirers of Italian Music in his preface, yet his first cantata, *Theseus and Ariadne,* is both in poetry and Music, an imitation of the famous scene in Monteverde's opera of *Arianna,* which was afterwards formed into a single heroic song, entirely like this, in *stilo recitativo,* without any air from beginning to end [1653]. After the operas of Rinuccini which had been set by Jacopo Peri, Giulio Caccini, and Monteverde, in that manner, at the beginning of the seventeenth century, had met with such universal applause in Italy, from the lovers of poetry and simplicity, and enemies to madrigals and Music of many parts, this kind of composition had many imitators, not only in Italy, but throughout Europe. All the melodies of Henry Lawes remind us of *recitative* or *psalmody*, and scarce any thing like an air can be found in his whole book of *Ayres*. As to his knowledge and

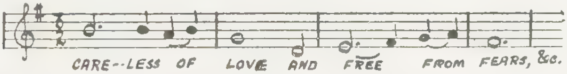
(*y*) I want not to set up one art against another, or to give a preference to singing over declamation; but to assign to each its due place and praise. There are passages in our best plays which could never be sung by the finest performer that ever existed, to so much effect as they have been spoken by a Garrick or a Siddons; while in Metastasio's charming dramas, there are lines and stanzas, by which an audience, has been often more completely enrapt, when well set and well sung by a mellifluous and touching voice, than by the most exquisite declamation of the greatest actors that ever existed.

resources in counterpoint, I am certain that they were neither great nor profound.

His works were chiefly published under the title of *Ayres and Dialogues,* of which he printed three several books, the first in 1653; the second, 1655; and the third, 1658. Besides these, many of his songs and dialogues were published by Playford in collections, entitled *Select musical Ayres and Dialogues,* by Dr. Wilson, Dr. Charles Colman, Nicholas Laniere, and others [1652, 3, & 9].

Though most of the productions of this celebrated musician are languid and insipid, and equally devoid of learning and genius, I shall point out what seem the most meritorious of his Ayres in these collections.

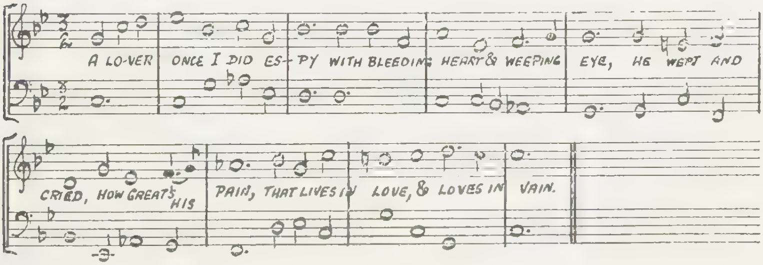
Book I. p. 11.



is one of the most pleasing little airs that I have seen of this author.

I shall insert the following song entire, not so much on account of the beauty of the melody or harmony, though it is one of the best in those particulars, as for the singularity of the measure, which is such as seldom occurs. Harry Carey's ballad, *Of all the girls that are so smart, &c.* which is a slower kind of hornpipe, resembles it the most of any air I can recollect.

Song set by Henry Lawes.


A LO-VER ONCE I DID ES-PY WITH BLEEDING HEART & WEEPING EYE, HE WEPT AND CRIED, HOW GREAT'S HIS PAIN, THAT LIVES IN LOVE, & LOVES IN VAIN.

" Little love serves my turn," p. 18 of the same collection, is the gayest air I have seen by H. Lawes. His other most pleasing ballads are those beginning, " If when the sun," p. 18, and Ben Johnson's song, " Still to be neat, still to be dress'd," see Playford's Collection. But the best of all his songs seems "Come from the dungeon to the throne," p. 167 of Playford's second part; and " Amidst the myrtles as I walk," is pleasing psalmody.

The tunes which he set to Sandys's excellent version of the psalms [1637], as well as those to the *Choice Psalmes* of the same paraphrase which were composed by Hen. Lawes and his brother, in a kind of anthem or motet style, though ushered into the word, in 1648, by such innumerable panegyrics in rhyme, are so far from being superior to the syllabic psalmody of their predecessors who clothed Sternhold and Hopkins in Narcotic strains, that they seem to possess not only less pleasing melody, but less learned harmony, than may be found in anterior publications of the same kind. And this seems to be the opinion of the public: as they were never adopted by any vociferous fraternity, or admitted into the pale of a single country church, that I have been able to discover, since they were first printed. One of these, first published by Henry, to the seventy-second psalm, has, indeed, long had the honour of being jingled by the chimes of St. Lawrence Jewry, six times in the four and twenty hours, in a kind of *Laus perpetua,* such as was established in Psalmody-Island mentioned in Book II. p. 414, Note (*e*).

During the Civil War, Henry Lawes supported himself by teaching ladies to sing (*z*); however, he retained his place in the Chapel Royal, and, at the Restoration, composed the coronation anthem. Yet he did not long survive this event, for, in Oct. 1662, he died, and was buried in Westminster Abbey.

Dr. JOHN WILSON [1595-1673/4], a native of Feversham, in Kent, was a gentleman of Charles the First's chapel, and servant in ordinary to his majesty, in the character of chamber-musician. His instrument was the lute, upon which he is said to have excelled all the Englishmen of his time; and, according to Ant. Wood, his royal master was so pleased with his talents, and had even such a personal regard for him, that he not only listened to him with the greatest attention, but frequently condescended to lean or lay his hand on his shoulder, while he was playing.

For the excellence of his performance we must now wholly depend on tradition, as the compositions he has left behind him for the lute are but feeble testimonies of a great hand. Nor will his vocal productions, or Fantasias, either in print or manuscript, generate very exalted ideas of his genius or abilities as a composer. That he was admired by his majesty, and by the lovers of Music at Oxford, where he was honoured with the degree of doctor in Music, 1644 [1645], and where he long resided, proves more the low state of the art at this time, before the ears of the public were rendered discriminative, by a variety of great and rival talents, than his own perfections. Little had been heard, and but little was expected. Swift says, " we admire a little wit in a woman, as we do a few words spoke plain by a parrot ": and it might more seriously be said, that the best Music, during times of ignorance and inexperience, is perhaps more admired than the most exquisite productions and performance of a more enlightened period. Nothing can prove this more clearly than the unbounded

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(*z*) It has, however, been roundly asserted, that "*singing* follows so naturally the smallest degree of proficiency on any instrument, that the learning of both is *unnecessary;* and, in fact, those that teach the harpsichord are now the only singing-masters we know of, except a few illiterate professors, who travel about the country, and teach psalmody by the notes, at such rates as the lower sort of people are able to pay."

And a writer living in London had the courage to publish this opinion so lately as the year 1776! in spite of all the Palmas, Cocchis, Tedeschinis, Ventos, Sacchinis, Piozzis, Mortellaris, Parsonses, who wanted to persuade the world that they were singing-masters.

and hyperbolical praises bestowed in France on the operas of Lulli, of which at present the whole nation is ashamed.

Dr. Wilson, indeed, seems to have set words to Music more clumsily than any composer of equal rank in the profession; but as he was respected by his cotemporaries, and held an exalted rank in his art, a list shall here be inserted of his works; not so much for their intrinsic worth, as to enable curious enquirers to judge for themselves of the progress which Music had made in this kingdom, when such productions were in high favour, not only with the greatest personages but principal professors of the times (*a*).

"*Psalterium Carolinum,* the devotions of his sacred majesty in his solitudes and sufferings, rendered in verse, set to Music for 3 voices and an organ or theorbo." Folio, 1657.

"Cheerful Aires or Ballads first composed for one single voice, and since set for 3 voices." Oxon. 1660.

"Aires to a voice alone, to a theorbo or bass viol"; these are printed in a collection [Playford's] entitled "Select Aires and Dialogues," folio, 1653.

"Divine Services and Anthems," the words of which are in Clifford's Collection, Lond. 1663.

He also composed Music to several of the odes of Horace, and to some select passages in Ausonius, Claudian, Petronius Arbiter. and Statius; these were never published, but are preserved in a manuscript volume curiously bound in blue Turkey leather, with silver clasps, which the doctor presented to the university, with an injunction that no person should be permitted to peruse it till after his decease. It is still among the archives of the Bodleian Library.

The compositions of Dr. Wilson will certainly not bear a severe scrutiny either as to genius or knowledge. It is, however, not easy to account for the ignorance in counterpoint which is discoverable in many lutenists of these times; for having harmony under their fingers, as much as the performers on keyed-instruments, it facilitates their study, and should render them deeper contrapuntists than the generality of flute-players, whose flimsy compositions are proverbial.

On the surrender of the garrison of the city of Oxford, 1646, Dr. Wilson left the university, and was received into the family of Sir William Walter, of Sarsden, in Oxfordshire; but, in 1656, he was constituted Music-professor, and had lodging assigned him in Baliol College, where, being assisted by some of the Royalists, he lived very comfortably, exciting in the university, according to A. Wood, such a love of Music, as in a great measure accounts for that flourishing state in which it has long subsisted there, and for those numerous private music-meetings, of which this writer, in his own life, has given such an amusing relation. At the Restoration, Dr. Wilson was appointed chamber-musician to

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(*a*) See the verses prefixed to the *Psalterium Carolinum*, and Ant. Wood's character of them, *Athen. Oxon.* xi. *Fasti.*, col. 42.

Charles II. and, on the death of Henry Lawes, 1662, was again received into the Chapel Royal; when, quitting the University, he resided constantly in London till the time of his decease, at near seventy-nine years of age, in 1673.

John Hilton, a bachelor in Music of the university of Cambridge [1626], organist of St. Margaret's, Westminster, and also clerk of that parish, deserves a niche in the musical history of this period. He began to flourish in the latter end of Queen Elizabeth's reign; as his name appears among the composers who contributed to the *Triumphs of Oriana*. His genius for composition, however, did not much expand, at least publickly, during the next reign; though early in that of Charles I. he published *Fa Las* for three voices [1627], and in 1652, an excellent collection of Catches, Rounds, and Canons, for three and four voices, under the quaint title of *Catch that Catch can*; among which there are many by himself, that were deservedly admired by his cotemporaries, and which still afford great pleasure to the lovers of this species of humorous and convivial effusions (*b*). He died during the Protectorship, and was buried in the cloister of Westminster Abbey. He is said to have had an anthem sung in that church, before his body was brought out for interment; but as not only the cathedral service was suppressed during this period, but the liturgy itself, and every species of choral Music, the fact seems unlikely, and ill-founded.*

During the most tranquil part of Charles's reign, it seems as if musicians must have chiefly subsisted on the household and chapel establishments, the munificence of their sovereign, and private patronage of the great; as, in summer, no such places as Vauxhall, Ranelagh, or other public gardens, furnished them with employment, or afforded them an opportunity of displaying their talents; and in winter, there were no public concerts, either in the capital, or in provincial towns; and, except the theatres, which employed but small bands, there seem to have been no public means of subsistence for singers out of the church, or, except organists, for instrumental performers any where. Luxury was now less diffused through the kingdom than in subsequent times; for, in proportion as commerce has been extended, individuals have become rich, while the state has been impoverished. Nothing renders men less parsimonious and circumspect in their expences, than a sudden and

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(*b*) The first thirty-two Rounds, &c., in this collection, are by Hilton himself, and the best that preceded those of Purcell; yet there are compositions in the subsequent part of the book, by Bird, Cranford, Ellis, Brewer, Webb, Jenkins, Deering, Henry and William Lawes, Thomas Holmes, Edmond Nelham, John Cobb, Dr. Wilson, Simon Ives, and two or three canons, by Thomas Ford, that are excellent.

* The John Hilton of the *Triumphs of Oriana* was not John Hilton the organist of St. Margaret's. It is not improbable that the Hilton of the *Oriana* was the father of the Hilton of St. Margaret's. John the younger was born in 1599, and thus was only two years' old when the *Triumphs of Oriana* appeared.

The *Fa Las for three voices* were published by the Musical Antiquarian Society in 1844. Hilton died in March, 1656-7. Anthony Wood relates that the "Anthem was sung in the House over the corps before it went to the church, and kept time on his coffin." His burial is recorded in the Registers of St. Margaret's, Westminster, and not in the cloisters of the Abbey.

unexpected influx of ready money. Our ancestors, whose income was circumscribed, had little to spare for new modes and expensive pleasures. The great were munificent, but the rest were necessarily œconomical.

Though the musical publications, during this contentious and turbulent reign, were but few, and though most of them have already been incidentally mentioned, they shall here be chronologically arranged, for the reader's more easy inspection.

1627. *Fa Las for three Voices,* by John Hilton. Morley, in imitation of Gastoldi, first published songs in English, under this trivial title. He was followed by Weelks, and Weelks by Hilton, who seem to have been the last that adopted it. The syllables *fa la* are used, in these light and gay compositions, as a kind of *refrein* or burden, at the end of each couplet, or stanza.

1629. French *Court-Ayres with their Ditties Englished,* of 4 and 5 parts, collected, translated, and published by Edward Filmer, gent. dedicated to the Queen, folio. These Ayres were chiefly composed by Pierre Guedron, with two by Anthoine Boisset. There is very little musical merit discoverable in these songs; which are, however, highly extolled in several copies of verses prefixed to the book, and, among the rest, in one by Ben Jonson. The editor seems to have taken great pains in translating the words, *totidem syllabis,* in order to accommodate them to the original melodies.

1631. *A briefe Instruction and Art of Canon,* by Elway Bevin. See above, p. 264.

1624 [1622]. *The Compleat Gentleman,* by Henry Peacham, quarto. This book, though written in the reign of King James, seems not to have been published till this year. Among the numerous essays it contains, there is one on *Music,* which though not profound, yet will supply a lover of musical history with the knowledge and opinions of an enquiring and enlightened Dilettante, during the early part of the last century.

1636. *The Principles of Musik in singing and setting, with the twofold Use thereof, ecclesiastical and civil,* by Charles Butler, Magd. Coll. Oxf. master of arts, 4to. This tract, which is dedicated to Charles I. seems to have been the only theoretical or didactic work, published on the subject of Music, during his reign. The author appears to have been a learned and ingenious man. He had previously published *the Principles of Grammar,* in which he had proposed a new and more simple orthography for our language, of which Dr. Johnson has given an account in the grammar prefixed to his Dictionary. The Saxon and new characters he uses, in order to explode such letters as are redundant, or of uncertain powers, render this musical tract somewhat difficult to peruse. It is, however, better digested, more compressed, and replete with useful information, than any work of the kind that appeared for more than a century after Morley's *Introduction.* The quotations are perhaps too numerous, and the display of musical erudition may be thought to border on pedantry; yet, allowing these to be censurable, the book contains more knowledge, in a small compass, than any other of the kind, in our language.

1637. *Comus* was published by Henry Lawes, but without the Music.

1638 [1637, Grove's]. Sandys's Paraphrase of the Psalms was published, with tunes by Henry Lawes.

1639. *Aires and Madrigals for two, three, four, and five voices, with a thorough-bass, for organ, or theorbo-lute,** in the Italian way, by Walter Porter [*c.* 1595-1659]. These seem to have been the last madrigals that were published in England; where, as well as on the Continent, their favour being faded, this composer was not possessed of sufficient genius or renown to revive it. This musician, who was a gentleman of the Chapel Royal to Charles I. published likewise *Hymns and Motets,* for two voices, 1657; and the *Psalms* of Sandys's version, set likewise for two voices, with a thorough base for the organ.

1641. *Barnard's selected Church-Music*, of which an account has been already given. And, soon after, but without a date, *Musica deo sacra et Ecclesiæ Anglicanæ,* by Thomas Tomkins, a publication which has likewise been already recorded.**

1648. The last musical publication during the unfortunate life of Charles I. was "*Choice Psalmes put into Musick for three Voices,* by Henry and William Lawes, Brothers and Servants to his Majestie. With divers Elegies, set to Musick by sev'rall Friends upon the Death of William Lawes. And at the End of the Thorough Base are added nine Canons of three and foure Voices, made by William Lawes."

It is but justice to say, that these psalms are very inaccurately printed; yet, in scoring them, it is not difficult to distinguish the author's faults from those of the printer. There is, indeed, no felicity discoverable throughout the work; no attempt at air, expression, or new modulation; all the movements being in one even tenor of mediocrity.

Of these productions, dedicated to the King but a very short time before his execution, and recommended by four copies of verses, one of which is a sonnet by Milton, an opinion has already been given. However, to remove all suspicion of prejudice against two men, of whose abilities I wished and expected to have had just cause to speak with more reverence, the two following psalms from this work are selected, in defence of my candour and fidelity.

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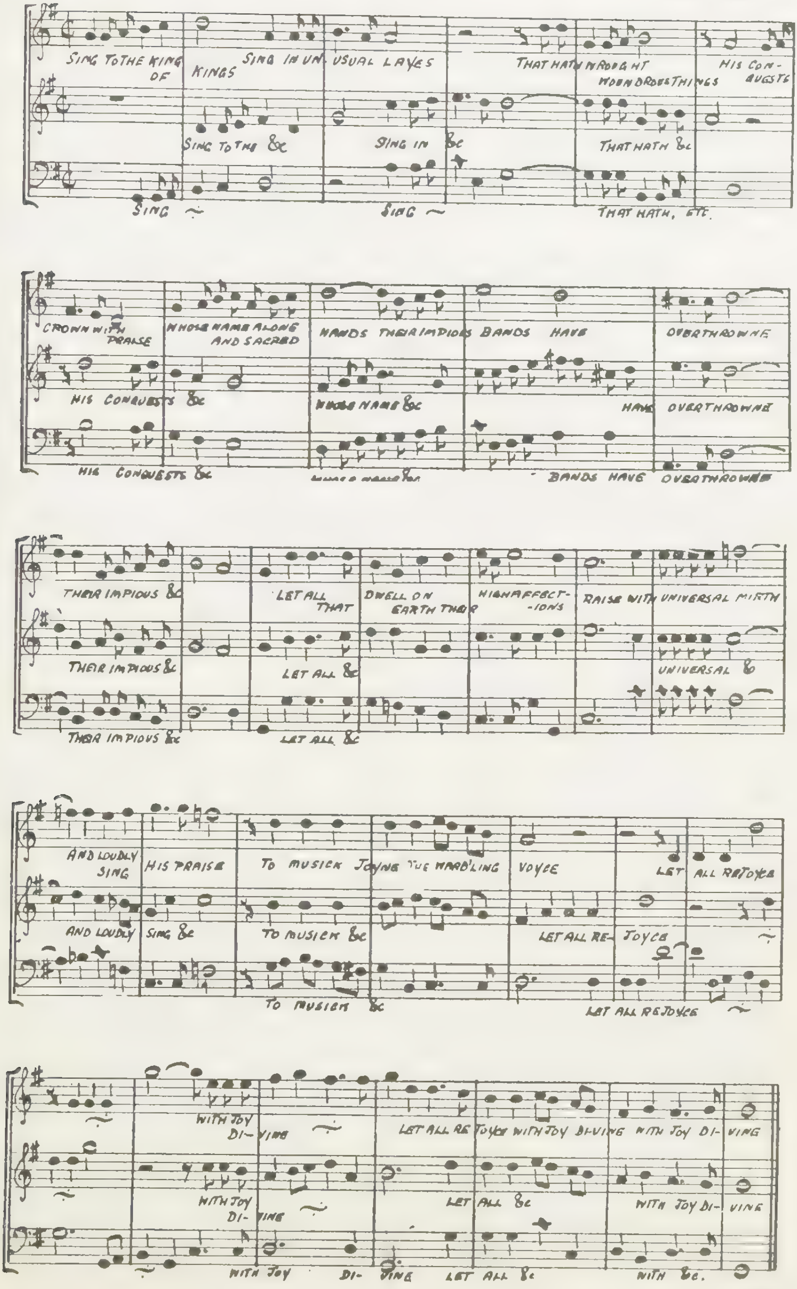
* This may be a reprint of a volume of Madrigals and Ayres published in 1632, the only known copy of which is now in the B.M. (K. 8. s. 20).
Porter is said to have been a pupil of Monteverdi.

** The *Musica Deo Sacra* was not published until 1668. See Editor's note, p. 291.

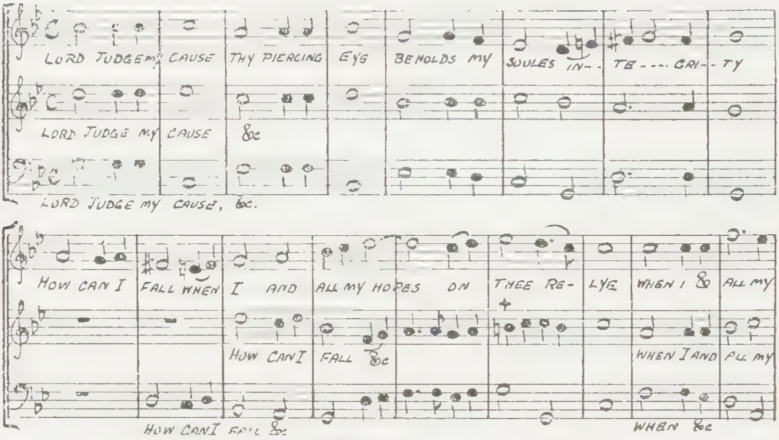
Psalm.

Wm. Lawes.


SING TO THE KING OF KINGS
SING IN UNUSUAL LAYES
THAT HATH WROUGHT WONDROUS THINGS
HIS CONQUESTS
SING TO THE &c
SING IN &c
THAT HATH &c
SING ~
SING ~
THAT HATH, ETC.
CROWN WITH PRAISE
WHOSE NAME ALONE AND SACRED
HANDS THEIR IMPIOUS BANDS HAVE
OVERTHROWNE
HIS CONQUESTS &c
WHOSE NAME &c
HAVE OVERTHROWNE
HIS CONQUESTS &c
WHOSE NAME &c
BANDS HAVE OVERTHROWNE
THEIR IMPIOUS &c
LET ALL THAT
DWELL ON EARTH THEIR
HIGH AFFECT- -IONS
RAISE WITH UNIVERSAL MIRTH
THEIR IMPIOUS &c
LET ALL &c
UNIVERSAL &c
THEIR IMPIOUS &c
LET ALL &c
AND LOUDLY SING
HIS PRAISE
TO MUSICK JOYNE THE WARB'LING
VOYCE
LET ALL REJOYCE
AND LOUDLY
SING &c
TO MUSICK &c
LET ALL RE- JOYCE
TO MUSICK &c
LET ALL REJOYCE
WITH JOY DI- VINE
LET ALL REJOYCE WITH JOY DIVINE
WITH JOY DI- VINE
WITH JOY DI- VINE
LET ALL &c
WITH JOY DI- VINE
WITH JOY DI- VINE
LET ALL &c
WITH &c.

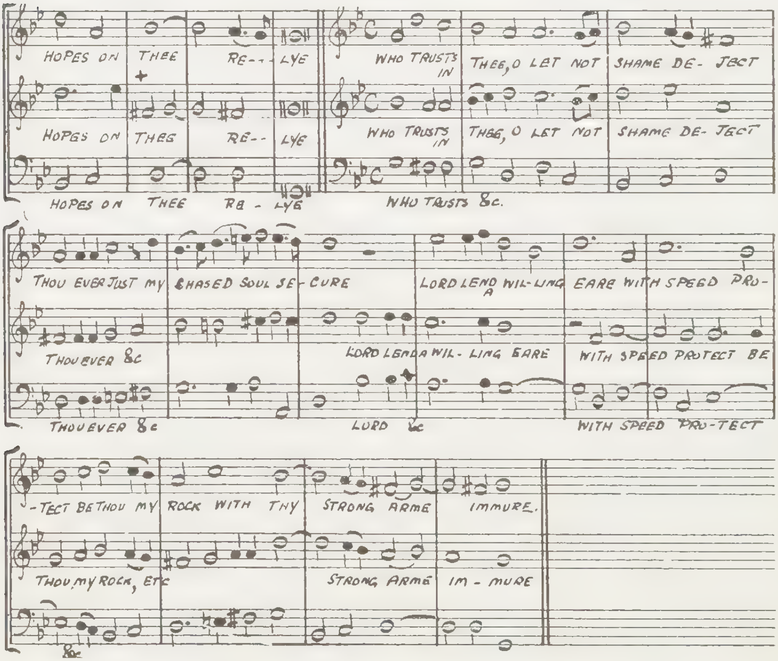
Psalm.

Hy. Lawes.


LORD JUDGE MY CAUSE THY PIERCING EYS BEHOLDS MY SOULES IN- TE- GRI- TY
LORD JUDGE MY CAUSE &c
LORD JUDGE MY CAUSE, &c.
HOW CAN I FALL WHEN I AND ALL MY HOPES ON THEE RE- LYE WHEN I & ALL MY
HOW CAN I FALL &c
WHEN I AND ALL MY
HOW CAN I FALL &c
WHEN &c

Psalm.

Henry Lawes.


HOPES ON THEE RE- LYE
WHO TRUSTS IN THEE, O LET NOT SHAME DE- JECT
HOPES ON THEE RE- LYE
WHO TRUSTS IN THEE, O LET NOT SHAME DE- JECT
HOPES ON THEE RE- LYE
WHO TRUSTS &c.
THOU EVER JUST MY CHASED SOUL SE- CURE LORD LEND A WIL- LING EARE WITH SPEED PRO-
THOU EVER &c
LORD LEND A WIL- LING EARE WITH SPEED PROTECT BE
THOU EVER &c
LORD &c
WITH SPEED PRO- TECT
-TECT BE THOU MY ROCK WITH THY STRONG ARME IMMURE.
THOU, MY ROCK, ETC
STRONG ARME IM - MURE
&c

It does not appear that either of the brothers had studied counterpoint regularly, or acquired that facility and unembarrassed arrangement of the parts; that purity of harmony, and graceful selection of sounds, in melody, which are manifest in the works of the best masters of Italy of the last and present century, and which are perhaps only to be attained early in life, by the diligent study of plain counterpoint upon *canto fermo*, or melodies equally simple.*

Indeed, there seems no other way of accounting for the great favour and celebrity of these musicians, than by imagining them to have been possessed of qualities which endeared them to mankind, exclusive of their skill in Music; for, besides the many panegyrics bestowed on them by the first poets of their time, there are in this book of psalms no less than eight elegies on the death of William, set to Music by the first musicians of the age: Dr. Wilson, John Taylor, John Cobb, Capt. Edm. Forster, Simon Ives, John Hilton, John Jenkins, and his brother Henry.

There was but little instrumental Music of any kind printed during this period;** and, for keyed-instruments, nothing appeared from the time that *Parthenia* was engraved [*c.* 1611], till 1657, when a book of lessons for the virginal was published in the names of Dr. Bull, Orlando Gibbons, Rogers, and others. At a time when all other instrumental Music was so easy and simple, as to appear now perfectly artless and insipid, the extreme complication and difficulty of all the Music that was composed for the organ and virginal, is truely marvellous; and, indeed, though frequent complaints are made concerning the difficulty of the harpsichord and piano-forte-music of our times, it may be asserted, with the utmost truth, that it has been simplified and rendered more practicable in every part of Europe, during the present century, while compositions for almost every other instrument are daily rendered more difficult.

Interregnum

From the death of Charles I. till the Restoration, though the gloomy fanaticism of the times had totally prohibited the public use of every species of Music, except unisonous and syllabic psalmody, yet it seems to have been more zealously cultivated, in private, during the usurpation, if we may judge by the number of publications, than in the same number of years, at any former period.***

Several musicians began their career during this time, who afterwards arrived at great eminence. Among these was JOHN

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* MSS. in the Bodleian Library disprove this assertion in the case of William Lawes.

** In 1635 a reprint of *Parthenia* was published. East's pieces for viols appeared in 1638. We confess our inability to get any particulars regarding the book of Virginal Music which Burney states was published in 1657.

*** It is unfortunate that statements such as this have been repeated without any shadow of justification by writer after writer, until at last that fictitious figure "the stage Puritan," has been created.

It is true that the Puritans objected to elaborate music in the Church Service, but that they objected, as a body, to music, or frowned upon its use, is a belief that cannot be substantiated. May we again draw attention to P. A. Scholes' book, *The Puritan and Music.*

JENKINS [1592-1678], a voluminous composer of *Fancies* for viols, which were in great esteem during this rude state of instrumental Music. His first publication, however, was vocal, being a collection of songs under the title of " Theophila, or Love's Sacrifice," folio, 1651 [1652]. None of the infinite number of pieces that he composed for viols, which occur in all the manuscript collections of the times, were printed; yet, in 1660, he published twelve Sonatas for two violins and a base, with a thorough-base for the organ or theorbo, which were reprinted in Holland, 1664.* These were professedly in imitation of the Italian style, and the first of the kind which had ever been produced by an Englishman. It was at this time an instance of great condescension for a musician of *character* to write expressly for so ribald and vulgar an instrument, as the *violin* was accounted by the lovers of lutes, guitars, and all the *fretful* tribe.

The Hon. Roger North, whose manuscript *Memoirs of Musick* have already been mentioned, is very diffuse on the subject of Jenkins, the circumstances of whose life have suggested to him many moral reflexions on the instability of musical renown. " It is of small importance," says he, " to the state of the world, or condition of human life, to know the names and styles of those composers of our own country, who have excelled the Italians themselves in every species of Music, but that for the voice; therefore the oblivion of all such things is no great loss. But for curiosity sake, as other no less idle antiquities are courted, it would doubtless afford satisfaction to professors and lovers of the art, if they could acquire true information concerning their names, characters, and works: of the latter, much knowledge might be obtained, if the old collections, not yet rotten, of many patrons of Music were accessible. In these we might still find the productions of Alfonso Ferabosco, Coperario, Lupo, Mico, Este, and divers others, especially of John Jenkins, whose musical works are more voluminous, and, in their time, were more esteemed than all the rest, though they now (1728) lie in the utmost contempt.

" I shall endeavour to give a short account of this master, with whom it was my good chance to have had an intimate acquaintance and friendship (*c*). He lived in King James's time, and flourished in that of King Charles I. His talents lay chiefly in the use of the lute and base, or rather Lyra-viol. He was one of the court

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(*c*) Mr. North, the author of these Memoirs, was born in 1650, and lived till 1733, when he had arrived at his eighty-third year. He had an organ, built by father Smith, for a gallery of sixty feet long, which he erected on purpose for its reception, at Rougham, his family seat in Norfolk. This instrument, though entirely composed of wooden pipes, was spritely, and infinitely more sweet in its tone, than any one of metal that I ever heard. Jenkins was born at Maidstone, in Kent, 1592, and lived to the great age of eighty-six, eighteen years after the Restoration.

* It is doubtful if these volumes of Sonates were ever published. In the B.M. (Add. MSS. 31430) there are some works by Jenkins which the catalogue suggests are the 12 Sonates published in 1660. Davy confesses his inability to verify the existence of these publications.

Some of Jenkins' work is to be found in Smith's ***Musica Antiqua*** (1812).

musicians, and was once brought to play upon the lyra-viol before King Charles I. as an extraordinary performer. And when he had done, the King said he did wonders upon an inconsiderable instrument (*d*). He left London during the Rebellion and passed his time at musical gentlemen's houses in the country, where he was always courted, and at home, wherever he went; and in most of his friends houses there was a chamber called by his name. For, besides his musical excellencies, he was an accomplished and ingenious person, and of such inoffensive and amiable manners, that he was esteemed and respected for his virtues and disposition, long after age had deprived him of his musical powers.

" It is not possible to give an account of his compositions, they were so numerous that he himself outlived the knowledge of them. A Spanish nobleman sent some papers to Sir Peter Lely, containing fragments of a Consort (Concerto), in 4 parts, of a sprightly kind, such as were then called *Fancies,* desiring that he would procure for him the rest, *coûte qui coûte.* Lely gave me these papers, as the likelyest person to get them perfected. I shewed them to Jenkins, who said he knew the Consort to be his own; but when or where composed he knew not, and was unable to recollect any more about it.

" His Fancies were full of airy points, grave and triple movements, and other variety. And all that he produced till his declining age, was lively, active, decided, and fanciful. And of this kind he composed so much, that the private (or chamber) Music, in England, was in a great measure supplied by him; and they were the more coveted, because his style was new, and, for the time, difficult; for he could hardly forbear divisions, and some of his Consorts were too full of them. But it must be owned, that being an accomplished master on the viol, all his movements laid fair for the hand, and were not so hard as they seemed.

" His vein was less happy in vocal Music, though he was fond of setting words, and, occasionally, of teaching to sing; but he had neither voice nor manner fit for it. In his spritely moments he made Catches (*e*), and strains that we called rants, with a piece called *the Cries of Newgate,* which was all humour and very whimsical. But of all his conceits, none flew about with his name so universally as the small piece called *his Bells.* In those days the country fidlers were not so well supplied with light Music from London, as since; and a master that furnished them with new tunes, that they were able to play, was a benefactor."

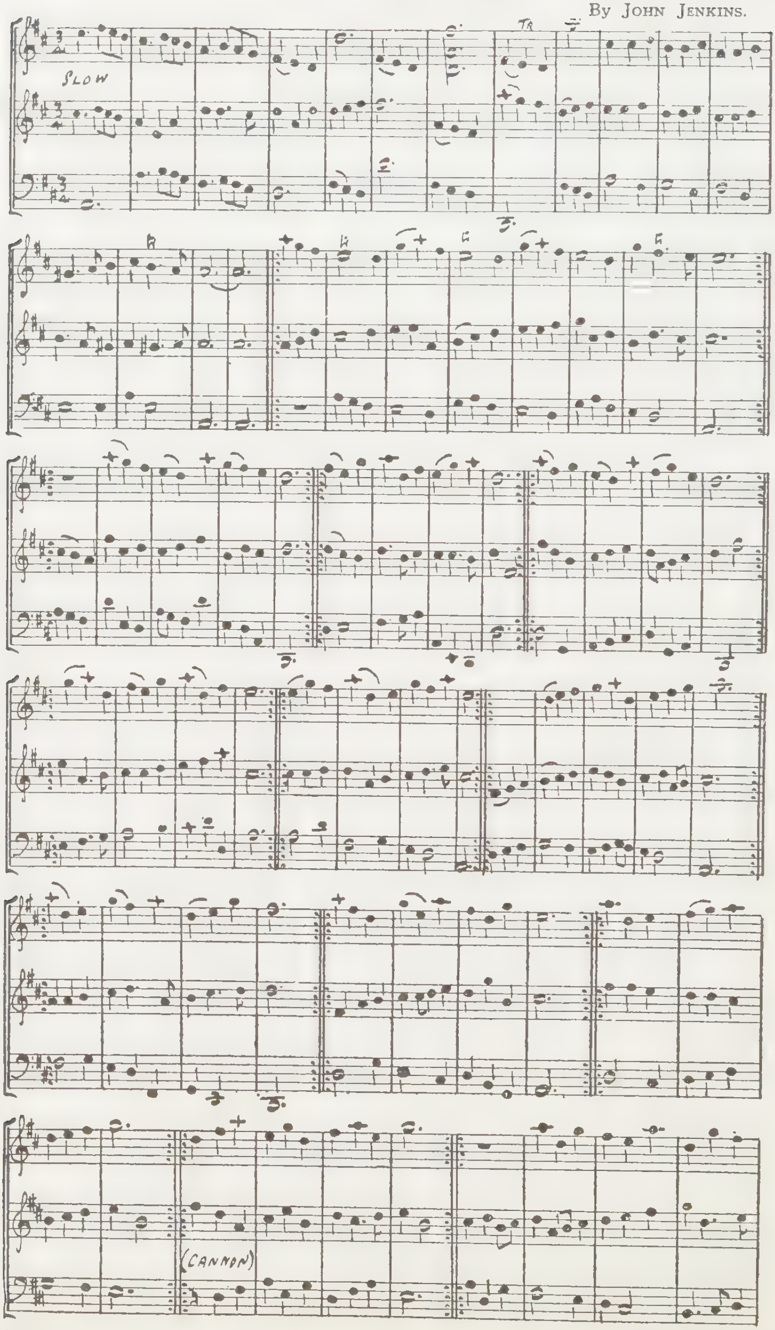
(*d*) The lyra viol was a *viol da gamba,* with more strings, but differently tuned from the common six-string base. Its notation, like that of the lute, was written in *entablature.**

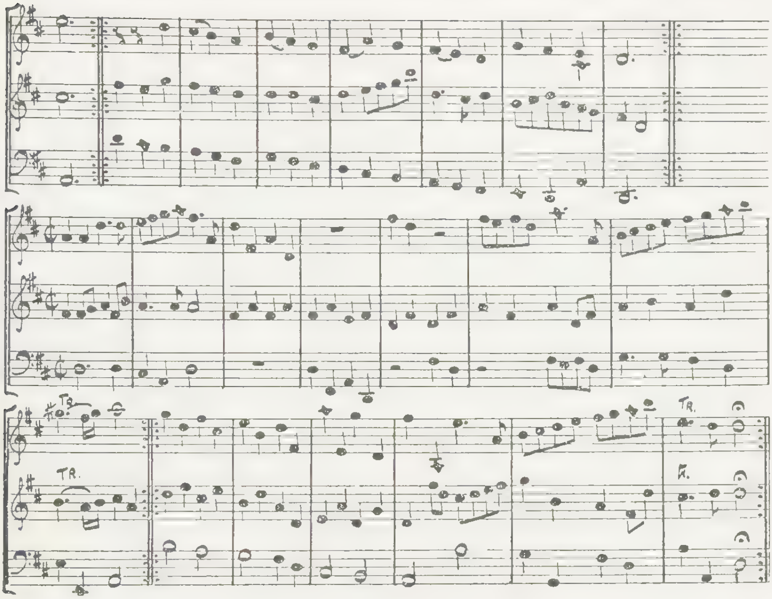
(*e*) Nothing of this kind now remains of Jenkins, but his little round: "A boat, a boat, haste to the ferry," which is a happy selection and combination of pleasing sounds. [Also, "Come, pretty maidens."]

* See Playford's *Musick's Recreation on the* VIOL, *Lyra-way* (1661). The original title of this work was *Musick's Recreation on the* LYRA VIOL.

The Five Bell Consorte.

By John Jenkins.


SLOW
TR
(CANNON)



What gave rise to this trio, or *Consort*, as it was called, seems to have been a book called *Tintinnalogia,* or *the Art of Ringing,* published 1668;* a work not beneath the notice of musicians who wish to explore all the regions of natural melody: as in this little book they will see every possible change in the arrangement of Diatonic sounds, from 2 to 12; which being reduced to musical notes, would point out innumerable passages, that, in spite of all which has hitherto been written would be new in melody and musical composition. The reader will be able to form some judgment of the wonderful variety which the changes in bells afford to melody, by the annexed calculations; whence it appears, that even in the plain and simple arrangement of natural sounds according to the species of octave, without the intervention of either flat or sharp, eight notes will furnish 40320 different passages, and twelve notes, 479 millions 1600! so that supposing, according to the usual calculation, that only 720 changes could be rung in an hour, it would require seventy-five years, ten months, and ten days, to ring the whole number of changes upon twelve bells!! Mersennus, in his *Harm.*

Bells	Changes
2	2
3	6
4	24
5	120
6	720
7	5040
8	40320
9	362880
10	3628800
11	39916800
12	479001600

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* Burney is wrong in this assumption as the *Five Bell Consort* was published in 1662 in Playford's *Courtly Masquing Ayres*. The author of *Tintinnalogia* was Fabian Stedman of Cambridge.

Universelle, published 1636, has enumerated these changes, and reduced to musical notation those of the hexachord, as an illustration of the amazing variety which may be given to the arrangement of only six sounds in melody. It must not, however, be imagined that *all* the changes, in the above table, would be equally agreeable, or even practicable, if introduced in an air; yet, in the almost infinite number offered to a musician's choice, many would doubtless frequently occur, which would not only be pleasing, but new. Out of the great number of peals, which are given in numbers, on five, six, and eight bells, in the *Tintinnalogia,* it is extraordinary, that melody has not been consulted in the choice of changes: there seems a mechanical order and succession in them all, without the least idea of selecting such as are most melodious and agreeable. Even the *clams,* or the collision of two bells together, in counterpoint, has been settled by ringers without the least knowledge of harmony.

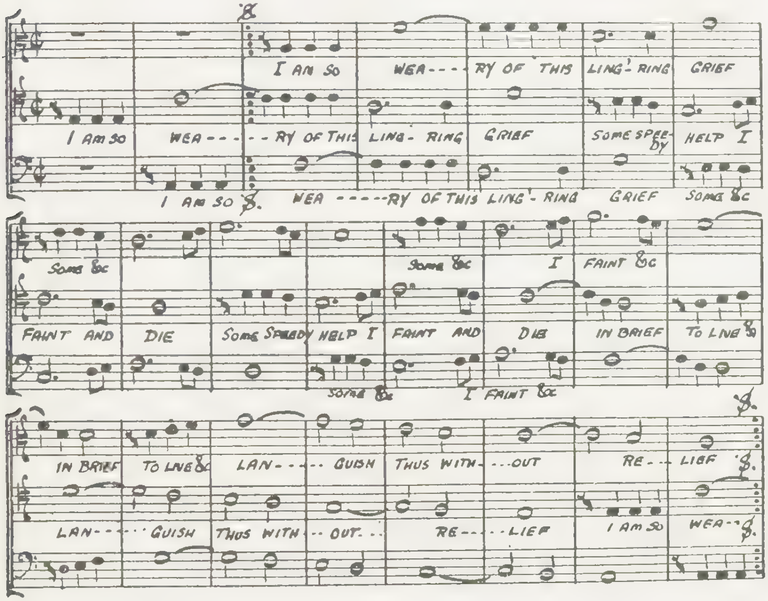
" Jenkins," continues Mr. North, " was certainly a great master of divisions, and encouraged Sympson, the *division-violist,* by a copy of verses at the beginning, and by some examples at the end of his book. Unluckily all his earliest and most lively works are lost and forgotten, and none remain but those of his latter time, composed while he lived in country families, to the capacity of his performers. As a man, he was certainly allowed a considerable share of terrestrial happiness; for he had uninterrupted health, was superior in his conduct to his profession, enjoyed the esteem of all who knew him, was easy in his temper, and never distressed in his circumstances; and having, with philosophic calmness, seen himself out-run by the world, he died in peace, after living like a good Christian, at the house of Sir Phil. Wodehouse, at Kimberley, in Norfolk, where, and at Hunston, the seat of the family of Sir Roger L'Estrange, in the same county, he spent many of the last years of his life (*f*)."

In spite of Puritanism, fanatic gloom, and psalm-roaring saints, when Hilton ventured, in 1652, forty-three years after *Pammelia* [1609], to publish " *Catch that Catch can,* or a choice Collection of Catches, Rounds, and Canons, for 3 and 4 Voices," they helped to solace the Royalists in private, during the triumphs of their enemies, and suppression of all public amusements. Though many of these Rounds and Catches were afterwards reprinted by Playford, and retailed in later collections; the book, which is of a small oblong form, is not only scarce, but valuable; as it contains several canons and ingenious compositions which are not yet common.

(*f*) The parish register of Kimberley says, that John Jenkins, Esq., was buried Oct. 29th, 1678. In Blomfield's *History of Norfolk,* Vol. I. p. 759, an epitaph is inserted, which is said to have been copied from his grave-stone in the middle of that church, but it is now gone. Ant. Wood says,"he was a little man with a great soul."

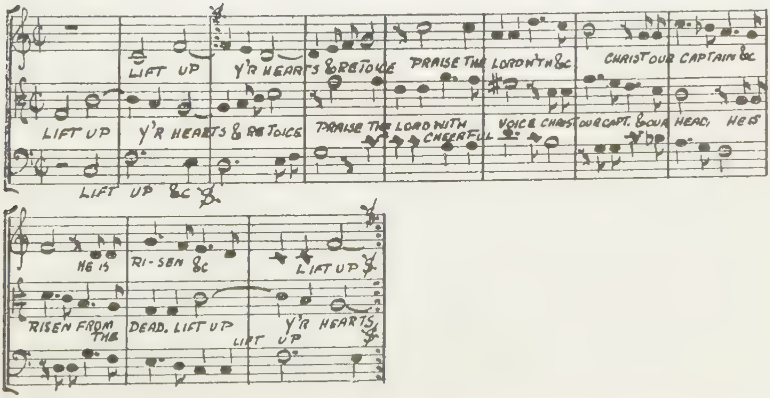
Canon in the 4th above and 5th below. From Hilton's "Catch that catch can."

By Thos. Ford.


I AM SO WEA - - - RY OF THIS LING'- RING GRIEF
SOME &C
I FAINT &C
IN BRIEF TO LIVE &C LAN - - - GUISH THUS WITH - - - OUT RE - - LIEF
I AM SO WEA - - - RY OF THIS LING - RING GRIEF SOME SPEE - DY HELP I
FAINT AND DIE SOME SPEEDY HELP I FAINT AND DIE IN BRIEF TO LIVE &C
LAN - - - GUISH THUS WITH - - OUT - - RE - - - LIEF I AM SO WEA - -
I AM SO WEA - - - - RY OF THIS LING' - RING GRIEF SOME &C
SOME &C I FAINT &C

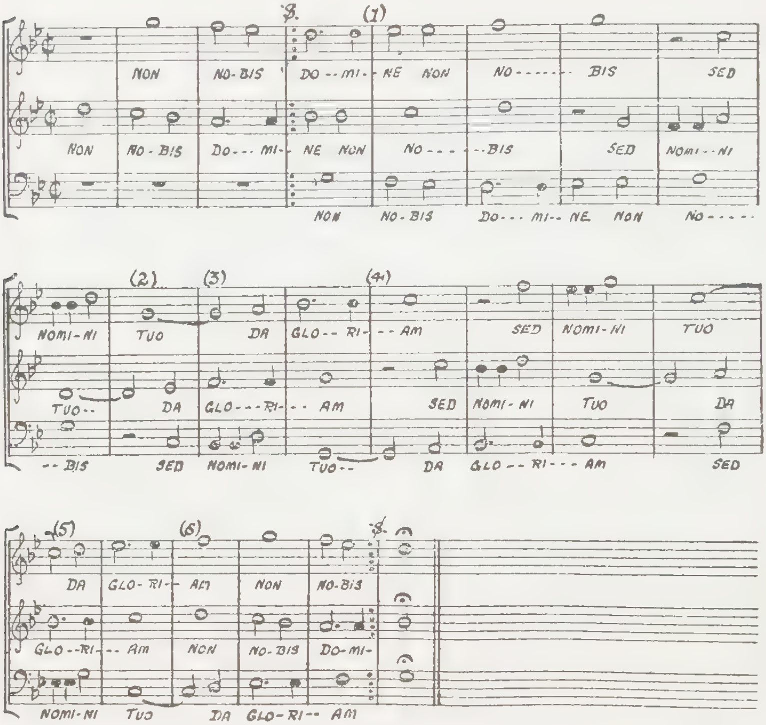
Canon in the 5th and 8th.

By Simon Jves.


LIFT UP Y'R HEARTS & REJOICE PRAISE THE LORD WITH &C CHRIST OUR CAPTAIN &C
HE IS RI - SEN &C LIFT UP
LIFT UP Y'R HEARTS & REJOICE PRAISE THE LORD WITH CHEERFUL VOICE CHRIST OUR CAPT. & OUR HEAD, HE IS
RISEN FROM THE DEAD. LIFT UP Y'R HEARTS
LIFT UP &C
LIFT UP

The Canon, *Non nobis domine*, reversed.

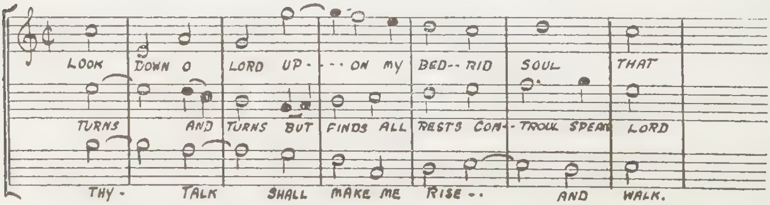
By Hilton.


(1)
(2)
(3)
(4)
(5)
(6)
NON NO-BIS DO--MI-NE NON NO----BIS SED NOMI-NI TUO DA GLO--RI---AM SED NOMI-NI TUO DA GLO-RI-AM NON NO-BIS
NON NO-BIS DO---MI-NE NON NO----BIS SED NOMI--NI TUO-- DA GLO---RI---AM SED NOMI-NI TUO DA GLO--RI---AM NON NO-BIS DO-MI-
NON NO-BIS DO---MI--NE NON NO-----BIS SED NOMI-NI TUO-- DA GLO--RI---AM SED NOMI-NI TUO DA GLO-RI--AM

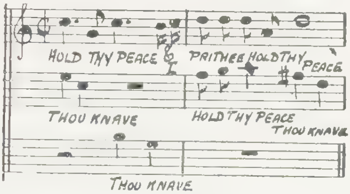
No. 1. A 7th unprepared & unresolved.
2. A naked 4th.
3. A 5th made a discord unprepared, and resolved upwards.
4. An unmeaning 4th.
5. The same licence as No. 3.
6. 2d and 4th unresolved.

Canon in the Unison.

By Thos. Ford.


LOOK DOWN O LORD UP---ON MY BED--RID SOUL THAT
TURNS AND TURNS BUT FINDS ALL RESTS COM--TROUL SPEAK LORD
THY- TALK SHALL MAKE ME RISE-- AND WALK.

Catch, mentioned in Shakespear's Twelfth Night, Act 2d. Sc. 3d. and supposed to be lost. See above p. 273



In 1653, a translation was published, with a learned commentary and notes by lord Brownker, the first president of the Royal Society after its institution, of Des Cartes's short essay, entitled *Musicæ Compendium.* This little work added nothing but method and geometrical precision to the præcognita of Music, except a few very unphilosophical notions concerning the sympathetic effects of sound. It was, however, the first importation relative to the art, since Douland's translation of Ornithopharchus; and such was the reputation of the author, till Newton confuted his philosophy, that this little tract was purchased with avidity by the lovers of the science, as a valuable acquisition.

Though Henry Lawes was much celebrated as a composer, his works were wholly circulated through the kingdom in manuscript, till this year, 1653, when he published the first book of his *Ayres and Dialogues,* in folio. And the same year, whether before or after the book of Lawes had appeared, I know not, JOHN PLAYFORD [1623-1686?] first became a publisher of Music,* by printing, in the same size as Lawes, "Select musical Ayres and Dialogues, in 3 Divisions: first, Ayres for a Voyce alone, to the Theorbo, or Base-viol; second, Choice Dialogues for 2 Voyces, for 2 ditto; third, Short Ayres and Songs of 3 Voyces, which may be sung by one or two Voices to an Instrument." The composers of these songs are Dr. John Wilson, Dr. Charles Colman, Messrs. William and Henry Lawes, Laniere, Webb, Smegergil, Edward Colman, and Jeremy Savile, the principal English musicians then living: and yet the whole collection does not contain one ayre which now seems worth engraving, either as a specimen of individual genius, or national taste.**

In 1655, Playford published the first edition of his "Introduction to the Skill of Music," a compendium compiled from Morley, Butler, and other more bulky and abstruse books, which had so rapid a sale, that, in 1683, ten editions of it had been circulated through the kingdom. The book, indeed, contained no late discoveries, or new doctrines, either in the theory or practice of the art; yet the form, price, and style, were so suited to every kind of musical readers, that it seems to have been more generally purchased and read, than any elementary musical tract that ever appeared in this or any other country.

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* Playford had issued *The English Dancing Master* towards the end of 1650, but bearing the date 1651. The *Introduction to the Skill of Music* is dated 1654 (or 1655), and the last edition was published in 1730. According to Kidson, *British Music Publishers,* the copy dated 1654 is probably unique.

Burney's statement that Playford was the first music printer during the 17th cent. obviously means that he was the most important.

For a full list of Playford's publications during the Protectorate see Davy, pp. 253 and 254.

** Smegergill was a little known composer of the period. In the 1653 edition of Playford's *Select Musical Ayres,* he is mentioned as "Mr. William Smegergill alias Cæsar." According to Anth. Wood he was a noted Lute player.

JOHN PLAYFORD was born in the year 1613 [1623], and seems, by what means is now not known, to have laid in a considerable stock of musical knowledge, previous to becoming the vender of the chief productions of the principal composers of the time. As he was the first, so he seems the most intelligent printer of Music during the last century; and he and his son appear to have acquired the esteem of the first masters of the art; and, without a special licence, or authorised monopoly, to have had almost the whole business of furnishing the nation with musical instruments, music-books, and music-paper, to themselves; as, during more than the first fifty years of the present century, Walsh and his son had afterwards.

In 1655, this diligent editor published, in two separate books, small 8vo, " Court Ayres, by Dr. Charles Colman, William Lawes, John Jenkins, Simpson, Child, Cook, Rogers, &c."

These being published at a time when there was properly no court, were probably tunes which had been used in the masques performed at Whitehall during the life of the late King.

This year, another volume of " Ayres and Dialogues " [2nd vol.] was published by Henry Lawes. All the public theatres being now shut, Music seems to have been more cultivated, as a domestic amusement, than ever. In the violent invectives published at this time by the Puritans, Music, its patrons, and professors, were not spared. Gosson was the first writer who endeavoured to prove that theatrical exhibitions were immoral, and wholly inconsistent with the purity of the Christian Religion; and in this severe censure players and pipers, by whom he means musicians, were alike involved: as appears by his little book, published in 1579, entitled, " The School of Abuse, containing a pleasant invective against poets, pipers, plaiers, jesters, and such like caterpillers, of a common welth; setting up the flagge of defiance to their mischieuous exercise, and ouerthrowing their bulwarkes by prophane writers, natural reason, and common experience."*

These opinions were adopted and rendered still more acceptable to the fanaticism of the times by additional invectives and scurrility from the unbridled pen of William Prynne, who, in the book for which he lost his ears, asserts that " stage-players (the very pompes of the divell, which we rennouce in baptisme, if we believe the fathers) are sinfull, heathenish, lewde, ungodly spectacles, and most pernicious corruptions; condemned in all ages as intolerable mischiefes to churches, to republickes, to the manners, mindes, and soules of men. And that the profession of play-poets, of stage-players, together with the penning, acting, and frequenting of stage-players, are unlawfull, infamous, and misbecoming Christians." And though stage-plays are the principal objects of his satire, he is not less severe in his censure of Music, vocal and instrumental; asserting that one unlawful concomitant of plays is "amorous, obscene, lascivious, lust-provoking songs, and poems," which he says were so odious in the time of Queen Elizabeth, that church-wardens were enjoined, in the first year of her reign, to enquire "whether any minstrells or any other persons did use to sing or say any songs or ditties that be evile and uncleane." And cites Clemens Alexandrinus to prove that "cymbals and dulcimers were instruments of fraud; that pipes and flutes are to be abandoned from a sober feast; and that chromaticall harmonies are to be left to impudent malapertnesse in wine, to whorish Musicke crowned with flowers."*—But this is a sufficient specimen of the elegance of his style, and candour of his reasoning. Prynne, however, spoke but the language and sentiments of the sectaries of his time; and Stubbs, another writer of the same class, calls those who play to the lord of misrule and his company in country towns, baudy pipers and thundering drummers and assistants in the devil's daunce (*g*).

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* *The School of Abuse* was not the first published attack on the theatre. In 1577, John Northbrooke had published, *A Treatise against Dicing, Dancing, Plays, and Interludes,* etc., which was reprinted by the Shakespeare Society in 1843.

Prynne's Histrio-mastix, in spite, and, perhaps, on account of the rigour of his punishment, had a manifest effect in augmenting the horror in which theatrical representations were held by the Puritans, and even in diminishing the passion of the Royalists for these spectacles. Yet, though the public theatres were shut up, many plays seem to have been written and printed during the Usurpation, if we may depend on the dates given to them by Langbaine and Giles Jacob. However, in May 1656, Sir William Davenant obtained a permission to open a kind of theatre at Rutland-house, in Charterhouse-square, for the exhibition of what he called "an Entertainment in Declamation and Music, after the Manner of the Ancients." And Anthony Wood, imagining it to have been the first Italian opera performed in England, says that "though Oliver Cromwell had now prohibited all other theatrical representations, he allowed of this, because, being in an unknown language, it could not corrupt the morals of the people."

A farther account of this exhibition will be given hereafter, in tracing the origin and progress of musical dramas or operas, in England; when the validity of Anthony Wood's assertion will be examined.

In 1658, Sir William Davenant had a piece represented daily at the Cockpit, in Drury-lane, called *Sir Francis Drake*, or *the Cruelty*

(*g*) *Anatomie of Abuses*, p. 107.**

* But see editor's note, p. 294.

** In the Preface to this work, published in 1583, the author declares that he had no objection to amusements as such, but that "the particular abuses which are crept into every one of these several exercises is the only thing which I think worthy of reprehension."

of the Spaniards in Peru, expressed by vocal and instrumental Music, of which farther notice will likewise be taken elsewhere. We hear of no other dramatic performance till 1659, when Rhodes, the bookseller, obtained a licence for acting plays at the Cockpit, in Drury-lane, where the *opera* of Sir William Davenant, as Ant. Wood calls it, "was translated; which delighting the eye and ear extremely well, was much frequented for many years (*h*)."*

In 1657, were published the Lessons for the Virginalls, by Bull, Gibbons, Rogers, and others already mentioned.** Of Rogers, afterwards admitted to the degree of doctor in Music, at Oxford, farther notice will be taken hereafter; and of Matthew Lock, who this year [1656] appears as an author by the publication of his *Little Consort of three Parts for Viols or Violins,* consisting of Pavans, Ayres, Corants, and Sarabands, in two several Varieties, the first twenty of which are for two Trebles and a Bass, it will be necessary to speak frequently, after the Restoration: as he was the first that furnished our stage with Music in which a spark of genius is discoverable; and who was, indeed, the best secular composer our country could boast, till the time of Purcell.

In 1658, a third book of *Ayres and Dialogues* was published by Henry Lawes, with his head finely engraved, by Faithorne. This year likewise produced "Ayres and Dialogues to be sung to the Theorbo, Lute, or Base Viol, by JOHN GAMBLE," folio; who, according to Ant. Wood, was regularly bred to Music, under Ambrose Beyland, "a noted master of the art," with whom he served an apprenticeship. When he quitted his master, he performed at the playhouse, and afterwards was admitted into the king's chapel, as a player on the cornet. In Charles the Second's time he was appointed one of the violins in his majesty's band, and composer to the theatre royal. A print of this musician, by T. Cross, is placed at the head of his book.***

In 1659, we have more *Select Ayres and Dialogues*! by Drs. Wilson and Colman, William and Henry Lawes, Laniere, Webb, Jenkins, and others. It seems as if the fashion for musical dialogues, which raged in England during the chief part of the last century, had arisen from the narrative songs and cantatas of Italy, to which the invention of recitative gave birth.

During this last year of the Usurpation, was published, "The Division Violist, or an Introduction to the playing upon a Ground, by CHRIST. SIMPSON" [d. 1669], a musician extremely celebrated for his skill in the practice of his art, and abilities on his particular instrument. The base-viol, or viol da gamba, was in such general favour during the last century, that almost all the first musicians

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(*h*) *Athen. Oxon.* Vol. II. Col. 412.

* Burney here combines two separate works. *The Cruelty of the Spaniards* was Davenant's second "opera," and *Sir Francis Drake* the third.

** See editor's note, p. 321.

*** Gamble's first book of Ayres was published in 1656, and the second in 1659. A copy of the second set is in the Library of the R.C.M. He died in 1687.

of this country, whose names are come down to us, were performers upon it, and composed pieces purposely to shew its powers; but particularly Coperario, William Lawes, Jenkins, Dr. Colman, Lupo, Mico, and Loosemore. But this instrument, like the lute, without which no concert could subsist, was soon after so totally banished, that its form and construction were scarcely known, till the arrival of Abel in England [1759], whose taste, knowledge, and expression upon it were so exquisite, that, instead of renovating its use, they seem to have kept lovers of Music at an awful distance from the instrument, and in utter despair of ever approaching such excellence. The instrument itself, however, was so nazal, that this great musician, with all his science and power of hand, could not prevent his most enthusiastic admirers from lamenting that he had not, early in life, applied himself to the violoncello.

But if its general use had continued, or were restored, this book of Simpson, from the universal change of taste and style of every species of Music, would be of but little use to a student on that instrument now; when rapid divisions, of no other merit than the difficulty of executing them, have been totally supplanted by vocal expression, learned modulation, and that rich harmony to which the number of its strings is favourable. Rough, but warm encomiastic verses, are prefixed to Simpson's works by Dr. Colman, John Jenkins, Mathew Lock, and others, which only shew with what perishable materials musical fame is built!

A translation of this book into Latin, for the use of foreigners, with the original text on the opposite page, was published by the author in 1665, under the title of *Chelys Minuritionum; Editio secunda,* thin folio.

Besides these, Simpson published, in 1667,* "A Compendium of practical Music in 5 parts, containing 1. The rudiments of song. 2. The Principles of Composition. 3. The Use of Discord. 4. The Form of Figurate Descant. 5. The Contrivance of Canon."

Whoever expects to learn the whole principles of an art by a single book, or, indeed, any number of books, without oral instruction, or great study, practice, and experience, must be disappointed. This compendium, like most others of the kind, more frequently generates new doubts and perplexities, than removes the old. However, something is to be learned from most books; and what a student is unable to find in one, if out of the reach of a master, must be sought in another.

Simpson, in his younger days, served in the royal army, raised for Charles I. by Cavendish, duke of Newcastle; he was a Roman Catholic and patronised by Sir Robert Bolles, of Leicester-place, with whom he resided during the Interregum. He seems to have been in close friendship with Jenkins and Lock, as, on all occasions, they reciprocally praise each other.

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* This was the 2nd and enlarged edition. The 1st ed. which appeared in 1665 was entitled, *The Principles of Practicle Musick, etc.*

State of Music at Oxford, during the Protectorate

Oxford, in the time of the Civil War, seems to have been the only place in the kingdom where musical sounds were allowed to be heard; for that city, during a considerable time, being the royal residence, not only the household musicians, but many performers, who had been driven from the cathedrals of the capital, as well as those of other parts of the kingdom, flocked thither as to a place of safety and subsistence; however, in 1646, after the King was obliged to quit this post, and had been totally defeated at Naseby, they were obliged to disperse, and those that were unable to find an asylum in the house of some secret friend to the royal cause and to their art, were obliged to betake themselves to new employments.

Ten years of gloomy silence seem to have elapsed before a string was suffered to vibrate, or a pipe to breathe aloud, in the kingdom; as we hear of no music-meetings, clubs, or concerts, till the year 1656;* when, by the peculiar industry of honest Anthony Wood, whose passion for the art inclined him to regard every thing that belonged to it worthy of a memorial, we have an exact account of the state of practical Music in this university.

The obligations of English historians and biographers to this diligent antiquary are such, that he seems to merit an honourable niche in every literary fabrication to which he has contributed materials; and here it seems as if he should not be passed without some testimony of respect and gratitude, as a salute and ceremonial due to his rank in the corps to which he belonged.

ANTHONY WOOD, or *à Wood,* whose whole life was spent in the service of the dead, and whose labours, since his decease, have so much facilitated the enquiries, and gratified the curiosity of the living, was born at Oxford, 1632. In his life, written by himself, with monastic simplicity, he tells us, that in 1651, " he began to exercise his natural and insatiable genie to Musick. He exercised his hand on the violin, and having a good eare to take any tune at first hearing, he could quickly draw it out from the violin, but not with the same tuning of strings that others used. He wanted understanding, friends, and money, to pick him out a good master, otherwise he might have equalled in that instrument, and in singing, any person then in the university. He had some companions that were musical, but they wanted instruction as well as he."

The next year, being obliged to go into the country to try to get rid of an obstinate ague, by exercise and change of air, he tells, that " while he continued there he followed the plow on well-days, and sometimes plowed. He learned there to ring on the six bells, then newly put up: and having had from his most tender yeares an extraordinary ravishing delight in Musick, he practised there without the help of an instructor, to play on the violin. It was then that he tuned his strings in 4ths, and not in

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* This statement is made despite the list of music, by no means complete, published by John Playford, which Burney prints.

5ths, according to the manner; and having a good eare, and being ready to sing any tune upon hearing it once or twice, he could play it also in a short time with the said way of tuning, which was never knowne before."

" After he had spent the summer in a lonish and retired condition, he returned to Oxon. And being advised by some persons, he entertained a master of Musick to teach him the usual way of playing on the violin, that is by having every string tuned 5 notes lower than the other going before. The master was Charles Griffiths, one of the musitians belonging to the city of Oxon. whom he then thought to be a most excellent artist. But when A. W. improved himself in that instrument, he found he was not so. He gave him 2s. 6d. entrance, and so quarterly. This person after he had extreamly wondered how he could play so many tunes as he did by 4ths, without a director or guide, tuned his violin by 5ths, and gave him instructions how to proceed, leaving then a lesson with him to practice against his next coming." In 1653, he found that " heraldry, Musick, and painting did so much crowd upon him, that he could not avoid them; and could never give a reason why he should delight in those studies, more than in others, so prevalent was nature, mixed with a generosity of mind, and a hatred of all that was servile, sneaking, or advantageous for lucre sake.

" Having by 1654 obtained a proficiency in Musick, he and his companions were not without silly frolicks, not now to be maintained."—What should these frolicks be, but to disguise themselves in poor habits, and like country fidlers scrape for their livings? After strolling about to Farringdon Fair, and other places, and gaining money, victuals, and drink for their trouble, in returning home they were overtaken by certain soldiers, who forced them to play in the open field, and then left them without giving them a penny. " Most of his companions would afterwards glory in this, but he was ashamed, and could never endure to hear of it."

By 1656, his record informs us, that " he had a genuine skill in Musick, and frequented the weekly meetings of musitians in the house of Will. Ellis, organist of St. John's Coll. situated on that place whereon the theatre was built." Here he gives a list of the usual company, that met and performed their parts on lutes and viols; among these eight were gentlemen. " The Musick-masters were Will. Ellis, bachelor of Musick and owner of the house, who always played his part either on the organ or virginal. Dr. John Wilson, the public professor, the best at the lute in all England; he sometimes played on the lute, but mostly presided (directed) the consort. —— Curteys, a lutenist, lately ejected from some choire or cathedral church. Thomas Jackson a base-violist. Ed. Low, then organist of Christ-church; he played only on the organ, so when he played on that instrument, Mr. Ellis would take up the counter-tenor viol, if any person were wanting to performe that part. Gervace Littleton, *alias* Westcot, or Westcot, *alias*

Littleton, a violist. He was afterwards a singing-man of St. John's Coll. Will. Glexney, who had belonged to a choire before the war: he played well upon the base-viol, and sometimes sung his part. —— Proctor, a young man and a new comer. John Packer one of the universitie musitians; but Mr. Low, a proud man, could not endure any common musitian to come to the meeting, much less to play among them. Of this kind I must rank Joh. Haselwood, an apothecary, a starch'd formal clisterpipe, who usually played on the base-viol, and sometimes on the counter-tenor. He was very conceited of his skill (tho' he had but little of it) and therefore would be ever and anon ready to take up a viol before his betters: which being observed by all, they usually called him *Handlewood* (*i*). The rest were but beginners. Proctor died soon after this time. He had been bred up by Mr. John Jenkins, the mirrour and wonder of his age for Musick, was excellent for the lyra-viol and division-viol, good at the treble-viol and violin, and all comprehended in a man of 3 or 4 and twenty yeares of age. He was much admired at the meetings, and exceedingly pitied by all the faculty for his loss."

At this time A. W. tells us, that "what by Musick and rare books that he found in the public library, his life was a perfect *Elysium*.

" A. W. was now advised to entertain one William James, a dancing-master, to instruct him on the violin, who by some was accounted excellent on that instrument, and the rather, because it was said, that he had obtained his knowledge in dancing and Musick in France. He spent in all half a yeare with him, and gained some improvement; yet at length he found him not a compleat master of his facultie, as Griffith and Parker were not: and to say the truth, there was no compleat master in Oxon. for that instrument, because it had not been hitherto used in consort among gentlemen, only by common musitians, who played but two parts. The gentlemen in private meetings, which A. W. frequented, played three, four, and five parts with viols, as treble-viol, tenor, counter-tenor, and bass, with an organ, virginal, or harpsicon joyned with them; and they esteemed a violin to be an instrument only belonging to a common fidler, and could not endure that it should come among them, for feare of making their meetings to be vaine and fidling. But before the restoration of King Charles II. and especially after, viols began to be out of fashion, and only violins used, as treble violin, tenor, and base violin; and the King, according to the French mode, would have 24 violins playing before him, while he was at meales, as being more airie and brisk than viols.

" In the latter end of the yeare 1657, Davis Mell, the most eminent violinist of London, and clock-maker, being in Oxon. Peter Pitt, Will. Bull, Ken. Digby, and others of Allsoules, as also Ant. W. did give a very handsome entertainment in the taverne cal'd

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(*i*) The reader will "excuse his being jocular."

the *Salutation.* The company did look on Mr. Mell to have a prodigious hand on the violin, and they thought that no person, as all in London did, could goe beyond him."

By connecting the scattered fragments of this zealous Diletante's life, which concern Music, we shall be able to form an idea of the state of the art, not only at Oxford, but in every other part of the kingdom where it was more secretly practised, during the latter part of the Usurpation.

Under the year 1658, A. W. tells us, that " he entertained two eminent musitians of London, named John Gamble* and Thomas Pratt, after they had entertained him with most excellent Musick at the meeting-house of Will. Ellis. Gamble had obtained a great name among the people of Oxon. for his book of *Ayres and Dialoges to be sung to the Theorbo or Base-viol.* The other for several compositions, which they played in their consorts.

" Tho. Baltzar, a Lubecker borne, and the most famous artist for the violin that the world had yet produced, was now in Oxon. and this day, July 24, A. W. was with him and Mr. Ed. Low, lately organist of Ch. Ch. at the house of Will. Ellis. A. W. did then and there, to his very great astonishment, heare him play on the violin. He then saw him run up his fingers to the end of the finger-board of the violin, and run them back insensibly, and all with alacrity and in very good tune, which he nor any in England saw the like before.** A. W. entertained him and Mr. Low with what the house could then afford, and afterwards he invited them to the taverne; but they being engaged to goe to other company, he could no more heare him play or see him play at that time. Afterwards he came to one of the weekly meetings at Mr. Ellis's house, and he played to the wonder of all the auditory ; and exercising his finger and instrument several wayes to the utmost of his power; Wilson thereupon, the public professor, the greatest judge of Musick that ever was, did, after his humoursome way, stoop downe to Baltzar's feet, to see whether he had a huff on, that is to say, to see whether he was a devil or not, because he acted beyond the parts of man.

" About this time it was, that Dr. John Wilkins (*k*), warden of Wadham, the greatest curioso of his time, invited him and some of the musitians to his lodgings in that coll. purposely to have a consort, and to see and heare him play. The instruments and books were carried thither, but none could be persuaded there to play against him in consort on the violin. At length the company perceiving A. W. standing behind in a corner neare the dore, they

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(*k*) Afterwards bishop of Chester, and called the *flying bishop.*

* John Gamble, violinist and cornet player, was one of the members of the King's Band. His name first occurs in the records in 1660, when he is mentioned in a list of the King's musicians who received £16 2s. 6d. each for their liveries. He is mentioned in an order (*L.C. Vol.* 774, p. 16) dated July 4, 1674, to the effect—"that the 12 violins following doe meet in his Majesty's theatre within the palace of Whitehall on Wednesday morning next by seven of the clock, to practice after such manner as Monsr. Combert shall enforme them," *etc.*

** Evelyn had heard Baltzar in London in 1656. See the *Diary* for March 4th of that year.

haled him in among them, and play, forsooth, he must against him. Whereupon he being not able to avoid it, he took up a violin, as poor Troylus did against Achilles. He abashed at it, yet honour he got by playing with and against such a grand master as Baltzar was. Mr. Davis Mell was accounted hitherto the best for the violin in England; but after Baltzar came into England, and shewed his most wonderful parts on that instrument, Mell was not so admired, yet he played sweeter, was a well-bred gentleman, and not given to excessive drinking as Baltzar was (*l*).

" All the time that A. W. could spare from his beloved studies of English history, antiquities, heraldry, and genealogies, he spent in the most delightful facultie of Musick, either instrumental or vocal; and if he had missed the weekly meetings in the house of W. Ellis, he could not well enjoy himself all the week after. Of all or most of the company, when he frequented that meeting, the names are set downe under the year 1656. As for those that came in after, and were now performers, and with whom A. W. frequently played, were these: Charles Perot, M.A., fellow of Oriel Coll. a well-bred gentleman, and a person of a sweet nature; Christ. Harrison, M.A., fellow of Queen's Coll. a magget-headed person and humourous; Kenelm Digby, fellow of Alls. Coll. he was afterwards Dr. of L. he was a violinist, and the two former violists; Will. Bull, M.A., for the viol and violin; John Vincent, M.A., a violist; Sylvanus Taylor, fellow of Allsoules Coll. violist and songster, his elder brother, Capt. Silas Taylor, was a composer of Musick, played and sung his parts; Henry Langley, M.A., a violist and songster; Sam. Woodford, M.A., a violist; Franc. Parry, M.A., a violist and songster; Christ. Coward, and Henry Bridgman, both masters of arts; Nathan Crew, M.A., a violinist and violist, but alwaies played out of tune, as having no good eare, he was afterwards bishop of Durham; Matthew Hutton, M.A., an exellent violist; Thom. Ken, of New Coll. afterwards bishop of Bath and Wells, he would be sometimes among them and sing his part; Christ. Jefferyes, a junior student of Ch. Ch. excellent at the organ and virginals, or harpsicon, having been trained up to those instruments by his father Georg Jeffryes, organist to King Charles I. at Oxon. Richard Rhodes, another junior student of Ch. Ch. a confident Westmonasterian, a violinist to hold between his knees.

" These did frequent the weekly meetings, and by the help of publick masters of Musick, who were mixed with them, they were much improved. Narcissus Marsh would come sometimes among them, but seldom played, because he had a weekly meeting in his chamber, where masters of Musick would come, and some of the

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(*l*) At the restoration of King Charles II. Baltzar was placed at the head of his majesty's new band of violins. His compositions have more force and variety in them, and consequently required more hand to execute them, than any Music then known for his instrument; as appears by a MS. collection of his pieces, with which I was presented by the late Rev. Dr. Montagu North.

Ant. Wood tells us, that this celebrated violinist died in July, 1663, and was buried in the cloister belonging to St. Peter's church, at Westminster. And adds, that "this person being much beloved by all lovers of Musick, his company was therefore desired: and company, especially musical company, delighting in drinking, made him drink more than ordinary, which brought him to his grave." *A Wood's Life*, p. 190.

company before-mentioned. When he became principal of St. Alban's hall, he translated the meeting thither, and there it continued, when that meeting at Mr. Ellis's house was given over, and so it continued till he went over to Ireland, where he became afterwards archbishop of Tuam.

" After his majesty's restoration, when the masters of Musick were restored to their several places that they before had lost, or gotten other preferment, the weekly meetings at Mr. Ellis's house becan to decay, because they were only held up by scholars who wanted directors and instructors. So that these meetings were not continued above 2 or 3 yeares, and I think they did not go beyond 1662."

Our Oxford annalist terminates his account of the musical transactions of that university, during the Interregnum, by the following anecdote.

" In Oct. 1659, James Quin, M.A., and one of the senior students of Ch. Ch. a Middlesex man borne, but son of Walter Quin, of Dublin, died in a crazed condition. A. W. had some acquaintance with him, and hath several times heard him sing with great admiration. His voice was a bass, and he had a great command of it. 'Twas very strong and exceeding trouling, but he wanted skill, and could scarce sing in consort. He had been turned out of his student's place by the visitors; but being well acquainted with some great men of those times, that loved Musick, they introduced him into the company of Oliver Cromwell, the protector, who loved a good voice and instrumental Musick well. He heard him sing with very great delight (*m*), liquored him with sack, and in conclusion said: *Mr. Quin, you have done very well, what shall I do for you?* To which Quin made answer with great compliments, of which he had command with a great grace, that *your highness would be pleased to restore him to his student's place;* which he did accordingly, and so kept it to his dying day."

If this minute and indiscriminate antiquary and biographer is sometimes thought to want taste and selection sufficient to give his records due weight, it must be ascribed to the constant habit he was in of journalizing, collecting anecdotes, and making memorandums of every person, transaction and circumstance that arrived at his knowledge, in the uncouth and antiquated language of his early youth. For this dialect being inelegant and vulgar, even when he learned it, renders his writings frequently ridiculous, though they contain such information as can be no where else obtained. But the few opportunities he had of knowing the gradual changes in our colloquial dialect, by conversing with men of the world, or even the language of elegant books by his favourite course of reading, degrade him to a level with writers infinitely his inferiors both in use and entertainment. An excellent apology has been made for his imperfections by the editor of his life, written by himself, and

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(*m*) Here's a *man* who though he seems to have had *Music in his soul*, yet it did not render him *unfit for treasons, stratagems, and spoils.*

published, 1772 ; which is so interesting, that he must be an incurious enquirer, indeed, who, having dipped into it, is not sufficiently fascinated by the original simplicity of the style and importance of many of the anecdotes, to give it an entire perusal before he lays it down. Ant. Wood was credulous, and perhaps too much an enthusiast in Music to speak of its effects with critical and philosophical precision; however, without his assistance, the state of the art at Oxford, and the academical honours bestowed on its professors, as well as memorials of their lives and works, would have been difficult to find. Upon his decisions in matters of taste, we are not always perhaps implicitly to rely. The high character he has given Dr. Wilson's productions and abilities may have proceeded from want of experience, knowledge, and penetration into the finer parts of the art; and as to Dr. Rogers, his judgment of him seems to have been manifestly warped by friendship. Yet, upon the whole, it must be allowed that it is only from such minute records as those of A. W. that any true and satisfactory knowledge can be acquired of the characters, manners, and domestic occurrences of our ancestors. The great features of history, and the events which occasion the ruin or prosperity of a state, must be nearly the same in every age and country; but comforts, conveniences, and the distresses of private life, furnish the mind with reflexions far more varied and interesting to the generality of mankind, than the rise of states or downfal of kings and heroes.

Charles II [r. 1660-1685]

The nation tired of the gloomy and tyrannical government of Cromwell, manifested how much they languished for the restoration of Royalty, by the degree of enthusiasm and intoxication with which they received the son of their murdered sovereign. After the fatal disputes concerning regal prerogative, and the noble struggle made at the beginning of the troubles, by men of principle, with motives truly honest and patriotic; it seems as if this had been one of those favourite moments for amicably settling the limits of power and extent of civil liberty, which nothing but a similar concussion and total dissolution of ancient compacts, could again produce. Charles, at a distance from the throne, would chearfully have submitted to terms, which, when he had ascended it, he opposed with all the power with which he was hastily invested. This was a time for a new, clear, comprehensive, and indisputable *Magna Charta,* which would have preserved our future kings from violent encroachments on their just and constitutional rights, and the people from invasions of their liberties, and all the turbulence, tumults, and disaffection, which have since appeared in so many different shapes.

The republican and fanatical spirit, though by no means annihilated, was, however, obliged to give way to the riotous and unbounded joy of the adherents to royalty, and friends to ancient establishments, in church and state. It is not difficult to imagine how their exultation would operate in such circumstances: indeed, that delight must be excessive, which can make so great a part of a nation unanimous in forgetting, or at least neglecting, their own interests. Charles's ancestors had been accustomed to *free-gifts,* some of which had more the appearance of extorted surrenders of property, than emanations of love and liberality; but now it seems as if the nation would not only have willingly parted with all their ancient charters, but titles to estates and most valuable possessions, to please and gratify the immediate descendant of that prince who had so lately lost his head on a scaffold! Thus are men governed! not by reason or established forms, but by the passions that are afloat, and accidental circumstances of the times; which, like volcanic eruptions, are equally unforeseen and irresistible.

The restoration of monarchy, and religious establishments, drew from their retreats all the surviving musicians who had been degraded and involved in the calamities occasioned by the Civil War, and subversion of the national government and established church. Many had died in, and during, the conflict. No more than nine of the six and twenty bishops were living; and death had probably made the like havoc among other orders of men, in proportion to age and numbers. Of those that fell by the sword, I know not the exact calculation; but, except archbishop Laud, the prelates may be supposed to have died in their beds. Of the gentlemen of Charles the First's chapel, none seem to have claimed their former station, but Dr. Wilson, Christopher Gibbons, and Henry Lawes. The last, indeed, did not long survive the Restoration.

When the liturgy had been declared by an ordinance passed in the House of Lords, Jan. 4th, 1644, a *superstitious ritual,* the Directory, published by the assembly of divines at Westminster, to whom the parliament referred all matters concerning religion, established a new form of divine worship, in which no Music was allowed but psalm-singing, for which the following rules were enjoined.

"It is the duty of Christians to praise God publickly by singing of psalms together, in the congregation, and also privately in the family. In singing of psalms the voice is to be audibly and gravely ordered; but the chief care must be to sing with understanding and with grace in the heart, making melody unto the Lord. That the whole congregation may join herein, every one that can read is to have a psalm-book, and all others, not disabled by age or otherwise, are to be exhorted to learn to read. But for the present, where many in the congregation cannot read, it is convenient that the minister, or some fit person appointed by him and the other ruling officers, do read the psalm, line by line, before the singing thereof (*n*)."

In the opinion of those that were then in power, it was thought necessary for the promotion of true religion, that no organs should

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(*n*) The Methodists, and some of our parish-clerks, still adhere to this custom.

be suffered to remain in the churches; that choral-books should be torn and destroyed;* painted glass windows broken; the cathedral service totally abolished; and that those retainers to the church, whose function had been to assist in such profane vanities, should betake themselves to some employment less offensive to the Lord. In consequence of these tenets, collegiate and parochial churches had been stripped of their organs and ornaments; monuments defaced; sepulchral inscriptions engraven on brass torn up; libraries and repositories ransacked for musical service-books of every kind, which being all deemed alike superstitious and ungodly, were committed to the flames, or otherwise destroyed, and the utmost efforts used at total extirpation. And, indeed, their endeavours had been so effectual, that when the heads of the church set about re-establishing the cathedral service, it was equally difficult to find instruments, performers, books, and singers able to do the requisite duty. For organ builders, organ players, and choirmen, having been obliged to seek new means of subsistence, the former became common carpenters and joiners; and the latter, who did not enter into the king's army, privately taught the lute, virginal, or such miserable psalmody as was publickly allowed.

Child, Christopher Gibbons, Rogers, and Wilson, were created doctors, and these, with Low of Oxford, though advanced in years, were promoted; Child, Gibbons, and Low, were appointed organists of the Chapel Royal, and Capt. Henry Cook master of the children (*o*). Gibbons was likewise organist of Westminster Abbey; Rogers, who had formerly been organist of Magdalen College, Oxford, was preferred to Eton; Wilson had a place both in the Chapel and Westminster Abbey; and Albertus Bryne, a scholar of John Tomkins, was appointed organist of St. Paul's, where he had been brought up.

In this manner the several choirs throughout the kingdom were gradually supplied with able masters. At first, however, for want of boys capable of performing the duty, the treble parts were either played upon cornets, or sung by men in falset. And, indeed, the cathedral service had so long been laid aside, that scarcely any two organists in country cathedrals performed it alike; till the appearance of a little book of instructions, which had been drawn up by Edward Low, and printed at Oxford in 1661, entitled, "Some short Directions for the Performance of Cathedral Service." Low, who had been brought up in Salisbury cathedral, and appointed organist of Christ-church, Oxford, in 1630, was, for some time, according to Ant. Wood, deputy Music-professor to Dr. Wilson, and upon Wilson's quitting the University, he was appointed to succeed him in the professorship. Wood says, though he was never honoured with a degree, he was esteemed a very

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(*o*) Cook had been bred up in the King's Chapel, but quitted it at the beginning of the Rebellion; and, in 1642, obtaining a captain's commission, he retained the title of *captain* ever after.

* No such order with regard to choir books was issued.

judicious man in his faculty. His book was reprinted in 1664, under the title of "A Review of some short Directions for the Performance of Cathedral Service." Nothing of this kind had appeared since Marbeck's book, in 1550, described in Book II. p. 803,* and as it is now more than 120 years since the second edition of Low's little tract was published, it seems high time for another to be drawn up by some able and regular bred organist, or choral performer, in one of the choirs of the metropolis.

The services and anthems at first chiefly used were those contained in Barnard's printed collection, with such others as could be recovered in manuscript, till new compositions were added by the reinstated and new-appointed masters.

As to organs, the difficulty of procuring them, upon short notice seems to have been greater than of finding either performers or Music to perform: for, except, Dallans, Loosemore of Exeter, Thamar of Peterborough, and Preston of York, scarce a tolerable organ-builder could be found in the whole kingdom. After the suppression of cathedral service and prohibition of the liturgy, some of the ecclesiastical instruments had been sold to private persons, and others, but partially destroyed; these being produced, were hastily repaired and erected for present use by the workmen just mentioned. Dallans, indeed, is said to have been employed to build a new organ for St. George's chapel, at Windsor; which perhaps, from the haste with which it was constructed, though its appearance was beautiful and magnificent, did not prove so excellent as was expected.

A sufficient number of workmen for the immediate supply of cathedrals and parish churches, with organs, not being found in our own country, it was thought expedient to invite foreign builders of known abilities to settle among us; and the premiums offered on this occasion brought over the two celebrated workmen, Smith, and Harris.

Bernard Schmidt [*c.* 1630-1708]** as the Germans write the name, brought over with him from Germany [1660], of which country he was a native, two nephews, Gerard and Bernard, his assistants; and to distinguish him from these, as well as to express the reverence due to his abilities, which placed him at the head of his profession, he was called Father Smith. The first organ he engaged to build for this country, was for the Royal Chapel at Whitehall, which being hastily put together, did not quite fulfil the expectations of those who were able to judge of its excellence. An organ is so operose, complicated, and comprehensive a piece of mechanism, that to render it complete in tone, touch, variety, and power, exclusive of the external beauty and majesty of its form and appearance, is perhaps one of the greatest efforts of human ingenuity and contrivance. It was probably from some such early failure, that this admirable workman determined never to engage to build an organ upon short notice, nor for such a price as would oblige him to deliver it in a state of less perfection than he wished. And I have been assured by Snetzler, and by the immediate descendants of those who have conversed with father Smith, and seen him work, that he was so particularly careful in the choice of his wood, as never to use any that had the least knot or flaw in it; and so tender of his reputation, as never to waste his time in trying to mend a bad pipe, either of wood, or metal; so that when he came to voice a pipe, if it had any radical defect, he instantly threw it away, and made another. This, in a great measure, accounts for the equality and sweetness of his stops, as well as the soundness of his pipes, to this day.

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* There is a copy of Lowe's collection in the B.M. E. Pam., 1924 (2).

** He is usually known as Father. It has been stated that Smith's organ is meant when Pepys, on July 8th, 1660, mentions having heard the organ at Whitehall, but this could not have been the case.

Smith had not been many months here, before HARRIS arrived from France, with his son *René Renatus,* an ingenious and active young man, to whom he had confided all the secrets of his art. However, they met with but little encouragement at first, as Dallans and Smith had the chief business of the kingdom; but upon the decease of [Ralph] Dallans, who died while he was building an organ for the old church at Greenwich, 1672 [or 1673], and of the elder Harris, who did not long survive him, the younger became a very formidable rival to Smith.

The contention between these eminent artists at the time of erecting the admirable organ which still stands in the Temple-church, was carried on with such spirit, not to say violence, as perhaps never happened before, or since, on a similar occasion.*

About the latter end of King Charles the Second's reign, the master of the Temple and the benchers being determined to have as complete an organ erected in their church as possible, received proposals from both these eminent artists, backed by the recommendation of such an equal number of powerful friends and celebrated organists, that they were unable to determine among themselves which to employ. They therefore told the candidates, if each of them would erect an organ, in different parts of the church, they would retain that which, in the greatest number of excellences, should be allowed to deserve the preference. Smith and Harris agreeing to this proposal, in about eight or nine months, each had, with the utmost exertion of his abilities, an instrument ready for trial [1684]. Dr. Tudway living at the time, the intimate acquaintance of both, says that Dr. Blow and Purcell, then in their prime, performed on father Smith's organ, on appointed days, and displayed its excellence! and, till the other was heard, every one believed that this must be chosen.

Harris employed M. Lully, organist to Queen Catharine, a very eminent master, to touch his organ, which brought it into favour;

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* For this contest in 1684, Purcell and Blow were engaged by Smith, and G. B. Draghi (not Lully) by Harris.

The Benchers of the Middle Temple were in favour of Smith's organ, but were opposed by the members of the Inner Temple, and it was not until 1688 that Smith received payment (£1,000) for his instrument.

and thus they continued vying with each other, for near a twelvemonth.

At length, Harris challenged father Smith to make additional reed-stops in a given time; these were the vox-humana, *Cromorne* (*p*), the double Courtel, or double bassoon, and some others.

The stops which were newly invented, or at least new to English ears, gave great delight to the crouds who attended the trials; and the imitations were so exact and pleasing on both sides that it was difficult to determine who had best succeeded. At length, the decision was left to lord chief justice Jefferies, afterwards King James the Second's pliant chancellor, who was of that society, and he terminated the controversy in favour of father Smith [1685]; so that Harris's organ was taken away without loss of reputation, having so long pleased and puzzled better judges than Jefferies (*q*).

The Hon. Roger North, who was in London at the time of the contention at the Temple-church, says, in his Memoirs of Music, that the competition between father Smith and Harris, the two best artists in Europe, was carried on with such violence by the friends of both sides, that they "were just not ruined." Indeed, old Roseingrave assured me, that the partizans for each candidate, in the fury of their zeal, proceeded to the most mischievous and unwarrantable acts of hostilities; and that in the night, preceding the last trial of the reed-stops, the friends of Harris cut the bellows of Smith's organ in such a manner, that when the time came for playing upon it, no wind could be conveyed into the wind-chest.

As the benchers of the Inner and Middle Temple are at all the expence of the organ in their church, and consequently appoint the maker, tuner, and players upon it themselves, in order to have this part of divine service as perfect as possible, they have the instrument tuned every Saturday, for which a salary of £.20 a year is allowed; and that this excellent instrument may be the more seldom consigned to the hands of clumsy assistants, each of the societies elects an organist, at a salary of £.50 (*r*).

(*p*) Not *Cremona,* or violin stop, as Dr. Tudway calls it, nor does the *double Curtel* mean the base flute. See *Walther's Dict.*

Cremorne means *soft horn, and double Courtaud,* or *Curtel,* the *double* bassoon.

(*q*) Harris's organ, after its rejection at the Temple, was part of it erected at St. Andrew's, Holborn, and part in the cathedral of Christ-church, Dublin; but about thirty years ago, Byfield having been sent for to repair the latter, he prevailed on the chapter to have a new instrument, taking the old organ in exchange, as part of payment. Soon after, having had an application from the corporation of Lynn Regis, in Norfolk, to build them a new organ for St. Margaret's church, he wished very much to persuade them to purchase the instrument made by Harris, which had been a second time excommunicated; but being already in possession of an *old* organ, they determined to have a new one; and, by the advice of the author of this book, employed Snetzler to construct one, which he did very much to his own credit and their satisfaction, consisting of thirty stops, three ranks of keys, and full compass. One of the metal stops of this instrument, called the *borduun,* is an octave below the open diapason, and has the effect of a double base in the chorus. It was in the Lynn organ that this builder first introduced that sweet stop called the *dulciane,* which he and Green have since so happily introduced as a solo stop, in their chamber organs. Part of the old organ at Lynn had been made by Dallans, the rest by some more ancient workman; as the wooden pipes were so worm-eaten as to fall to pieces when taken out to be cleaned. Upon the church-wardens asking Snetzler what this old instrument would be worth if repaired, he said, "if they would lay out a hundred pounds upon it, perhaps it would then be worth fifty."

(*r*) The first organist of this church was Francis Piggot, who dying in 1704, was succeeded by his son. Upon the death of the younger Piggot, in 1726, Mr. Stanley was elected; and when I first arrived in London, 1744, Mr. James Vincent, son to Mr. Vincent of the guards, and brother to the performer on the hautbois, was his colleague. Mr. Jones, one of the present organists, was elected by the benchers, at the decease of Mr. Vincent, about the year 1750.

Besides the sweetness of the several stops, and power of the chorus, in order to render the tuning more perfect, two of the five short keys are divided in the middle, and communicate to two different sets of pipes: so that G♯ and A♭, D♯ and E♭, are not synonimous sounds.*

It being the fashion, during the latter end of the last century, to erect organs in the principal parish churches of the city of London, Harris seems to have built a greater number than Smith; among these some are thought very excellent, such as the organ at St. Mary Ax, St. Bride's, St. Lawrence, near Guildhall, and others (*s*).

In consequence of the reputation which father Smith had acquired by every piece of work he had put out of his hands, since the organ at Windsor, he was employed to build an instrument for the cathedral of St. Paul; which is generally allowed to have the sweetest tone (except that at the Temple), the most noble chorus, and a swell which produces the finest effects of any in the kingdom. In short, it is an instrument in every respect worthy of that beautiful and stupendous structure [2nd Dec., 1697] (*t*). It seems as if Harris had been a candidate for building St. Paul's organ, as well as that at the Temple; for in the Spectator, N° 552, for Dec. 3. 1712, a proposal of Mr. Renatus Harris is recommended in the following words: "The ambition of this artificer is to erect an organ in St. Paul's cathedral, over the west door, at the entrance into the body of the church, which in art and magnificence shall transcend any work of that kind ever before invented. The proposal in perspicuous language sets forth the honour and advantage such a performance would be to the British name, as well as that it would apply the power of sounds in a manner more

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(*s*) It is not easy to discover what is meant by a late writer, when he says, that "the organs made by Smith, though, in respect of the workmanship, they are far short of those of Harris, and even of Dallans, are justly admired." If the utmost care in the choice of wood, and composition of the metal; the neatest and most happy manner possible of forming and voicing them; together with the most grateful sweetness, and durability of his pipes, may be called good workmanship, surely father Smith cannot, without injustice, be denied that praise in its full extent.—That part of the organ which was originally built for the Temple-church by Harris, and sent to Dublin, was sold after the death of the elder Byfield, by his widow, Harris's daughter, to Wolverhampton, for £500. It still stands in the church of that town, and is thought a very good instrument. The number of organs built and enriched with new stops by father Smith is prodigious, and their fame equal to that of the pictures or single figures of Raphael. A single stop known to be of his workmanship is still invaluable. The touch and general mechanism of modern instruments are certainly superior to those of Smith; but, for sweetness of tone, I have never met with any pipes that have equalled his in any part of Europe. At Oxford he built the organ at Christ church and St. Mary's; at Cambridge that of Trinity College; and in London those of St. Margaret, Westminster; St. Mary at Hill; St. Clement Danes; and others, all excellent.

(*t*) It is said, that notwithstanding the power of the chorus of this admirable instrument, several more excellent stops were made for it, which lay many years useless in the vestry, but for which Sir Christopher Wren, tender of his architectural proportions, would never consent to let the case be sufficiently capacious to receive. And there is little doubt but that he had reason and science on his side. Indeed, I cannot help wishing, much as I admire the instrument, that it had been *entirely* kept out of its present situation, and placed on one side of the choir, that the whole extent of the structure from west to east might be seen, like St. Peter's at Rome, its prototype, at one glance. This was formerly the general place allotted to the organ in our cathedrals. At Canterbury its situation is still on the north side of the choir. At Chester the small primitive organ of that cathedral is still standing on the left side of the choir, though that which is now used is at the west end.**

* For further particulars and a copy of the Schedule for Smith's organ see Grove's *Art.* Organ, *Vol.* 3, *pp.* 751-2.

** The specification of this organ will be found in *Grove's, Vol.* 3, *p.* 752.

amazingly forcible, than perhaps has yet been known, and I am sure to an end much more worthy. Had the vast sums which have been laid out upon operas without skill or conduct, and to no other purpose but to suspend or vitiate our understandings, been disposed this way, we should now perhaps have an engine so formed, as to strike the minds of half a people at once, in a place of worship, with a forgetfulness of present care and calamity, and a hope of endless rapture, joy, and hallelujah hereafter (*u*)."

The establishment of Charles the Second's Chapel, at the time of the coronation, appears by the following entry in the cheque-book.

April the 23d, being St. George's day, 1661.

Ministers
Dr. Walter Jones, subdean.
Roger Nightingale
Ralph Amner
Philip Tinker
John Sayer
Durant Hunt
George Low
Henry Smith
William Tucker

Organists
Edward Lowe
William Child
Christopher Gibbons

Master of the Children
Henry Cook

Clerk of the Cheque
Henry Lawes

Gentlemen
Thomas Piers
Thomas Hazzard
John Harding
William Howes
Thomas Blagrave
Gregory Thorndall
Edward Bradock
Henry Purcell
James Cob
Nathaniel Watkins
John Cave
Alfonso Marsh
Raphael Courteville
Edward Colman
Thomas Purcell
Henry Frost
John Goodgroom
George Betenham
Matthew Pennel

Thomas Haynes, *Serjeant of the Vestry*
William Williams, *Yeoman*
George Whitaker, *Yeoman*
Augustine Cleveland, *Groom*

(*u*) As this is one of Steel's papers it is probable that Harris had acquired his patronage and friendship by lending or building an instrument for his concert-room, in York-Buildings. If he had not been biassed by some means or other, and had been a real judge of what he recommended, he would certainly have inserted the name of Bernard Smith in his paper, instead of Renatus Harris. When the professional merit of two artificers is not very unequal, small and often latent considerations turn the scale: acquaintance, figure, countenance, address, the misrepresentation and prejudice of others, all, or any one of them operating, will tear the bandage from the eyes of Justice.

The organ builders who succeeded father Smith and Harris were Schreider, who built the organ in St. Martin's in the Fields, which King George I. presented to the church upon being chosen church-warden of the parish soon after his majesty's arrival in England; Schwarbrook, another German, who built several organs, but repaired more; with Byfield, Bridge, and Jordan, who after severally distinguishing themselves, entered into partnership and had nearly the whole business of the kingdom to themselves; till Snetzler, by the instrument he made for Lynn Regis, gave such a specimen of his abilities that he was soon called to almost every quarter of the kingdom. At present Green, an Englishman and an excellent mechanic, is deservedly in possession of the public favour.

" At which time every gentleman of the chapel in orders had allowed to him for a gown five yards of fine scarlet; and the rest of the gentlemen being laymen, had allowed unto each of them foure yards of the like scarlet."

The salaries of the gentlemen of the chapel had been augmented both by James I. and Charles I. and in the year 1663 Charles II. by the privy-seal, farther augmented them to seventy pounds a year; and granted to Capt. Cook and his successors in office, thirty pounds a year, for the diet, lodging, washing, and teaching each of the children of the Chapel Royal. A copy of this grant is entered in the cheque-book, and said to have been obtained by the solicitation of Mr. Cook.

The small stock of choral Music with which the chapel began, becoming in a few years somewhat less delightful by frequent repetition, the King perceiving a genius for composition in some of the young people of the chapel, encouraged them to cultivate and exercise it; and many of the first set of choristers, even while they were children of the chapel, composed anthems and services that are still used in our cathedrals. These, by the King's special command, were accompanied by violins, cornets, and sacbuts, to which instruments introductory symphonies and ritornels were given, and the performers of them placed in the organ-loft.

Dr. Tudway, in the dedication to the second volume of his manuscript Collection of English Church-music to lord Harley, assigns the following reasons for the change of style in the Music of the Chapel Royal, by a mixture of what he terms theatrical and secular.

" The standard of Church Music began by Mr. Tallis, Mr. Bird, and others, was continued for some years after the Restauration, and all composers conformed themselves to the pattern which was set them.

" His majesty, who was a brisk and airy prince, coming to the crown in the flower and vigour of his age, was soon, if I may so say, tired with the grave and solemn way which had been established by Tallis, Bird, and others, ordered the composers of his chapel to add symphonies, &c. with instruments to their anthems; and thereupon established a select number of his private Music to play the symphony and ritornellos which he had appointed.—The old masters of Music, Dr. Child, Dr. Gibbons, Mr. Low, &c. organists to his majesty, hardly knew how to comport themselves with these new-fangled ways, but proceeded in their compositions, according to the old style, and therefore there are only some services and full anthems of theirs to be found.

" In about 4 or 5 years time, some of the forwardest and brightest children of the chapel, as Pelham Humphrey, John Blow, &c. began to be masters of a faculty in composing; this his majesty greatly encouraged, by indulging their youthful fancies, so that every month, at least, they produced something new of this kind. In a few years more, several others educated in the chapel, produced their compositions in this style; for otherwise it was in vain to hope to please his majesty."

Captain Henry Cook [d. 1672], appointed master of the children of the Chapel Royal at the Restoration, according to Ant. Wood's MS. Memoirs in the Ashmol. Library, "was esteemed the best musician of his time to sing to the lute, till Pelham Humphrey, his scholar, came up, after which he died of grief."

We are told in the continuation of Sir Richard Baker's Chronicle, that Matthew Lock set the Music for Charles the Second's public entry, and Capt. Henry Cook for his coronation [1661]. A hymn of his composition, in four parts, is likewise said to have been performed instead of the litany in the chapel of St. George, at Windsor, by order of the sovereign and knights of the Garter, on the 17th of April, 1661. None of his Church Music was printed (*x*), and, indeed, if we may judge of that by his few secular compositions dispersed in the collections of the times, he was little fitted for the high office to which he was appointed at the Restoration.*

In the second part of Playford's *Musical Companion*, 1667, there are two or three of his songs, which are dry, ill-accented, and equally destitute of melody and masterly harmony. However, he had the merit, or at least good fortune, to be the master of three boys among the children of the chapel, who gave very early testimonies of their genius and progress in composition. These were Pelham Humphrey, John Blow, and Michael Wise, who, even while they were choristers in the chapel, produced verse-anthems far superior in melody and design to any that our church could boast anterior to Purcell.

Pelham Humphrey [1647-74] after continuing in the Chapel Royal, as a singing-boy, from the Restoration till he lost his treble voice, was admitted a gentleman of his majesty's chapel, Jan. 3d, 1666; and on the death of Cook, in 1672, was appointed master of the children. He did not, however, long fill this honourable station, as he died, very much regretted, at the early age of twenty-seven, in 1674.

His choral compositions are numerous, for so short a life; as, besides his seven full and verse anthems, printed by Dr. Boyce, there are five preserved in score by Dr. Aldrich, in Christ-church, Oxford; and six in Dr. Tudway's Collection, British Museum, that have never been printed.**

As French Music was much better known in England during the reign of King Charles II. than Italian, there are in the melody of

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(*x*) In Christ-church College Library there is a MS. folio volume of Services and Anthems by Blow, Gibbons, Lock, Goodson, sen. and *Capt. Henry Cook*. Dr. Tudway has inserted none of Cook's compositions in his Harleian Collection of English Church Music.

* Cooke's compositions may not be very interesting (examples will be found in the B.M. (Add. MSS. 14399, 31460, and 33234), and some small pieces were printed by Playford in his *Court Ayres*, 1655), but his ability as a choir trainer must have been remarkable. In this connection, *Grove's, Vol.* 1, *p.* 710, speaks of him as "the greatest choir trainer this country has known."

**Not much of Humfrey's music (he himself used this spelling of his name) was published during his lifetime. Many works by him remain in MS, and the B.M. (Harl. 7338-9) has some very fine Church music. There are also MSS. of his work at Christ Church, Oxford; the Fitzwilliam, Cambridge, and the R.C.M., etc.

this composer and in that of Purcell, passages which frequently remind us of Lulli, whom King Charles pointed out to his musicians as a model. Indeed, it is said that Humphrey was sent to Paris by the King [1664], in order to study under Lulli; and that, besides his merit in composition, he was an excellent performer on the lute. Indeed, he seems to have been the first of our ecclesiastical composers who had the least idea of musical pathos in the expression of words, implying supplication or complaint.

His anthem for three voices, *Have mercy upon me O God,* has great merit on the side of expression, for the time in which it was composed, as well as harmony, in which there are several combinations that seem new and boldly hazarded for the first time, at least in choral Music (*y*).

In his verse anthems, many new effects are produced by modulation and notes of taste and expression (*z*).

The favourite interval in the melody of this composer is the false 5th, and, if it be true, as related by Dr. Boyce, that Humphrey studied under Lulli at Paris, he probably acquired his partiality for this interval there, as it has long been in great favour in the serious French opera.

It is somewhat remarkable, that all the seven-verse anthems which Dr. Boyce has inserted in his collection, by this plaintive composer, should be in flat keys; most of them in C and F minor, which are much out of tune on the organ by the usual temperament of that instrument; however, if well sung, these crude chords may add to the melancholy cast of the compositions.

JOHN BLOW [*c.* 1648/9-1708], born at North Collingham, in Nottinghamshire, was likewise one of the first set of children of the Chapel Royal after the Restoration, that was brought up under Capt. Cook. He likewise received instructions from Hingeston, domestic organist to Oliver Cromwel, and Dr. Christ. Gibbons. In 1673 [-74], he was sworn one of the gentlemen of the chapel; and in 1674, upon the decease of Humphrey, appointed master of the children. In 1685, he was nominated one of the private Music to King James II. and in 1687, he was likewise appointed almoner and master of the choristers in the cathedral church of St. Paul; but, in 1693, he resigned this last place in favour of his scholar Jeremiah Clark.

Blow had his degree of doctor in Music conferred on him by the special grace of archbishop Sancroft, without performing an exercise for it in either of the Universities [1677]. On the decease

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(*y*) Such as, in the first movement, a sharp 5th to B♭ (Boyce, Vol. II. p. 235), used as an appoggiatura or note of taste; and the $^{6}_{4}\natural$ to A♭ used repeatedly in an unusual manner, with very good effect. P. 238, l. i. bar 4, the extreme sharp 6th to A♭, though now so common, had not made its way into our church, to my knowledge, before.

L. iii. bar 3. the E natural against B flat *à pedale* in the base, is a note of taste and feeling that required considerable courage to venture, in those days of rigid rule and simplicity.

(*z*) See Boyce, Vol. III. p. 175, where the flat 3d and sharp 4th was then a new combination, in the church at least. But the natural 3d and flat 6th to E♭, in the same page, was not new, for it appears in the works of all the composers of the last century; and yet I never can let it pass uncensured. The three 5ths at the end of the movement, I can much more readily pardon, as two of them are false.

of Purcell, in 1695, he was elected organist of St. Margaret's, Westminster [the Abbey]. And, in 1699, appointed composer to the chapel of their majesties, King William and Queen Mary, at a salary of £.40 a year, which afterwards was augmented to £.73. A second composer, with the like appointment, was added in 1715, when John Weldon was sworn into that office; at which time it was required that each should produce a new anthem on the first Sunday of his month of waiting.

That Blow was a composer of anthems, while a singing-boy in the Chapel Royal, appears from Clifford's Collection of the Words of the Services and Anthems used in our collegiate and cathedral Churches, 1664 (*a*); for among the ecclesiastical composers mentioned in this book, amounting to upwards of sixty, are included the names of Pelham Humphrey, John Blow, and Robert Smith, children of his majesty's chapel. Humphrey was born in 1647, and Blow in 1648; so that at the Restoration, the first being only thirteen, and the second but twelve, their composing anthems fit for the Chapel Royal, before they had attained the age of sixteen or seventeen, would now be regarded as more wonderful proofs of precocity, if Purcell, soon after, at a more early period of his life, had not produced compositions that were still superior to these.

Dr. Blow died in 1708, at sixty years of age; and though he did not arrive at great longevity, yet, by beginning his course, and mounting to the summit of his profession so early, he enjoyed a prosperous and eventful life. His compositions for the church, and his scholars who arrived at eminence, have rendered his name venerable among the musicians of our country (*b*).

Though his Church Music was never collected in a body, yet, besides the three services and ten full and verse anthems printed by Boyce, in Dr. Tudway's MS. Collection nineteen of his choral productions have been preserved; and in Dr. Aldrich's Collection in Christ-church there are five more. The aggregate of which, amounting to upwards of forty different compositions of this elaborate kind, is but a small part of what might be found in the chapel and choir-books of our cathedrals.

Some of his choral productions are doubtless in a very bold and grand style; however, he is unequal, and frequently unhappy, in his attempts at new harmony and modulation; but, as a composer who ranked so high among our most classical masters should not be praised or censured indiscriminately, I shall point out a few instances of his great, and, to my conceptions, unwarrantable licentiousness, as a contrapuntist.

I am as sorry to see, as to say, how confused and inaccurate a harmonist he was; but as it is necessary to speak of an artist so celebrated and honoured by his cotemporaries, to dissemble his

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(*a*) The Rev. James Clifford, the compiler of this useful little book, according to Ant. Wood, was a minor canon of St. Paul's cathedral, and chaplain to the honourable society of Serjeant's Inn, Fleet-street. He died about the year 1700.*

(*b*) On his tomb in Westminster Abbey is preserved a *canon* of a more pacific and harmless kind than any of those that adorn the monuments of neighbouring heroes, his present associates.

* Clifford died in 1698. The 1st edition of his collection appeared in 1663. A second and enlarged edition was published in 1664.

faults would surpass candour, and incur the censure of ignorance and partiality; for it is as much the duty of an historian to blame as to praise, when justice and integrity require it. Indeed, upon whatever subject a man writes, he should aspire at nothing so much as speaking truth, if he wishes for the approbation of his conscience, which is not only the most comfortable of all praise, but luckily the most within his own power. The abilities of the dead, I can have no interest in depreciating; and if my opinion should be unjust, the mischief will recoil on myself; for the dead have more friends than the living, who are ever ready to vindicate such wrongs.

Though there are strokes of pathetic and subjects of fugue in Blow's works that are admirable; yet I have examined no one of them that appears to be wholly unexceptionable, and free from confusion and crudities in the counterpoint. Of the two-part anthem with choruses, " Lord how are they increased," the first movement is very plaintive and expressive; but there are licences in the harmony which look and sound quite barbarous. Indeed, these crudities are so numerous as to throw a doubt on his learning, as well as genius. Whether they are notes of passion, effusions of an unruly spirit, or of ignorance and affectation, I will not venture to determine; but, to my ears, they have the full effect of jargon and want of principles.

It does not appear that Purcell, whom he did himself the honour to call his scholar, or Crofts, or Clark, his pupils, ever threw notes about at random, in his manner, or insulted the ear with lawless discords, which no concords can render tolerable.

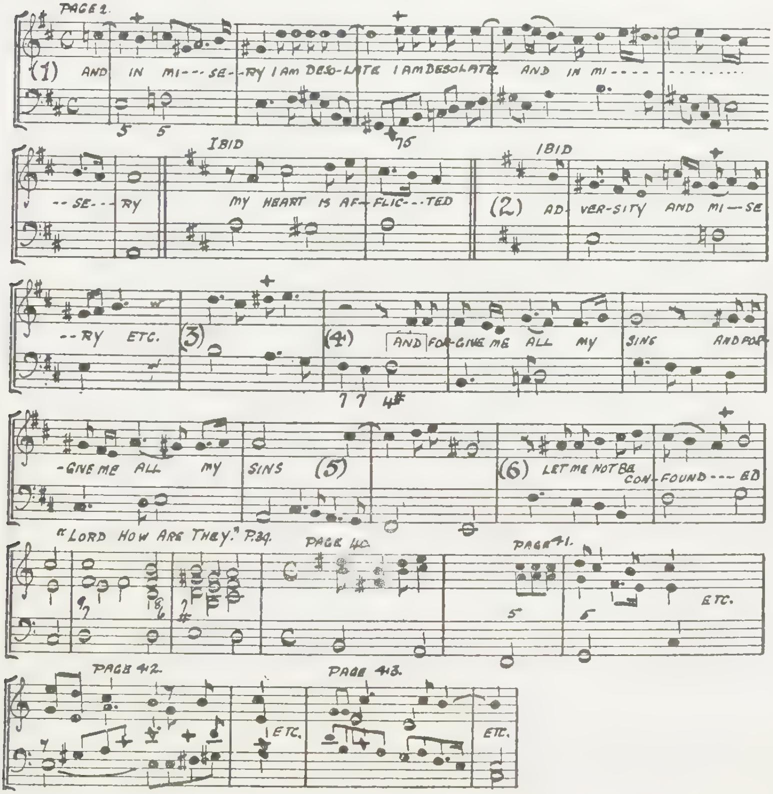
In an anthem, " Turn thee unto me, O Lord," printed by Henry Playford in the second collection of *Divine Harmony* [1700] there are so many wanton violations of rule, particularly in the last chorus, that it would be endless to point them out; but they seem such as no rule, authority, or effect, can justify: 7ths resolved on the 8th, ascending and descending; 2ds treated with as little ceremony as 3ds. Indeed, I never saw so slovenly a score in print; and it may, in general, be said of his *faults* in counterpoint, that there are *unaccounted millions* of them to be found in his works.

He has been celebrated by Dr. Boyce, for " his success in cultivating an uncommon talent for modulation "; but how so excellent a judge of correct and pure harmony could tolerate his licences, or reconcile them to his monumental character, and the additional praise he has himself bestowed upon him, is as unaccountable as any thing in Blow's compositions, considering the knowledge and known probity of the late worthy editor of our Church Music (*c*).

(*c*) In justification of so much seemingly severe censure of Dr. Blow's counterpoint, instead of *verbal criticism*, the reader shall be served with a *plate* full of his *deformities*, collected chiefly from his Church Music, the best of his productions. Many of his ballads, though only in two parts, are full of crude discords unprepared and unresolved; the cause of which, in some measure, may be ascribed to the *ground-bases*, on which it was now the fashion to write: for melody being scarce, both that and the harmony were frequently injured by this Gothic restraint. But the passing-notes, and notes of embellishment of the composers, in general, of this period, were uncouth in melody and licentious in harmony. Perhaps those of the present times, in less than a century, will be equally unpleasing to the ears of posterity; and yet we fancy that both melody and harmony have received their last polish.

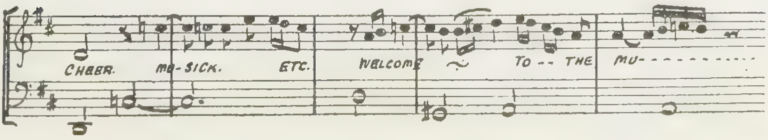
Specimens of Dr. Blow's Crudities.

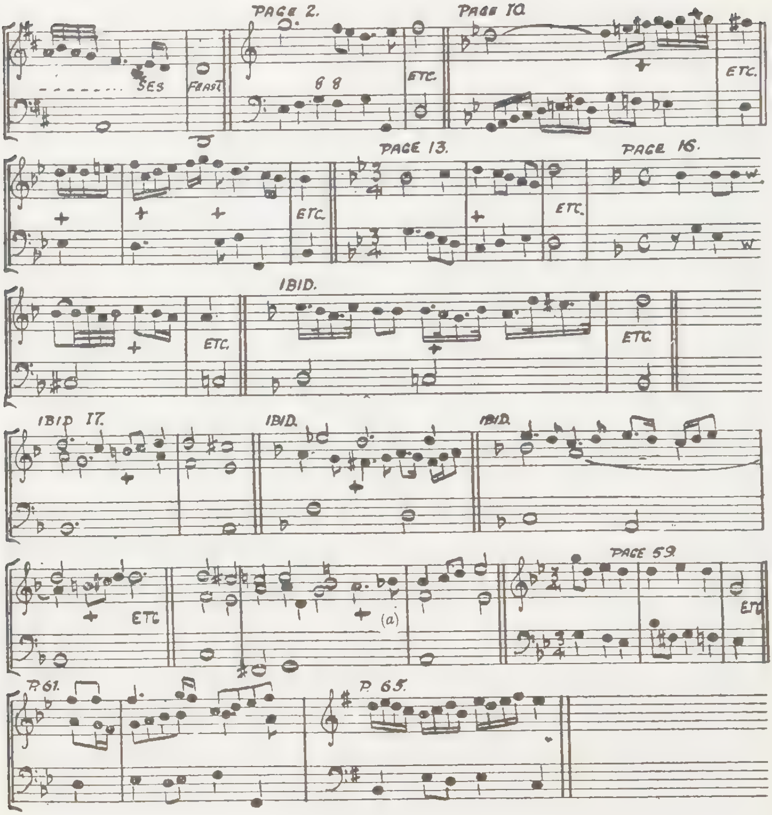
Solo Anthem Printed by Walsh, in the 2d Collection of Divine Harmony. "Turn thee unto me O Lord."


PAGE 2.
(1) AND IN MI--- SE--RY I AM DESO-LATE I AM DESOLATE AND IN MI----
5 5
7 6
IBID
--SE---RY
MY HEART IS AF-FLIC---TED
IBID
(2) AD-VER-SITY AND MI—SE
--RY ETC.
(3)
(4) AND FOR-GIVE ME ALL MY SINS AND FOR-
7 7 4#
-GIVE ME ALL MY SINS
(5)
(6) LET ME NOT BE CON-FOUND--- ED
"LORD HOW ARE THEY." P.39.
PAGE 40.
PAGE 41.
5
6
ETC.
PAGE 42.
PAGE 43.
ETC.
ETC.

(1) There are several violations of Rule in this Anthem for which it is difficult to account by the effects. (2) There is feeling and courage in this extreme sharp 2d, (3) and in this sharp 4th; (4) but here we are lost, (5) and here. (6) Nor do I understand this Page 3, unless a sharp has been omitted. These from a few of his Anthems; but still worse may be found in his other works.

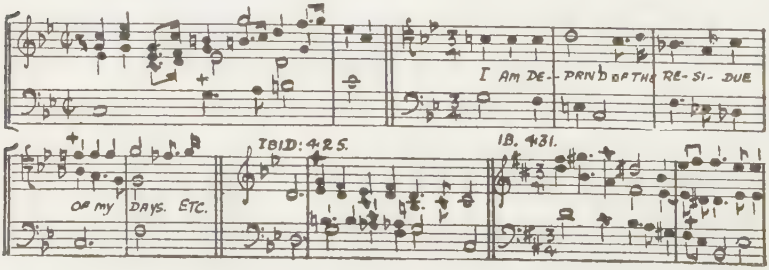
Modulation *In Amphion Anglicus.*


CHEER. MU-SICK. ETC.
WELCOME
TO -- THE
MU- - - - - - - -

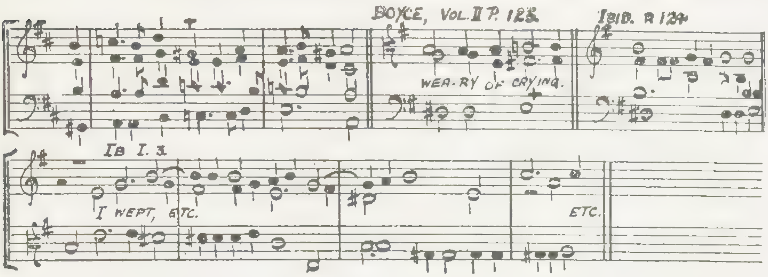

SES
FEAST
PAGE 2.
6 8
ETC.
PAGE 10
ETC.
PAGE 13.
ETC.
ETC.
PAGE 16.
IBID.
ETC.
ETC.
IBID 17.
IBID.
IBID.
ETC
(a)
PAGE 59.
ETC
P. 61.
P. 65.

Blow's Crudities.

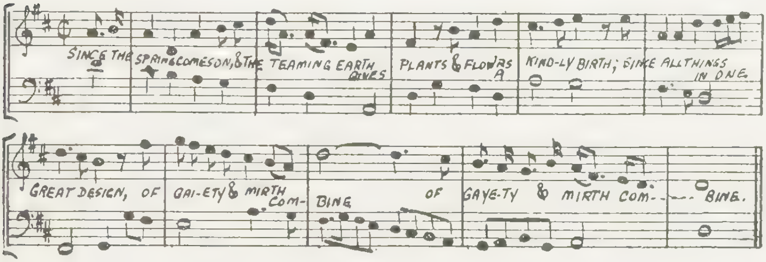
Anthem in the 2d Volume of Dr. Tudway's Collection of English Cathedral Music. Brit. Museum. Page 420, " I said in the cutting off of my days."


I AM DE- PRIV'D OF THE RE- SI- DUE
OF MY DAYS. ETC.
IBID: 425.
IB. 431.

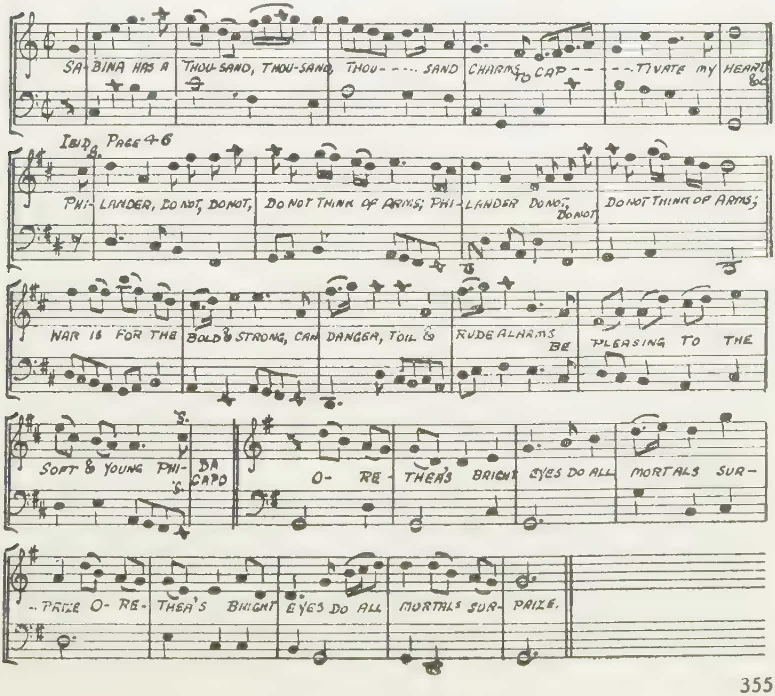
(a) If no other similar Crudity occurred in the works of Blow, we should rather think this a mistake of the Printer, and that instead of A, B♭ he intended F and G.


BOYCE, VOL. II P. 123
IBID. P. 124
WEA-RY OF CRYING.
IB I. 3
I WEPT, ETC.
ETC.

Pastoral Ballad, by Dr. Blow. From the 4th Book of the Theatre of Musick.


SINCE THE SPRING COMES ON, & THE TEAMING EARTH GIVES PLANTS & FLOWERS A KIND-LY BIRTH; SINCE ALL THINGS IN ONE
GREAT DESIGN, OF GAI-ETY & MIRTH COM- BINE OF GAYE-TY & MIRTH COM- - - - BINE.

Fragment of a Ballad, in the Scots Style, from the Amphion Angelicus, Page 44.


SA- BINA HAS A THOU-SAND, THOU-SAND, THOU- - - - SAND CHARMS TO CAP- - - - TIVATE MY HEART &c
IBID. PAGE 46
PHI- LANDER, DO NOT, DO NOT, DO NOT THINK OF ARMS; PHI- LANDER DO NOT, DO NOT DO NOT THINK OF ARMS;
WAR IS FOR THE BOLD & STRONG, CAN DANGER, TOIL & RUDE ALARMS BE PLEASING TO THE
SOFT & YOUNG PHI- S. DA CAPO
O- RE- THEA'S BRIGHT EYES DO ALL MORTALS SUR-
-PRIZE O- RE- THEA'S BRIGHT EYES DO ALL MORTALS SUR- PRIZE.

The ballads of Dr. Blow are in general more smooth and natural than his other productions, and, indeed, than any other ballads of his time; there is more melody than in those of Henry Lawes, or any composers of the preceding reign; yet it is not of that graceful kind in which the Italians were now advancing towards perfection, with great rapidity. It is either of a Scots cast, or of a languid kind, that excites no other sensation than fatigue and drowsiness.

His pastoral, on the preceding plates, " Since the Spring comes on," is, however, as *chantant* as any mongrel mixture of Scots, Irish, French, and English, that has been since compiled. The first movement, particularly, seems to have been the model of most of the Vauxhall songs of the last forty years.

" Fill me a bowl," p. 52, has the same kind of merit (*d*).

The collecting his secular compositions into a folio volume in 1700, under the title of AMPHION ANGLICUS [H. Playford, 1700], was doubtless occasioned by the great success of the ORPHEUS BRITANNICUS [H. Playford, 1698], a similar collection of Purcell's Dramatic and Miscellaneous Songs, published by his widow, in 1698. But whether Dr. Blow was stimulated to this publication by emulation, envy, or the solicitation of his scholars and friends, by whom there are no less than fifteen encomiastic copies of verses prefixed to the work, the ungrateful public seems to have remained always insensible to these strains of the modern *Amphion,* which were not only incapable of building cities, but even of supporting his own tottering fame.

Some of his innumerable deformities from the *Amphion Anglicus* are added to those of his Church Music. " Go perjured man," is the best of all his secular productions; but that, which was an imitation of a duet by Carissimi, *Dite, O cieli,* is overloaded, in his *Amphion Anglicus*, with a laboured and unmeaning accompaniment. P. 44 and 46 of this collection, contain two of his best ballads, " Sabina has a thousand charms," and " Philander do not think of arms." In these ballads the *union of Scots melody* with the English, is first conspicuous. The subject of a song, p. 168, " Orithea's bright eyes," is likewise *broad Scots.* (*e*)*

MICHAEL WISE [*c.* 1648-87], another of the three eminent composers for the Church, that were fostered in the Chapel Royal immediately after the Restoration, was likewise a scholar of Capt. Henry Cook at the same time as Humphrey and Blow; and they all three not only surpassed their master in genius and abilities, but

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(*d*) The same song was set by the late Mr. Corfe, about forty years since, and remained long in Bacchanalian favour.

(*e*) See the preceding plates.

* Little of Blow's music has been printed. In contemporary publications, other than those mentioned by Burney, he is represented in *The Theater of Music* 1685 and 87; in *Harmonia Sacra,* 1688; and in *Musick's Hand Maid, Part* II, 1689.

A mask *Venus and Adonis* was printed by Arkwright in the *O.E.E.;* Arkwright also reprinted six songs from the *Amphion Anglicus.* Novello's have published a number of his Anthems.

Examples of his Harpsichord music are in *The Contemporaries of Purcell,* published by J. and W. Chester, Ltd.

A list of Blow's Anthems and Services will be found in *Grove's Vol. I, pp.* 396-8. 14 Anthems have recently been published by the Oxford Press.

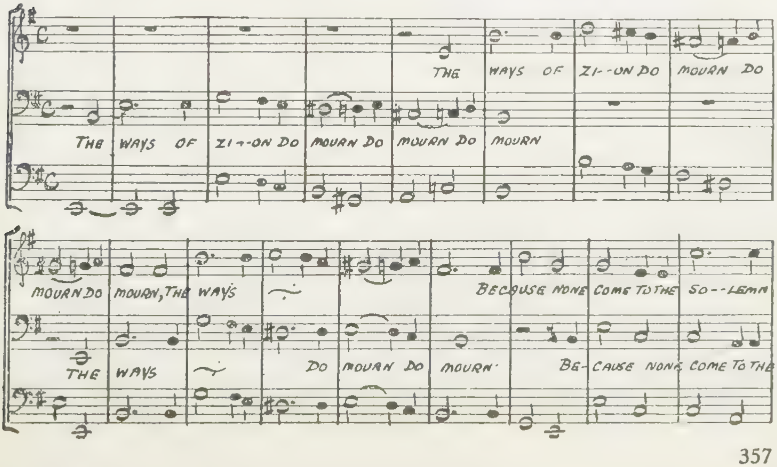
all our Church composers of the last century, except Purcell. However, they prepared the way for his bold and original genius to expand; as several new melodies, modulations, and happy licences, which I used to think entirely of his invention, upon an attentive examination of their works, appear to have been first suggested by these three fellow-students. Yet, what they had slightly and timidly touched, Purcell treated with the force and courage of a Michael Angelo, whose abilities rendered the difficult easy, and gave to what, in less powerful hands, would have been distortion, facility and grace.

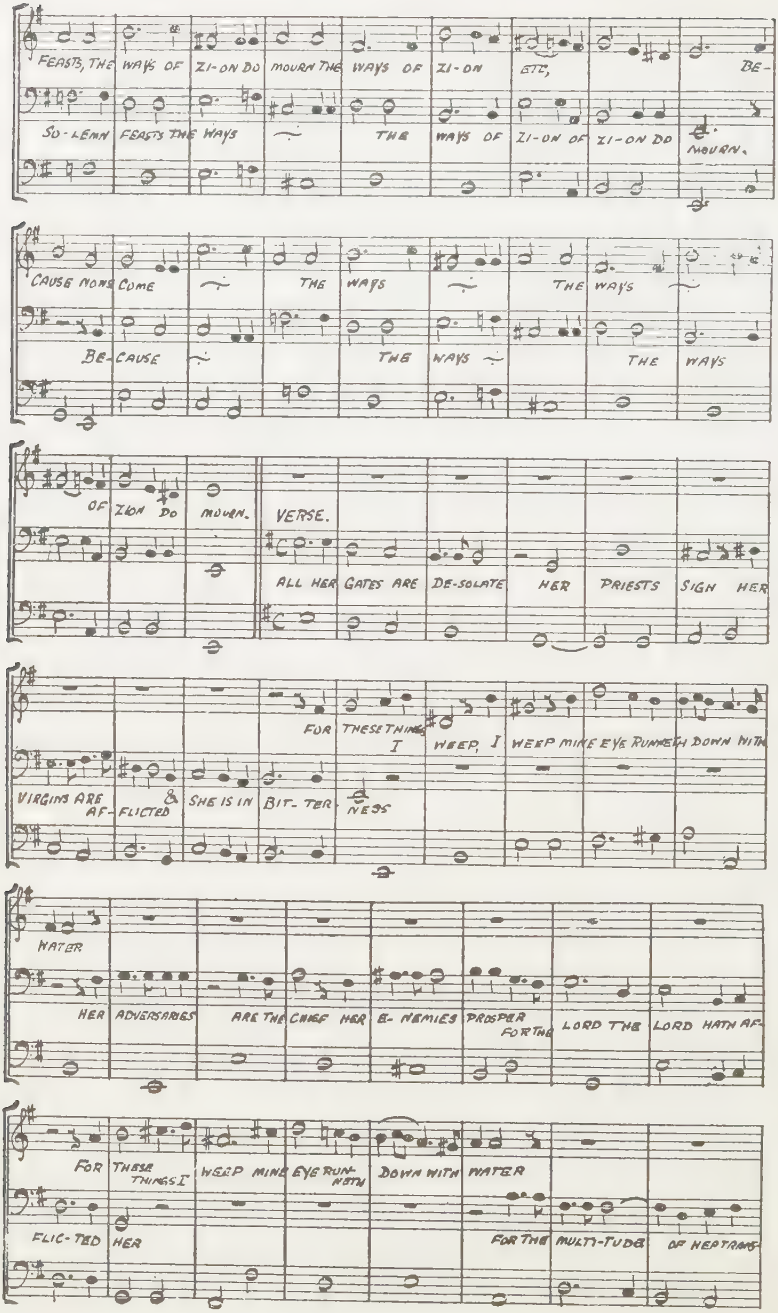
Dr. Boyce has printed six of his verse and full anthems, which are admirable: and in Dr. Tudway's Collection, Brit. Mus. there are seven, and a whole service in D minor.

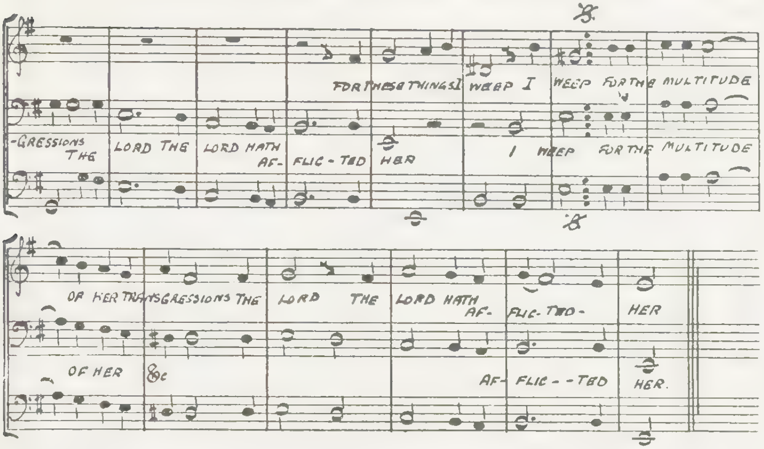
He was author of the celebrated two-part song, "Old Chiron thus preach'd to his pupil Achilles," which is still too well known to need praise or insertion here. Mich. Wise was killed in a street-fray at Salisbury, by the watchman, in 1687.

The first movement of his verse anthem for two voices, "The ways of Zion do mourn," is so beautiful and expressive, that I shall give it here as a specimen of grave and pathetic composition for the church, which no Music of other countries that I have hitherto discovered, of the same kind, and period of time, surpasses. The use the author has made of chromatic intervals at the word *mourn,* is not only happy and masterly, but *new,* even now, at more than a hundred years distance from the time when the anthem was produced! The whole composition seems to me admirable; and besides the intelligence and merit of the design, the melody is truly plaintive, and capable of the most touching and elegant expression of the greatest singers of modern times; the harmony too and modulation are such as correspond with the sense of the words, and enforce their expression.

Anthem by Michael Wise. From the 1st Chap. of Jeremiah's Lamentations, verse 4th.




FEASTS, THE WAYS OF ZI-ON DO MOURN THE WAYS OF ZI-ON ETC, BE-
SO-LEMN FEASTS THE WAYS THE WAYS OF ZI-ON OF ZI-ON DO MOURN.
CAUSE NONE COME THE WAYS THE WAYS
BE-CAUSE THE WAYS THE WAYS
OF ZION DO MOURN.
VERSE.
ALL HER GATES ARE DE-SOLATE HER PRIESTS SIGH HER
FOR THESE THINGS I WEEP, I WEEP MINE EYE RUNNETH DOWN WITH
VIRGINS ARE AF-FLICTED & SHE IS IN BIT-TER NESS
WATER
HER ADVERSARIES ARE THE CHIEF HER E-NEMIES PROSPER FOR THE LORD THE LORD HATH AF-
FOR THESE THINGS I WEEP MINE EYE RUN-NETH DOWN WITH WATER
FLIC-TED HER FOR THE MULTI-TUDE OF HER TRANS-


FOR THESE THINGS I WEEP I WEEP FOR THE MULTITUDE
-GRESSIONS THE LORD THE LORD HATH AF- FLIC - TED HER
I WEEP FOR THE MULTITUDE
OF HER TRANSGRESSIONS THE LORD THE LORD HATH AF- FLIC-TED- HER
OF HER
AF- FLIC - - TED HER.

There is an elegance of phrase in a passage of the second movement of the preceding anthem, at the word *down*, which has been lately revived, and in great favour, with a very minute difference, among the first singers of Italy (*e*).

Wise was a native of Salisbury, in which cathedral he was appointed organist and master of the choristers, in 1668; and in 1675 [/76], a gentleman of the Chapel Royal. In 1686 [/87] he was preferred to the place of almoner and master of the boys at St. Paul's. He is said to have been in great favour with Charles II. and being appointed to attend him in a progress, claimed, as king's organist for the time, the privilege of playing to his majesty on the organ, at whatever church he went.

The reign of Charles II. being more favourable to the progress of our native Church Music than any other, except that of Queen Elizabeth, the subject seems to merit more enquiry and discussion.

The first set of chapel-boys having matured into men so eminent as Humphrey, Wise, and Blow, excites a curiosity concerning the talents of their immediate successors; and this second class not only produced Dr. Tudway and Dr. Turner, men who afterwards arrived at elevated stations, but Henry Purcell! who, during a short life, and in an age almost barbarous for every species of Music but that of the church, manifested more original genius than any musician under similar circumstances, that my enquiries into the history of the art have yet discovered, in any part of Europe.

Though Tudway and Turner advanced far into the present

(*e*) The difference consists only in pointing the first note, and making the second and third notes semiquavers.

Though I admire the facility and expression of many compositions by Mich. Wise, I must here make a few remarks on his verse anthem, "Prepare ye the way of the Lord." In bar 4th of the first movement (see Boyce, Vol, II. p. 258) the second note seems an error of the press; there can be no doubt but that instead of E it should be F. And at the 2d bar of the last line (p. 259), if F in the first treble is not made sharp, the effect must be very offensive; though the passage, when echoed by the first treble, necessarily requires an F natural. The sharp 3d and flat 6th so frequently occur in all the composers of this school, that it is endless to stigmatize this hateful combination any more.

century, they added but little to the progress of the art by their own productions or performance, and therefore we had better allow them a niche in this place, than encroach on room that belongs to their superiors, at a later period.

Thomas Tudway [d. 1726], educated under Dr. Blow* at the same time as Turner and Purcell, was one of the second set of children of the Chapel Royal after the Restoration (*f*). Soon after quitting the Chapel Royal, he was received into the choir at Windsor as a tenor singer. Tudway, like his fellow-disciples, endeavoured to distinguish himself early as a composer, and has inserted into the Collection of Church Music which he transcribed for lord Harley, an anthem of his own composition, in 1675, when he was only nineteen, with six more of his early productions for the church, of which the counterpoint is but ordinary and clumsy (*g*).

In 1681, at twenty-five years of age, he was admitted to the degree of bachelor of Music at Cambridge (*h*). And in 1705, upon her majesty Queen Anne visiting that University, he composed an anthem, "Thou, O God, hast heard my vows" [Harl. 7341], which he performed as an exercise for a doctor's degree; and, after receiving that academical honour, he was appointed public professor of Music in that University (*i*).

He composed an anthem, "Is it true that God will dwell with men upon the earth?" on occasion of Queen Anne going to St.

(*f*) As he lived till the year 1726, and was seventy at the time of his decease, he must have been born in 1656; a *datum* which will render the chronology of the principal events of his life easy to settle. In all probability he was received into the chapel at eleven or twelve; but in 1664, being but eight years old, he could hardly be admitted into the choir of Windsor, as a *tenor* singer, as has been lately said; nor in 1671, at fifteen, is it likely that he should be invited to accept of the place of organist of King's Coll. Chapel, in the University of Cambridge.

(*g*) The words are likewise often inaccurately accented: he throws the accent of the word *triumph* upon the second syllable, like Handel; which, though but slight, is, indeed, the only resemblance between them.

(*h*) I have examined in the Brit. Mus. the score of the anthem which he performed as an exercise upon this occasion. In the 1st bar of the tenor-part, there are two 5ths with the second violin; and the tenor being lower than the base, inverts the harmony unwarrantably. Bar 5th of the first verse, there is a 7th in the violin part, unprepared and unresolved. Indeed the whole is an incorrect and fanciless composition; and being transcribed by the doctor himself late in life (1715), this production does not say much for the improvement of his knowledge afterwards: indeed, it is so full of errors and confusion, that it will neither bear the test of the eye nor ear. It has been imagined, as a reason for Dr. Tudway's Music never having been much used in our cathedrals, that he was an enemy to *fugue* and *imitation*; but in all his compositions inserted in the Harl. Collect, there are as frequent attempts at fugue, as in the Church Music of any of his cotemporaries: indeed, he is not dexterous at these contrivances; however, that does not preclude confusion in the utterance of the words, which are so distributed among the several parts, that no two of them, except at a close, are singing the same. All the old masters, whom the doctor recommends as models, were so fond of fuguing that they never saw a series of sounds without trying to form them into a canon or a fugue; as the doctor never heard a sentence without endeavouring to extract from it a pun. It was the light *theatric* style, with symphonies, ritornels, and divisions, in which Humphrey, Blow, and Purcell so well succeeded, and which Crofts afterwards pushed to greater lengths, that Tudway means to depreciate; for not being able to keep pace with them in such airy flights, he tried to check and disgrace them by censure. See his dedication to lord Harley, Brit. Mus. Collect.

(*i*) The Music-professorship at Cambridge is merely honorary; Dr. Staggins was the first that was appointed in 1684, and Dr. Tudway the second.

* Tudway was probably born about 1646. If this date is correct, then he could hardly have been educated under Dr. Blow, as the latter was born about 1648-9. Burney made a thematic catalogue (B.M. Add. MSS. 11587-9) of Tudway's collection of English Church Music, and a full list of the contents of the collection is in *Grove's, Vol. V, pp.* 402-3.
The portrait mentioned later in the text is now in the Bodleian.

George's chapel, at Windsor, for the first time; and for this, and other occasional compositions, was permitted to style himself organist and composer extraordinary to that princess.

In the latter part of his life Dr. Tudway resided much in London, and was patronized by the Oxford family. The valuable scores of English Church Music, in six thick volumes quarto, which are now in the British Museum, N° 7337 [to 7342], were transcribed by himself at this time.

It is said that he used to meet Prior, Sir James Thornhill, Christian the engraver, Bridgman the gardener, and other eminent artists, at lord Oxford's, once a week; and that Sir James drew all their portraits with a pencil, among which is Tudway playing upon the harpsichord. Prior wrote sportive verses under these drawings, which were in the possession of Mr. West, the late president of the Royal Society.

Dr. Tudway's picture is in the music-school at Oxford; at Cambridge he was longer remembered as an inveterate punster, than a great musician (*k*).

William Turner [1651-1740], another of the second set of chapel-children, and disciple of Dr. Blow, was sworn in gentleman of the Royal Chapel 1669, as a counter-tenor singer, his voice settling to that pitch; a circumstance which so seldom happens, *naturally,* that if it be cultivated, the possessor is sure of employment: and, in consequence of its utility, soon after his reception into the Chapel Royal, he was appointed vicar-choral in the cathedral of St. Paul, and a lay-vicar of the collegiate church of St. Peter, Westminster. In 1696, he was admitted to the degree of doctor in Music at Cambridge.

Dr. Turner arrived at the great age of eighty-eight, and dying in 1740, was buried in the cloister of Westminster Abbey, in the same grave with his wife; who, being nearly of the same age, died but four days before him, after living together with great harmony of disposition, and felicity, near seventy years.

In many of our cathedral books there is an anthem, ' I will alway give thanks," which is called the *club-anthem,* on account of its having been composed by three masters in conjunction; but not, as has been said, by Dr. Boyce and others, " as a memorial of the strict friendship that subsisted between them: " for, according to Dr. Tudway, who remembered the transaction, and records it with the anthem in the Mus. Collect. Vol. III. " the anthem was composed by order of Charles II. at a very short notice, on account of a victory at sea over the Dutch,* the news

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(*k*) In the time of the duke of Somerset's chancellorship at Cambridge, during the discontents of several members of that University at the rigour of his government and paucity of his patronage, Tudway, himself a malcontent, and joining in the clamour, said, "the chancellor rides us all, *without a bit in our mouths.*" Nor did the wicked sin of punning quit him even in sickness; for having been dangerously ill of a quinsy and unable, for some time, to swallow either food or medicines; the physician who attended him, after long debates and difficulties, at length turning to Mrs. Tudway says, "Courage, madam! the doctor will get up May-hill yet, he has been able to swallow some nourishment"; the doctor cries out "Don't mind him, my dear, one *swallow* makes no summer."

* Turner appears to have left the Chapel Royal between Sept., 1666 and April, 1667. The story as to the origin of the Club Anthem can hardly be correct as the Naval war with the Dutch did not commence until 1665 and Humfrey was not in England then.

of which arrived on Saturday, and the King wishing to have the anthem performed the next day, and none of the masters choosing to undertake it, three of the children of the chapel, Humphrey, Blow, and Turner, performed the task (*l*)."

There are two whole services (*m*), and several anthems of Dr. Turner's composition in Tudway's collection, with an ode for the solemnity of St. Cecilia's day, 1697, accompanied with violins and trumpets. To this there is a long symphony or overture, consisting of two movements, the second of which is in triple time, upon a ground, seemingly in imitation of Purcell, as the first movement is of Lulli. After this production, is inserted his anthem, "The king shall rejoyce," which is more in the style of a secular ode, than a composition for the church. The divisions, light and common in the last century, are now become extremely old-fashioned.

Among the church composers of Charles the Second's reign, who arrived at honours and distinction, besides those already mentioned, was Dr. CHRISTOPHER GIBBONS [1615-76], son of Orlando Gibbons, and scholar of his uncle Ellis Gibbons, organist of Bristol.* He had been honoured with the notice of Charles I. and was of his chapel. At the Restoration, besides being appointed principal organist of the Chapel Royal, private organist to his majesty, and organist of Westminster Abbey [1660], he obtained his doctor's degree in Music at Oxford, in consequence of a letter written by his majesty Charles II. himself, in his behalf, which is inserted by Ant. Wood in the *Fasti Oxon*. Vol. II. Col. 158; who says, that he completed his degree in an act celebrated in St. Mary's church, July 11th, 1664.

The compositions of this master, which were not numerous, seem never to have enjoyed a great degree of favour; and though some of them are preserved in the Museum Collection, they have long ceased to be performed in our cathedrals. His abilities on the organ, however, must have been considerable, to entitle him to the stations he filled, at a time when the style of playing that instrument was so much more complicated and elaborate than at present. Dr. Blow, who, in singing and composition was educated by Capt. Cook, is said to have been a scholar on the organ of Dr. Christopher Gibbons, who died 1676.

The only church-composer of this reign, whose works are still retained in our choral service, of whom a particular account has not already been given, is BENJAMIN ROGERS [1614-98], for whose fame Ant. Wood has manifested great zeal. This musician was

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(*l*) The first victory obtained over the Dutch fleet, in the reign of Charles II. was in 1664 [1665], the second 1666; and as we had no other sea-engagement with that republic till 1672, when these composers ceased to be called *children*, it must have been for the second victory obtained during the first Dutch war, that the *club anthem* was set; Turner being one of the second set of chapel boys.

(*m*) One in E and one in A, both with sharp 3ds.

* Ellis Gibbons died in 1603, that is 12 years before Christopher's birth. After the death of his father in 1625, Christopher is supposed to have been adopted by his uncle, Edward Gibbons, of Exeter

born at Windsor, and brought up in that college under Dr. Nath. Giles; being employed there, first as a singing boy, and afterwards in the capacity of lay clerk or singing-man. Thence he went to Ireland, and was appointed organist of Christ-church in Dublin [1639], where he continued till the breaking out of the Rebellion, 1641; at which time being forced to quit his station, he returned to Windsor, where he was again reinstated as choirman; but being soon after silenced in consequence of the civil wars [1644], he procured a subsistence by teaching in the neighbourhood. And during this time, according to his friend Ant. Wood, having addicted himself much to study, he acquired great credit as a composer, and produced several sets of airs, in four parts, for violins and an organ, which being then imagined the best that *could* be composed of that kind, were sent as great rarities to the archduke Leopold, afterwards emperor, and himself a great musician; and, upon their being performed by his band, they were very much admired (*n*).

In 1658, by the favour of his friend Dr. Ingelo he obtained the degree of bachelor in Music at Cambridge, and acquired great reputation in that University by his exercise. Soon after, on Dr. Ingelo going chaplain to Bulstrode lord Whitelock, into Sweden, he carried with him some of Ben Rogers's best compositions, which, upon being repeatedly performed in the presence of Christina, Queen of Sweden, were very much applauded.

At the Restoration he was appointed to compose the Music that was to be performed at Guildhall, on the day his majesty and his brothers the dukes of York and Gloucester dined there with the lord mayor, by which he greatly increased his reputation.

About this time he was chosen organist of Eton college [*c.* 1661], which he resigned soon after, on being invited to Oxford, where he was appointed to the same office in Magdalen college [1664]. And in 1669, upon opening the new theatre in that city, he was created doctor in Music. He continued, says Ant. Wood, in the University, where he was much esteemed, till the year 1685, when he was ejected, in company with the fellows of his college, by King James II.* after which he long resided in the skirts of the town, wholly disregarded (*o*).

" His compositions for instruments," says Ant. Wood, "whether in 2, 3, or 4 parts, have been highly valued, and were, 30 years

(*n*) It does not appear that these pieces, which were composed for two violins, a tenor, and a base, were ever printed.

(*o*) Ant. Wood, in his ***Fasti Oxon.*** gives the following list of his miscellaneous works, which at present will excite no great curiosity in the lovers of Music, or desire to be possessed of them. "Compositions in two parts, treble and base, in a book entitled, Court Ayres, Pavins, Allemagnes, Courants, and Sarabands, London, 1665 [1655 and 1662]. Also certain compositions in a book entitled, Cantica sacra, containing Hymns and Anthems, for two Voices, to the organ, both Latin and English, 1674. As also in the Latin Hymns and Psalms of four parts published by Playford."
Wood seems to have obtained this list from Rogers himself, as well as the account of their favourable reception on the continent.

* The quarrel between James II. and Magdalen College commenced in 1687, and was occasioned by the refusal of the College authorities to grant the degree of M.A. to a Benedictine monk named Alban Francis. Rogers was dismissed for irregularities, but was granted a life pension of £30 ***per annum***. Some of his anthems, and a Service in D are still sung.

ago, always first called for, taken out and played as well in the public Music schools, as in private chambers: and Dr. Wilson, the professor, *the greatest and most curious judge of Music that ever was,* usually wept when he heard them well performed, as being wrapt up in an ecstacy; or, if you will, melted down: while others smiled, or had their hands and eyes lifted up, at the excellence of them."

It is to be feared that instead of *weeping,* the wicked lovers of modern Music would now *laugh,* if they were to hear the quaint and starched strains, and see on paper the ruffs and roll-ups of honest Ben Rogers at the opera-house, or professional concert, Hanover-square. But, alas! what is the secular Music that thirty years have not wrinkled, withered, and rendered superannuated!

Rogers and Child were too near each other to differ much in the style of their Church Music; and, indeed, they trod on the heels of our own times too much, for their modulation to have that solemn, and seemingly new, effect, on our ears, which the productions of the sixteenth century now afford. Dr. Aldrich would never have let Rogers's Music be laid by as old and useless lumber, if he had thought it original and good (*p*).

For an account of the revival of psalmody in parts, in the manner allowed soon after the Reformation, I must refer my reader to the reign of Queen Elizabeth, where the subject is amply treated. It was honest John Playford who new strung the harp of David, and published, in 1671, the first edition of his " Psalms and Hymns in solemn musick of foure parts on the Common Tunes to the Psalms in Metre: used in Parish Churches. Also six Hymns for one voyce to the Organ," folio. The several editions of this work published in various forms, at a small price, rendered its sale very general, and psalm-singing in parts, a favourite amusement in almost every village in the kingdom.

The charter granted to the musicians of the city of Westminster by Charles I. had lain dormant from that time till the Restoration; but immediately after that event, the persons named in it, who were still living, determined to rescue Music from the disgrace into which it had fallen, and exert their authority for the improvement of the science, and interest of its professors. Fifty-two musicians, consisting of the King's band, and other professors, natives and foreigners, the most eminent of the time, were enrolled in this charter as the King's musicians; " and all such as are, and shall be the musicians of his majesty, his heirs and successors, shall from

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(*p*) There is certainly the same kind of merit in the Church Music of Dr. Rogers, as in that of Dr. Child; rich harmony, and natural modulation; and yet it may be asked, in his service in D minor, which begins so like Bevin's in D major (see Boyce, Vol. I.) why, for two notes only, line ii. bar 5, he quitted the key of B, in order to give the chord of D? He has the same false accents as Tallis and Bird, on the words hŏly, hŏly, hŏly; and page 174, Sĕrvānts—wē măgnify; trŭst īs īn; and in the *Nicene creed,* bēgŏtten; Pīlāte; and p. 184, l. i. bar 1. I lŏŏk fōr; with the major third and minor sixth to E, in the usual offensive style of the times. In the *Magnificat,* ā-wăy. Of the whole service, it must be confessed, that the harmony is in general correct and pure; though somewhat dry and monotonous. But the keys during the last century were not sufficiently ascertained, as appears in the best of our ecclesiastical composers. Purcell's Funeral Anthem for Queen Mary, which was likewise his own, begins in E♭, and ends in G with a major third; though it only consists of one short movement. The modulation quits the original key, at the 3d bar, and is more in G minor, than any other key.

henceforth forever, by force and virtue of the said graunt, be a body corporate and politique, in deed, fact, and name, &c."

The other powers granted by this charter, allowed the corporation to meet from time to time, in order to make bye laws and impose fines on such as transgressed them, " which fines they shall have to their own use, &c."

In pursuance of these powers, the corporation hired a room in Durham Yard, in the Strand, within the city and liberty of Westminster. Their first meeting was on the 22nd day of October, 1661, Nicholas Laniere then being marshal; from which day they proceeded to make orders, summoning, fining, and prosecuting the first professors who dared " to make any benefit or advantage of Musique in England or Wales," without first taking out a license from their fraternity. Among the instances of the exercise of their power, Jan. 13th, 1663, it was " ordered that Matthew Lock, Christopher Gibbons, Dr. Charles Colman, and William Gregory, do come to the chamber at Durham Yard, on Tuesday next, at two of the clock in the afternoon, and bring each of them ten pounds, or shew cause to the contrary."

This seems to have been one of the most oppressive and unmeaning monopolies with which the Stuarts had long vexed the nation. Such a tyranny as this over the professors of a liberal art, there is reason to fear, would be abused in whatever hands it was lodged. The college of physicians, which superintends the dispensations of life and death, may have its use by preventing or detecting *Charlatanerie*; but that the ministers of our innocent amusements should be subject to any other controul than that which the common law of the realm is empowered to exercise over men of all ranks and degrees in the state, seems at best but a wanton and useless, if not a noxious, delegation of power, which was less likely to benefit the public, or accelerate the progress of the art, than to enable artists to torment and harrass each other.

It appears by the transactions of this corporation, the minutes of which are extant in the British Museum among the Harleian MSS. N° 1911, that the meetings of its members continued no longer than 1679; when finding themselves involved in law-suits and incapable of enforcing the power they assumed, and penalties they threatened, it was thought most adviseable to leave the art and artists to the neglect or patronage of the public.

To this unsuccessful *piece* of tyranny, the following may serve as a *farce*.

Every trade and occupation in France had formerly a superior or Coryphæus, who was dignified with the title of Roi or King. The mercers, joiners, barbers, shoe-makers, and even sweep-chimneys had their particular monarch; but exactions and tyranny by degrees occasioned the annihilation of this mock royalty.

The minstrels more tenacious and exact observers of ancient usages, have been last to preserve this precious image of antiquity. The King at arms, and the King of the minstrels, are all that remain of this high rank; but the first has few tributaries, and his function is only occasional and transient; whereas the power of the other is always in force and his empire exercised to the utmost limits of the kingdom.

The history of the first sovereign of the minstrels is unknown; but it is recorded that after the death of CONSTANTINE, a famous fidler of the seventeenth century, the crown passed, in 1630 [1658], to DUMANOIR I. afterwards to DUMANOIR II. [1668] who, by a voluntary abdication, occasioned an interregnum, in 1685 [1693]. Lewis XIV. saw with indifference this extinction of royalty, and even declared that it should not be revived.*

This monarchy had been long agitated and torn by civil and foreign broils. The dancing-masters, assisted by their chief, had been pleading for fifty years against the vile artizans who dishonoured their profession, by lavishing their talents unworthily at ale-houses; and insisted on having a string of their lyre or fidicula cut off, like that of Terpander and Timotheus, in order to reduce it to its ancient form of a *Rebec*, with three strings.

They, however, prosecuted the city dancing-masters, at Paris, and had them fined by a solemn decision, Jan. 14th, 1667.

No community was ever more disunited by *discords* and tumults: every court of justice *rang* with the noise of their *divisions*, and their quarrels enriched the law, whilst they empoverished themselves, and fretted to fiddle-strings, those bowels which had neither food nor feeling.

The interregnum lasted from 1685 [1693] to 1741, when GUIGNON, remarkable for the velocity of his fingers and bow on the violin, aspiring at royalty, the King graciously condescended to honour him with the minstrel crown, and his claims and titles were acceded to the 15th of June, the same year.

But this election stimulating him to the assumption of those prerogatives which formerly appertained to his high station, he had his rights to defend against an army of lawyers employed by musicians, particularly organists, who obtained over him a complete victory, and Guignon, in order to give an incontestible proof of his disinterestedness and moderation, as well as love for the arts, voluntarily and magnanimously resigned the crown and dignity of supreme lord and king of the minstrels. And by an edict of Mar. 1773, registered in parliament the 31st of the same month, his most Christian majesty totally and finally suppressed this office (*q*).

"King Charles II." says the Hon. Mr. North (*r*), "though a professed lover of Musick, had an utter aversion to *Fancies*, which was increased and confirmed by a successless entertainment given him by secretary Williams. After which the secretary had no

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(*q*) See *Essai sur la Mus. & Mercure de Fr.* for April, 1773.

(*r*) *Mem. of Musick*, MS.

* The date of Dumanoir IId's resignation is given differently by various authorities. In *Grove's article Dumanoir*, 1685 is given, but in the article *Roi des Violons*, 1693 is stated as the year in which Dumanoir relinquished office. Romain Rolland (*Some Musicians of Former Days*. ENGLISH ED. 1915, p. 143 N. 3), gives 1673.

peace, for the King, as was his custom, could not forbear whetting his wit upon *Fancy Musick*, and its patron the secretary; nor would he allow the matter to be disputed upon the point of superiority, but ran it all down, by saying, *have not I ears?* He could bear no Musick to which he could not beat time, which he constantly tried to do to all that was performed in his presence, which he generally heard standing. Of songs he only approved the soft *vein*, in triple time (*s*); which rendered that kind of movement fashionable among the masters and composers for the stage, as may be seen in the printed songs of the time.

" His majesty had once a wish, in order to compare styles, to hear the singers of several nations: German, Spanish, Italian, French, and English, perform together on the court stage, at Whitehall. The Italians performed the celebrated trio of Carissimi, *Che dite, che fate*, and the English brought up the rear under great disadvantage, with *I pass all my hours in a shady old grove*; for though the King chose that song as the best, others were not of his majesty's opinion.

" The old way of consorts was laid aside by this prince immediately after his restoration, when he established his band of 24 violins, after the French model, and the style of Musick was changed accordingly. So that French Musick became in general use at court, and in the theatres; indeed, performers on the violin had a lift into credit before this period, when *Baltzar*, a Swede, came over, and did wonders upon it by swiftness and double stops (*t*). But his hand was accounted hard and rough, though he made amends for that by often tuning in the lyra way, and playing lessons conformable to it, which were very harmonious, as is manifest bv many of his pieces still extant.

" During the first years of King Charles's reign, all the Musick in favour with the beau-monde, was in the French style; which, at this time, was rendered famous throughout Europe, by the works of Baptist Lulli, a Frenchified Italian, and master of the Court Musick at Paris, who enriched the French Musick by Italian harmony, which greatly improved their melody. His style was theatrical, and the pieces called *branles*, or *ouvertures*, consisting of an *entrée* and a *courante*, will ever be admired as the most stately and complete movements in Musick. All the composers in London strained hard to imitate Lulli's vein. However, the whole tendency of the ayre, affected the foot more than the ear; and no one could listen to an *entrée*, with its starts and leaps, without expecting a dance to follow.

" The French instrumental Musick, however, did not make its way so fast as to bring about a revolution all at once; for, during a

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(*s*) The young chapel composers, Humphrey, Blow, and Wise, by the introduction of several of these movements are accused by Dr. Tudway, and others, of indulging the King's French taste so far as to introduce theatrical *corants* and dancing movements into their anthems. At present they have no such effect on our ears: they seem, indeed, less heavy than the anthems of the sixteenth century, which were almost all in common time; but are more like slow minuets, though more broken into divisions, than dancing minuets, or corants.

(*t*) See above, p. 337.

great part of this King's reign, the old Musick was still used in the country, and in many private meetings in London; but the treble viol was discarded, and the violin took its place."

The taste of Charles II. seems to have been French in all things, but particularly in Music; for he had French operas; a band of twenty-four violins, in imitation of the French band at Paris;* French masters of his band, Cambert, and, afterwards, Grabu; he sent Pelham Humphrey to study under Lulli, and young Banister to learn the violin at Paris. Indeed, though we have since had better models for our musical studies of all kinds, from Italy and Germany, Music, as well as every other liberal art, was at this time in a higher state of cultivation in France than in England. But though Lulli carried Italian dramatic Music into France, it was such as had been produced during the infant state of the art in Italy; yet, notwithstanding the subsequent improvements it received in its native country, from innumerable masters, particularly since they were furnished with lyric poetry by Metastasio, near a century elapsed before our neighbours the French perceived it possible to compose better Music than that of Lulli.

Upon the decease of Baltzar** [*c.* 1630-63], the Lubecker, who was the first leader of King Charles's new band of twenty-four violins, &c. Banister, the first Englishman who seems to have distinguished himself on the violin, which was now growing into favour, succeeded him. This is the same Banister [1630-79] who set Dr. D'Avenant's opera of *Circe,* and several ayres and dialogues of the times, in which no *specific* mark of genius seems discoverable. This musician was one of the first who established lucrative concerts in London.

These concerts were advertised in the London Gazette of the times; and in No. 742, for Dec. 30th, 1672, there is the following advertisement: "These are to give notice, that at Mr. John Banister's house, now called the Music-school, over against the George taverne, in White Fryers, this present Monday, will be Musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour."

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* On occasions (probably when the king was present) the King's Band played during service at the Chapel Royal. Evelyn (Diary, Dec. 21, 1662) writes: "One of his Majesty's chaplains preached; after which instead of the ancient, grave, and solemn wind music accompanying the organ, was introduced a concert of twenty-four violins between every pause, after the French fantastical light way, better suiting a tavern, or playhouse, than a church. This was the first time of change, and now we no more heard the cornet which gave life to the organ; that instrument quite left off in which the English were so skilful. I dined at Mr. Povey's, where I talked with Cromer, a great musician."

The King's Band found little favour with Pepys, for on Oct. 1, 1667, he writes in his Diary—"To White Hall; and there in the Boarded Gallery did hear the musick with which the King is presented this night by Monsieur Grebus, the Master of his Musick: both instrumental (I think twenty-four violins) and vocall: an English song upon Peace. But, God forgive me! I never was so little pleased with a concert of music in my life."

** In the records he is entered as Mr. Thomas Balsart. There are accounts of his playing in Evelyn's *Diary* for the 4th March, 1656-7, and in Anthony à Wood, quoted by Burney on p 337. There is no record of him in connection with the King's new band. The first leaders of this were David Mell and George Hudson. Baltzar's name occurs in the records in 1660 as a member of the Private music for lutes, violls and voices ("a new place"). In 1661 he receives payment of £34 3s. 4d. for two violins bought by him for the King's service. He is admitted musician in ordinary to the King, as violin player in the private music and his salary is recorded as £110 per annum.

There are other advertisements from Banister of the same kind, in 1674, 1676, and 1678. In that for Dec. 11th, 1676, his musical performance is said to be "At the *academy* in little Lincoln's Inn Fields," where it was to begin " with the parley of instruments, composed by Mr. Banister, and performed by eminent masters."

In Mr. North's manuscript *Memoirs of Music,* we have a more minute account of these performances. " Banister having procured a large room in White Fryars, near the Temple back-gate, and erected an elevated box or gallery for the musicians, whose modesty required curtains, the rest of the room was filled with seats and small tables, ale-house fashion. One shilling, which was the price of admission, entitled the audience to call for what they pleased. There was very good Musick, for Banister found means to procure the best hands in London, and some voices to assist him. And there wanted no variety, for Banister, besides playing on the violin, did wonders on the flageolet to a thro' base, and several other masters likewise played solos."

Banister, who died in 1679, had his first lessons in Music from his father, who was one of the waits in the parish of St. Giles in the Fields. He left behind him a son, John Banister [d. 1735], who became an eminent performer on the violin; he was one of King William's band, and played the first violin at Drury Lane when operas were first performed there. Mr. North says, " It would be endless to mention all the elegant graces, vocal and instrumental, which are taught by the Italian masters, and perhaps outdone by the English Banister."

In 1678, a year before the decease of the elder Banister, the club or private concert established by THOMAS BRITTON [1643/4-1714], the celebrated small-coal man, in Clerkenwell, had its beginning, and continued till 1714. About the year 1680, the principal masters in London perceiving an eagerness in the public for musical performances, had a room built and purposely fitted up for concerts, in York-Buildings, where the best compositions and performers of the time were heard by the first people in London. This was called *the Music Meeting*. And this room was long the place where the lovers of Music assembled at the benefit concerts of the most eminent professors of the art.

Having commemorated the chief musical events of this long and chearful reign, I shall now present the reader with a list of the publications which it produced relative to the theory and practice of the art.

The first theoretical or didactic book that appeared on the subject of Music, after the Restoration, was a tract, printed in a small size, entitled, " Short Directions for the Performance of Cathedral Service, by Edward Low, Oxon. 1661." This little useful book was reprinted, by the title of "A Review of some short Directions formerly printed, for the Performance of Cathedral Service, with many useful Additions according to the Common Prayer-book, as it is now established. Published for the Information of such as are ignorant in the Performance of that Service, and shall be called to officiate in cathedral or collegiate Churches; or any other that religiously desire to beare a Part in that Service, by E. L. Oxon. 1664."

Besides the order of the cathedral service and notation of the *preces, versicles* and *responses*, it contains chants for the psalms and *Te Deum*, some of them in four parts, with Tallis's Litany in counterpoint; the burial service by Robert Parsons, and the *Veni Creator*, all in four parts.

"Collection of divine Services and Anthems usually sung in his Majesties Chapell, and in all the cathedral and collegiate Choirs, of England and Ireland, 1664 [1st ed. 1663], by James Clifford," 12mo (*u*). This work is here classed among instructive books; as besides two prefaces, one of which contains chants for the *Venite, Te Deum, Benedicite, Jubilate, Magnificat, Cantate Domino, Nunc Dimittis, Deus misereatur*, the psalms, and *Quicunque vult*, there are "brief directions for the understanding of that part of the divine service performed with the organ in St. Paul's cathedral on Sundayes, &c." At the end of the book the author informs the musical reader, that the best of our masters of later times had found it expedient to reduce the six syllables of solmisation to four, changing *ut, re*, to *sol, la;* so that at this time it appears, that the sounds of the scale and mutations were generally expressed in England by *mi, fa, sol, la*, only. This book contains the words of the services and anthems of near seventy of our church-composers, whose works were in use in cathedrals soon after the Restoration, the most eminent of whom have been already mentioned in the course of this history.

"*Templum Musicum*, or the musical Synopsis of the learned and famous *Johannes Henricus Alstedius;* being a Compendium of the Rudiments both of the mathematical and practical Part of Musick; of which Subject not any Book is extant in the English Tongue. Faithfully translated out of the Latin, by John Birchensha. London, 1664."

This book consists of little more than dry definitions, which will be found wholly unintelligible to all, but such as are in no want of them. The author of the original, ALSTEDIUS, was a German divine, and a Lutheran; his writings are very voluminous, of which the chief are his *Thesaurus Chronologicus*, and *Encyclopædia*; of which the last had the merit of being written upon a new plan, that has been since often adopted (*x*).

The translator, JOHN BIRCHENSHA,* seems to have been a kind of musical adventurer with sufficient literature and science to have

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(*u*) See above, p. 291.

(*x*) This author died in 1638. When his book was first published, I know not, but his mention of the syllable *si*, as a name for the seventh of a key, and to obviate the difficulty of the mutations seems to precede its use in France.

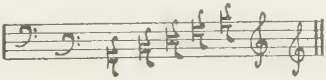
* Is known to us as the music master of Pepys, who spells the name Berkenshaw. He is also known as the writer of a preface to Thos. Salmon's *Essay to the Advancement of Music*, 1672, mentioned later by Burney. Birchensha's translation consisted of part of the ***Elementale mathematicum***, **published by Alstedius (or Alstedt) in 1611.**

imposed on the fellows of the Royal Society, by a long and splendid advertisement, to which admission was given in the Philosophical Transactions, for the year 1672, page 5153. In this advertisement is given the plan of a treatise on Music, which seems never to have been published. It is drawn up with a scientific air, but promises too much; not only what this author never performed, but what never has nor ever will be performed by any other. As an apology for so peremptory an essertion, the musical reader is desired to pause and consider the following proposition, which constitutes the fifth article of his advertisement.

"An easy way is by this author invented for making airy tunes of all sorts by a certain rule, which most men think impossible to be done; and the composing of two, three, four, five, six, and seven parts, which by the learner may be done in a few months, viz. in two months he may exquisitely, and with all the elegancies of Musick, compose two parts; in three months, three parts; and so forward, as he affirms many persons of honour and worth have often experienced, which otherwise cannot be done in many years."

"A Compendium, or Introduction to practical Musick, by Christopher Simpson, 1667." Of this tract an account has already been given, above. As far as it goes, this work has considerable merit for its clearness and simplicity. It was long in favour as an elementary book; and, from the time of its first publication to 1722, it went through six editions.*

"An Essay to the Advancement of Musick, by casting away the Perplexity of different Cliffs; and uniting all Sorts of Musick, Lute, Viols, Violins, Organ, Harpsichord, Voice, &c. in one universal Character, by Thomas Salmon [1648-1706], A. M. of Trinity College, Oxford." London, 1672. This book is well written, and, though very illiberally treated by Lock, Playford, and some other professors, contains nothing that is either absurd or impracticable; nor could I discover any other solid objection to its doctrines being adopted, than the effect it would have upon old Music, by soon rendering it unintelligible. At present the tenor cliff alone is thought an unsuperable difficulty in our country, by Dilettanti performers on the harpsichord; but if Salmon's simple and easy musical alphabet were chiefly in use, the base cliff would likewise be soon rendered as obsolete and difficult as the tenor; so that two parts or cliffs out of three, in present use, would become unintelligible. The author's plan was simply this: instead of the eight or nine cliffs that were then in use, as,



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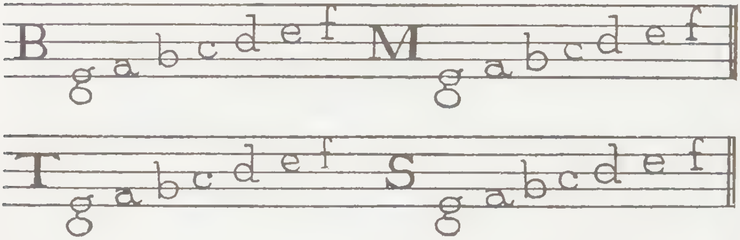
* The 1667 edition is the 2nd (and much enlarged) edition. The 1st ed. was published in 1665 as *The Principals of Practical Musick, etc.*, with a dedication to Sir John St. Barbe.

to express the whole scale of sounds on the five lines and spaces in this simple manner:



G in every part of the scale being on the first line, *a* on the first space, *b* on the second line, &c. the letters preceding each septenary implying base, mean, treble, supreme.

This innocent and ingenious proposal was treated by Lock, in a pamphlet entitled, "*Observations on a late Book called an Essay, &c.*" [1672], not only with contempt, but obloquy and unbridled abuse. There is a portrait of Lock in the Music-school at Oxford, by the countenance of which, without Lavater's assistance, or advertising to his treatment of Salmon, and the asperity of his other writings, we are impressed with more than a suspicion of his ungentleness and want of urbanity.

Lock [*c.* 1630-77] is supposed to have been the first who published [in England] rules for thorough base, or accompaniment on keyed-instruments, in a book entitled, *Melothesia,* London, long quarto, 1673. It was dedicated to Roger L'Estrange, Esq. afterwards Sir Roger L'Estrange, himself a good judge, and of an ancient Norfolk family that always cultivated and encouraged Music in an eminent degree. This publication, besides the rules for accompaniment, contains lessons for the harpsichord and organ, by himself and other masters.

Philosophy and science, during this century, seem to have interested themselves, and lent their aid in the refinement and melioration of musical sound, more than at any other period. Sir Francis Bacon, Kepler, Galileo, Mersennus, Des Cartes, Kircher, and, after the establishment of the Royal Society in London, lord Keeper North, lord Brouncker, Narcissus bishop of Ferns, Dr. Wallis, Dr. Holder, and Sir Isaac Newton, have all thought harmony and the philosophy of sound objects worthy of their most profound meditations and researches. Though this is not the place to specify the particular subjects in harmonics to which these illustrious mathematicians pointed their enquiries, or to describe their success and effects; yet it seems necessary, among the publications expressly on the subject of Music during this reign, to mention an ingenious tract in quarto, 1677, written by the lord Keeper North [1637-85], entitled, "A Philosophical Essay of Musick, directed to a Friend." Though some of the philosophy of this essay has been since found to be false, and the rest has been more clearly illustrated and explained, yet considering the small progress which had been made in so obscure and subtil a subject as the propagation of sound when this book was written, the experiments and conjectures must be allowed to have considerable merit. The *scheme,* or table of pulses, at the beginning, shewing the coincidence of vibrations in musical concords, is new, and conveys a clear idea to the eye, of what the ratio of sounds, in numbers, only communicates to the intellect. These coincidences, upon which the degrees of perfection in concords depend, being too rapid for the sense of hearing to enable us to count, are here delineated in such a manner, as explains the doctrine of vibrations even to a person that is deaf. This pamphlet, containing only 35 pages, was published without the name of the author; but afterwards acknowledged to have been the work of lord Keeper North, in the life of that nobleman, written by his brother, the Hon. Roger North [1653-1734], to whose musical memoirs we have such frequent occasions to recur.*

"Select Ayres and Dialogues to sing to the Theorbo, Lute, or Basse-viol. Composed by Mr. Henry Lawes, late Servant to his Majesty in his public and private Music; and other excellent Masters. The second Book. London, printed for John Playford, 1669." The first part of these ayres and dialogues are chiefly reprinted from Henry Lawes's two first publications. The second part is by Dr. Wilson, Dr. Colman, Nicholas Laniere, Simon Ives, Alphonso Marsh, William Gregory, Roger Hill, John Moss, John Goodgroome, Edward Colman the son of Dr. Colman, Thomas Blagrave, and the editor John Playford, with several additional songs by Henry Lawes. In the third part we have what are called "*Select Italian Ayres,* for one or two Voyces to the Theobo-lute." If these airs are genuine they would prove Italians to be as deficient in melody as the English. One of these *ayres,* and not the worst of the collection, has Henry Lawes's name to it. After these, the book presents us with Dialogues by Henry Lawes, John Jenkins, William Lawes, and one by Simon Ives on the death of commissioner Whitlock's first wife, of which he has given an account in his manuscript Family Memoirs, mentioned above. This second book and Lawes's third book of Ayres and Dialogues are recommended by the editor to be bound together, as containing "the choicest songs that have been composed for forty years past."

"Choice Songs and Ayres for one Voice, to sing to the Theorbo-lute, or Basse-viol. Being most of the newest Songs sung at Court, and at the public Theatres, composed by several Gentlemen of his Majesties Musick." The first book, printed for Playford, 1673. The composers of this collection are Pelham Humphrey, Robert Smith, Alphonso Marsh sen. and jun. John Banister, Mr. Stafford, Nicholas Staggins, Thomas Farmer. and Charles Forsall. Among these songs, to the number of near fifty, there is not one air that is either ingenious, graceful, chearful, or solemn. An insipid languor, or vulgar pertness, pervades the whole. From Pelham Humphrey, whose Church Music is so excellent, I own I expected to find originality, or merit of some kind or other; but his songs are quite on the level with the rest.

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* Rimbault published an edition of the *Memories of Musick* in 1846, but did not include *The Musical Grammarian,* which was not published until 1925, edited by Hilda Andrews.

"The English Opera; or the vocal Musick in *Psyche*, with the instrumental therein intermix'd. To which is adjoyned the instrumental Musick in the Tempest, by Matthew Lock." Though these English operas, of which a farther account will be given, were performed in 1673, yet they were not printed and published till 1675.

Cantica sacra, ad duas et tres Voces composita, cum Basso continuo ad Organum. Authore Ricardo Deringo *Regiæ Majestatis quondam Organistæ*. Londini, 1662. These *sacred songs* are dedicated by John Playford, the editor, to the Queen Dowager, Henrietta, relict of King Charles I.

Honest master Mace, in his *Musick's Monument,* already mentioned, speaking of the pieces that were in the highest favour at the Cambridge concerts before the *scoulding violins* were allowed to perform in them, says, "we had moreover a custom at our meetings after the instrumental Musick was over, to conclude all with some vocal piece to the organ, or, for want of that, to the theorboe. And the best we did ever esteem, were those things which were most solemn and divine; some of which, for their eminency, I will name, viz. Mr. Deering's *Gloria Patri,* and other of his *Latin songs,* now lately collected and printed by Mr. Playford, a very laudable, and thank-worthy work, besides many of the like nature, wonderfully rare, sublime, and divine, beyond expression."

It is sometimes fortunate for hyperbolical panegyrists of the Music of ancient times, when the particular pieces they celebrate cannot be found. If the productions and performance of Orpheus, Linus, Amphion, Terpander, or Timotheus, could now be realized and compared with those of Handel, Corelli, Leo, Pergolesi, or of many other musicians now living, would they be able to keep their ground, and fulfil our ideas of their excellence, founded on poetical exaggeration? Having found the *Gloria Patri* of Deering, with which Master Mace was so enrapt, the reader will see it on the next plate, p. 375.

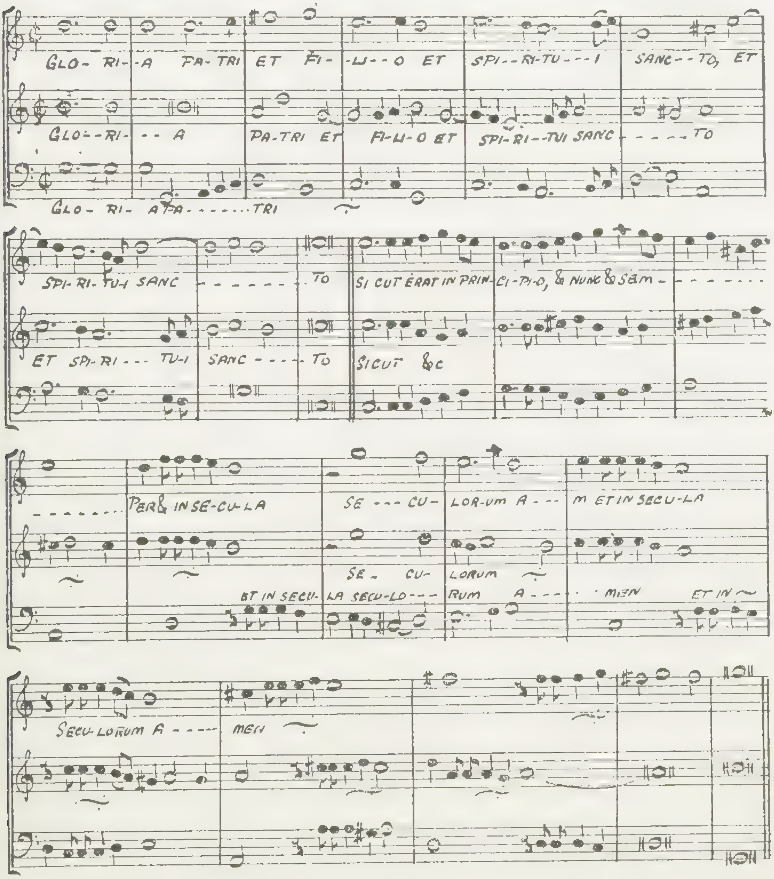
"Catch that Catch can; or the musical Companion." This collection contains chiefly the same *Rounds* and *Catches* as Hilton published, in 1652, under the same title, with the addition of about seventy of these humorous and convivial productions, that appeared now for the first time; but the second part of this book, containing "*Dialogues, Glees, Ayres,* and *Ballads,* of two, three, and four Voyces," is wholly different from Hilton's second part, which consists of about forty *Hymns* and *Canons*. John Playford was the editor of this excellent collection. London, 1667.

In the second book, there are several short three-part songs by Capt. Henry Cook, master of the children of the chapel at the restoration of Charles II. which discover no great powers of learning or invention; we have others, however, of a superior kind; as "Turn

Amarillis to thy Swain," a three-part glee, that was long in favour, by Thomas Brewer, a violist and composer of fancies in Charles the First's time; and several compositions by Matthew Lock, that are worth preserving, particularly the three-part glee (*x*), on the plate, p. 376.

A 3 Voc. Canticum sacrum.

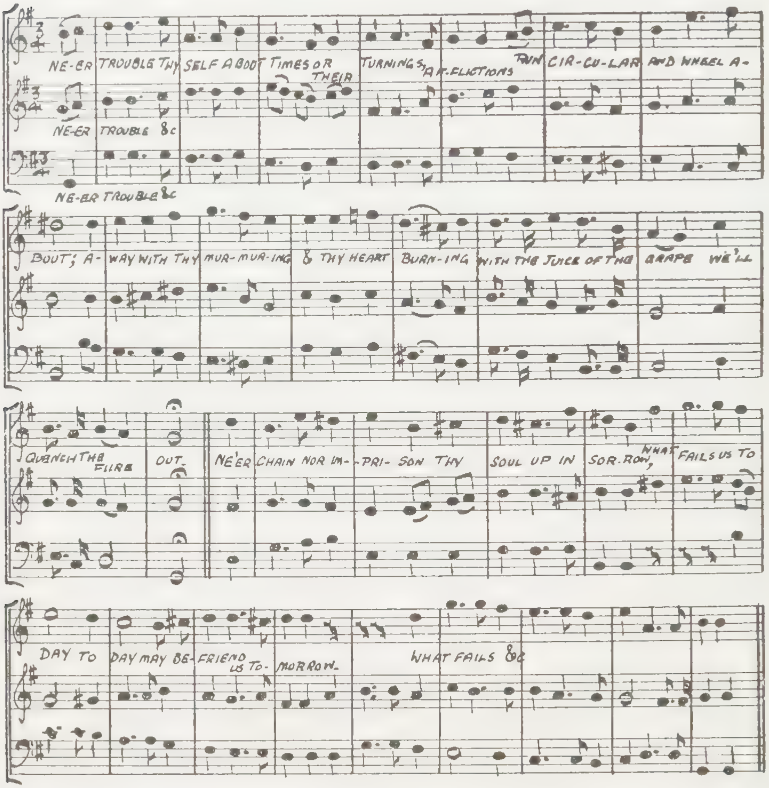
Ricardo Deringo.


GLO- RI- -A PA- TRI ET FI- -LI- - O ET SPI- - RI-TU - - - I SANC - - TO, ET
GLO- - RI- - - A PA-TRI ET FI-LI- O ET SPI- RI - - TUI SANC - - - - TO
GLO- RI- A PA - - - - - - - TRI
SPI- RI- TU-I SANC - - - - - - . TO SI CUT ERAT IN PRIN- CI-PI-O, & NUNC & SEM - - - - - - -
ET SPI- RI - - - TU-I SANC - - - - TO SICUT &C
PER & IN SE-CU-LA SE - - - CU- LOR-UM A - - - M ET IN SECU-LA
SE - CU- LORUM
ET IN SECU- LA SECU-LO - - - RUM A - - - - MEN ET IN
SECU- LORUM A - - - - MEN

(*x*) This being the first time the word Glee occurs, as a musical term, it may be necessary to attempt its definition.* A *Glee* implies nothing more in its original sense, in our printed music-books, than "a song of three or more parts, upon a gay or merry subject, in which all the voices begin and end together, singing the same words." When subjects of fugue or imitation occur, and the composition is more artificial than simple counterpoint, it less resembles a *Glee* than a madrigal, which it might with more propriety be called, if the words are serious: for a *serious Glee* seems a solecism, and a direct contradiction in terms. The word *Glee,* in Saxon, German, and English Dictionaries, ancient and modern, implying ***mirth, merriment,*** and in old authors, ***Music*** itself.

* The word Glee had been used for the first time in this connection in Playford's third collection of *Ayres and Dialogues* published in 1659. It is found on Brewer's *Turn Amaryllis.*

Glee, by Matthew Locke. Printed in Playford's Musical Companion, 1667.


NE-ER TROUBLE THY SELF ABOUT TIMES OR THEIR TURNINGS, AFFLICTIONS RUN CIR-CU-LAR AND WHEEL A-
NE-ER TROUBLE &c
NE-ER TROUBLE &c
BOUT; A- WAY WITH THY MUR-MUR-ING & THY HEART BURN-ING WITH THE JUICE OF THE GRAPE WE'LL
QUENCH THE FIRE OUT. NE'ER CHAIN NOR IM- -PRI- SON THY SOUL UP IN SOR. ROW, WHAT FAILS US TO
DAY TO DAY MAY BE- FRIEND US TO- MORROW.
WHAT FAILS &c

"*Musick's Monument;* or, a Remembrance of the best practical Musick, both divine and civil, that has ever been known [to have been] in the World," 1676, folio, by Thomas Mace [*c.* 1619—*c.* 1709], one of the clerks of Trinity college, Cambridge, of quaint and singular memory; a work that must not be forgotten among the curiosities of this reign. It is impossible to describe the style of this original book by any choice or arrangement of words, but the author's own. The work is divided into three parts; the first treats of psalm-singing, and cathedral Music; the second, of the *noble lute,* "now made easie; and all its occult, lock'd-up-secrets plainly laid open; shewing a *general way* of procuring *invention* and playing voluntarily upon the lute, viol, or any other instrument with two pretty devices, &c. In the third part the *generous viol,* in *its rightest use,* is treated upon; with some *curious observations,* never before handled, concerning it, and Musick in general."

In psalm-singing the author recommends *short-square-even and uniform ayres,* and is "bold to say that many of our old psalm tunes are so *excellently good* that art cannot *mend them* or make them better." In speaking of the difficulty of singing in tune, even with a good voice, he observes, that "with an *unskilfull-inharmonious-course-grain'd-harsh-voice*, it is impossible. 'Tis *sad* to hear what *whining, toling, yelling*, or *screeking* there is in our *country congregations*, where if there be no organ to compel them to harmonical unity, the people seem *affrighted* or distracted."

The liberal use of compounds by the ingenious Master Mace gives his language a very Grecian appearance. He doubts not but that there are "many *rational-ingenious-well-composed-willing-good-Christians*, who would gladly *serve God* aright, if possibly they knew but how"; and therefore he advises the purchase of an organ of thirty, forty, fifty, or sixty pounds; and then, "the clark to learn to *pulse* or *strike* the psalm-tunes, which he offers himself to teach for thirty or forty shillings; and the clark afterwards may instruct all the boys in the parish for a shilling or two a piece to perform the business as well as himself. And thus by *little* and *little*, the parish will *swarm* or abound with organists."

The lute and viol are Master Mace's favourite instruments, concerning the effects of which, and, indeed, of Music in general, he is a great rapturist. On the lute, though "he had occasion to *break both his arms*, by reason of which he could not make the *nerve-shake well*, nor strong; yet, by a certain *motion of his arm* he had gained such a *contentive-shake*, that his scholars asked him frequently how they should do to get the like?"

I shall not attempt to recreate my readers with more extracts from this matchless, though not scarce, book; but recommend its perusal to all who have taste for excessive simplicity, and quaintness, and can extract pleasure from the sincere and undissembled happiness of an author, who, with exalted notions of his subject and abilities, discloses to his reader every inward working of self-approbation in as undisguised a manner, as if he were communing with himself in all the plenitude of mental comfort and privacy. I shall, however, present such readers with an advertisement from Master Mace, that was written on his arrival in London, 1690, fourteen years after the publication of his book. I found it in the British Museum N° 5936 [Harl. MSS.], in a collection of title-pages, devices, and advertisements.

AN ADVERTISEMENT.

"To all Lovers of the best *Sort* of *Musick*.

"Men say the times are strange—'tis true:
'Cause many strange things hap to be.
Let it not then seem strange to you
That here one strange thing more you see."

"That is, in Devereux-court, next the Grecian coffee-house, at the Temple back-gate, there is a deaf person teacheth Musick to perfection; who, by reason of his great age, v. 77. is come to town, with his whole stock of rich *musical furniture*, v. instruments and books to put off, to whomsoever delights in such choice things; for he hath nothing light or vain, but all *substantial,* and solid MUSIC. Some particulars do here follow:

" 1. There is a late invented ORGAN, which (for private use) excels all other fashioned organs whatever; and for which, substantial-artificial *reasons* will be given; and (for its beauty) it may become a nobleman's dining-room.

2. There belongs to it a pair of fair, large-siz'd, *consort-viols,* chiefly fitted and suited for That, or consort use; *and 'tis great pity they should be parted.*

" 3. There is a *Pedal Harpsicon,* (the absolute best sort of *consort harpsicons* that has been invented); there being in it more than 20 *varieties,* most of them to come in with the foot of the player, without the least hindrance of play (exceedingly pleasant). And

" 4. Is a single *Harpsicon.*

" 5. A new invented instrument, called a *Dyphone,* v. a *double lute;* it is both *theorbo* and *French-lute* compleat; and as easy to play upon, as any other lute.

" 6. Several other *Theorbos, Lutes,* and *Viols,* very good.

" 7. Great store of choice collections of the works of the *most famous composers,* that have lived in these last 100 years, as Latin, English, Italian, and some French.

" 8. There is the *publisher's* own *Mvsick's Monument;* some few copies thereof he has still by him to put off; it being a subscribed book, and not exposed to common sale. All these will be sold at very easy rates, for the reasons aforesaid; and because (indeed) he cannot stay in town longer than 4 months (exactly.)"

He farther adds, " if any be desirous to partake of his experimental skill in this *high-noble-art,* during his stay in town, he is ready to assist them; and (haply) they may obtain that from him, which they may not meet withal elsewhere. He teacheth these 5 things, v. the *theorbo,* the *French-lute,* and the *viol,* in all their excellent ways and uses; as also *composition,* together with the *knack* of procuring *invention* to young composers, (the general and greatest difficulty they meet withal) this last thing not being attempted by any author (as he knows of), yet may be done; though some has been so wise (or otherwise) to contradict it:

Sed experientia docuit.

"Any of these 5 things may be learned so understandingly, in this little time he stays (by such general rules as he gives, together with *Musick's Monument,* written principally to *such purposes*) as that any aptly inclined, may (for the future) teach themselves without any other help."

Henry Purcell [*c. 1658-1695*]

The fine arts depend so much on the protection and encouragement of the great, that they have never flourished in any country where its most illustrious inhabitants were indifferent to their charms. And the periods of our own history, in which Music has been the most favoured by royalty, are those alone that entitle us to any kind of share in the honour of its cultivation. Queen Elizabeth was herself a performer, and prevented Music from being wholly driven from our cathedrals by her injunctions. Charles I. felt and honoured the little good Music that subsisted during his turbulent and unhappy reign. And Charles II. by the influence of his smiles and attention, stimulated the natives of our island to make a considerable progress in the art, without the help of Italy or Germany. Indeed, the passion of this prince for French Music changed the national taste: happy for the art, when a sovereign's favour is founded on so firm a basis as the works of Handel! Indeed, our country would certainly now be less sensible of their worth, were it not for the royal countenance and patronage with which they have been long and steadily honoured.

King James II. was too gloomy and bigoted a prince to have leisure or inclination for cultivating or encouraging the liberal arts; nor, indeed, does he seem to have revolved any other idea in his mind, than the romantic or impracticable plan of converting his three kingdoms to the Catholic faith. And his subjects seem to have been in such a ferment during his short reign, that nothing, which deserves to be recorded, was atchieved by any of them, except the wresting from him that power he abused. This remark is not made without recollecting that Newton published his *Principia,* and Locke finished his *Essay on Human Understanding,* while this prince sat on the throne; but it can never be imagined that during so short and turbulent a reign, two works which exalt human nature more perhaps than any which the longest reigns upon record ever produced, could have been brought to maturity. Indeed Purcell, who had so much distinguished himself in the former reign, does not appear by the date or occasion of his exertions, to have produced any particular anthem, ode, or drama, for the church, court, or stage, from the death of Charles II. his first royal master, till after the Revolution, except the anthem, "Blessed are they that fear the Lord," which he composed by order of the court, in 1687, as a thanksgiving for the Queen's pregnancy.

During the reign of King William and Queen Mary, the different parties in politics were too much on the *qui vive?* too jealous and apprehensive of the machinations of each other, to bestow much meditation on the arts of peace. And both these sovereigns were personally too indifferent about Music to contribute to its refinement or corruption. Indeed, their reign was embellished by many of the most valuable of Purcell's productions, without his owing either his education or success to their immediate patronage. As the musical transactions, during the two reigns which closed the last century, can furnish the present history with few circumstances relative to the art, or its progress in this country, but what are derived from his talents, it seems necessary, for a while, to quit the wide range of *general history,* and assume the more minute narrative of a biographer.

In tracing the progress of English Music through the reigns of James and Charles I. the Protectorship, and chief part of Charles II. but few secular compositions occurred which could be heartily praised. Indeed, with respect to the objects of my particular enquiries, they seem so much the periods of dulness and insipidity, that the power of charming, by the arrangement and combination of musical sounds, may be said to have slept, and artists to have played and sung with as little meaning and animation, as if the art had been carried on by *Somnambuli.* I therefore feel a particular pleasure in being arrived at that period of my labours which allows me to speak of HENRY PURCELL, who is as much the pride of an Englishman in Music, as Shakspeare in productions for the stage, Milton in epic poetry, Lock in metaphysics, or Sir Isaac Newton in philosophy and mathematics.

Unluckily for Purcell! he built his fame with such perishable materials, that his worth and works are daily diminishing, while the reputation of our poets and philosophers is increasing by the constant study and use of their productions. And so much is our great musician's celebrity already consigned to tradition, that it will soon be as difficult to find his songs, or, at least to *hear* them, as those of his predecessors Orpheus and Amphion, with which Cerberus was lulled to sleep, or the city of Thebes constructed.

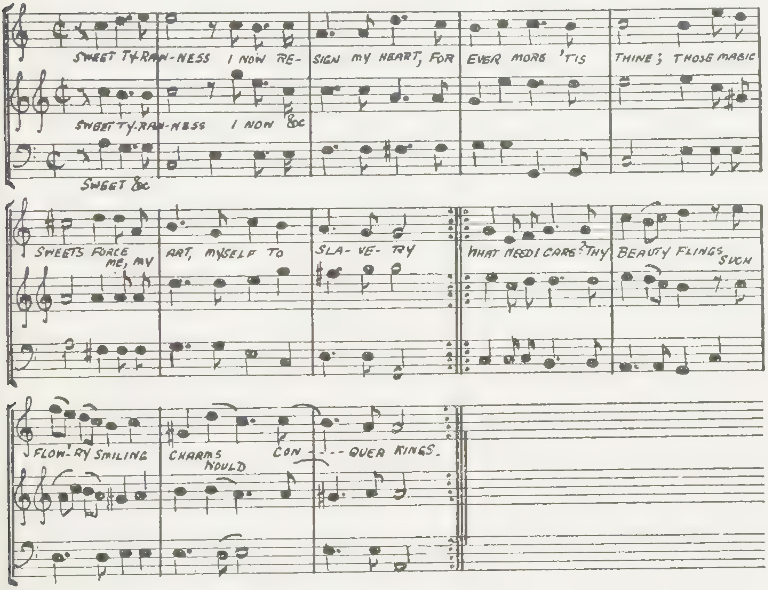
So changeable is taste in Music, and so transient the favour of any particular style, that its history is like that of a ploughed field: such a year it produced wheat, such a year barley, peas, or clover; and such a year lay fallow. But none of its productions remain, except, perhaps a small part of last year's crop, and the corn or weeds that now cover its surface. Purcell, however, was such an excellent cultivator of his farm in Parnassus, that its crops will be long remembered, even after time has devoured them.

HENRY PURCELL was born in 1658. His father, Henry, and uncle, Thomas Purcell, were both musicians, and gentlemen of the Chapel Royal, at the restoration of King Charles II (*z*). There is a three-part song in Playford's *Musical Companion,* by *Henry Pursell,* which, being printed in 1667, when our great musician was but nine years old, must have been the production of his father. There is likewise a chant in the first volume of Boyce's Collection, p. 289, N° II. called the *burial chant,* by Thomas Purcell, his uncle, who continued in the service of the chapel till the time of his death, in 1682. Though these compositions promise no great hereditary genius, they shall be here inserted; as mankind is naturally curious concerning every thing that is connected with eminent persons.

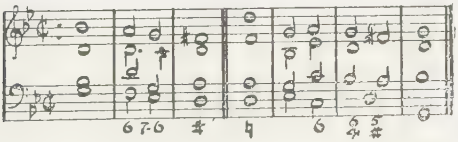
(*z*) Ant. Wood, in his Ashmol. MS. and cheque-book of the Chapel Royal.

Threepart Song by the Father of Henry Purcell. From Playford's Musical Companion, p. 153.

MR. HEN. PURSELL.


SWEET TY-RAN-NESS I NOW RE- SIGN MY HEART, FOR EVER MORE 'TIS THINE; THOSE MAGIC
SWEET TY-RAN-NESS I NOW &c
SWEET &c
SWEETS FORCE ME, MY ART, MYSELF TO SLA- VE- RY
WHAT NEED I CARE? THY BEAUTY FLINGS SUCH
FLOW'RY SMILING CHARMS WOULD CON- - - QUER KINGS.

Chant, by Thomas Purcell.



From whom Henry received his first instructions in Music, cannot be very clearly ascertained. But his father dying in 1664, when he was no more than six years old, it is probable he was qualified for a chorister by Capt. Cook, who was master of the children from the Restoration till the time of his death, in 1672. For, as Purcell was appointed organist* of Westminster Abbey at eighteen years of age, he must have learned the elements of his art before his fourteenth year, at which time Pelham Humphrey, brought up in the Royal Chapel under Capt. Cook, was appointed his successor, as master of the boys [1672]. Purcell certainly continued to sing in the King's Chapel, and to receive lessons from Humphrey till his voice broke, an accident which usually happens to youth at sixteen or seventeen years of age: after this, perhaps, he had a few lessons in composition from Dr. Blow, which were sufficient to cancel all the instructions he had received from other masters, and to occasion the boast inscribed on the tomb-stone of Blow, that he had been

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* He was not appointed organist until 1680 in place of Dr. Blow. The 1676 appointment was as *Copyist*.

"Master to the famous Mr. Henry Purcell."

But there is nothing more common than this petit-larceny among musicians: if the first master has drudged eight or ten years with a pupil of genius, and it is thought necessary, in compliance with fashion or caprice, that he should receive a few lessons from a second, he instantly arrogates to himself the whole honour both of the talents and cultivation of his new scholar, and the first and chief instructor is left to sing, *sic vos non vobis*.

Purcell is said to have profited so much from his first lessons and close application, as to have composed, during the time of his being a singing boy in the chapel, many of his anthems which have been constantly sung in our cathedrals ever since. Eighteen was a very early age for his being appointed organist; that is *maestro di capelia* of Westminster Abbey, one of the first cathedrals in the kingdom, for choral compositions and performance. It was not likely he would stop here: the world is, perhaps, more partial to promising youth, than accomplished age; and at twenty-four, in 1682, he was advanced to one of the three places of organist of the Chapel Royal, on the death of Edward Low, the successor of Dr. Christopher Gibbons, in the same station.

After this, he produced so many admirable compositions for the church and chapel of which he was organist, and where he was sure of having them better performed than elsewhere, that his fame was soon extended to the remotest parts of the kingdom.

From this time, his anthems were eagerly procured, and heard with pious rapture wherever they could be performed; nor was he suffered long to devote himself totally to the service of the church. He was, very early in his life, solicited to compose for the stage, and chamber, in both which undertakings, he was so superior to all his predecessors, that his compositions seemed to speak a new language; yet, however different from that to which the public had been long accustomed, it was universally understood (*a*). His songs

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(*a*) He produced the overture and act-tunes for *Abdelazar*, a tragedy written by Mrs. Behn, and acted at the Duke's Theatre, in 1677, when he was only nineteen; to *Timon of Athens*, altered from Shakspeare by Shadwell, in 1678; and to *Theodosius, or the Force of Love*, by Nat. Lee, in 1680; the songs and processional Music of which are still performed.*

* The chronology of Purcell's music for the stage has not yet been finally settled. According to Downes (*Roscius Anglicanus, p.* 49) *Theodosius, or the Force of Love*, written by Nath. Lee and produced at the Duke's Theatre in 1680, was Purcell's first attempt at dramatic music. Downe's states that "All the parts in it being perfectly performed with several entertainments of singing composed by the famous master, Mr. Henry Purcell (being the first he ever composed for the stage) made it a living and gainful play to the company." For particulars as the dates of Purcell's dramatic music see Mr. Barclay Squire's article in the Sammelbände der Internationalen Musikgesellschaft, v. 489.

seem to contain whatever the ear could then wish, or heart could feel. My father, who was nineteen years of age when Purcell died, remembered his person very well, and the effect his anthems had on himself and the public at the time that many of them were first heard; and used to say, that " no other vocal Music was listened to with pleasure, for near thirty years after Purcell's death; when they gave way only to the favourite opera songs of Handel."

The unlimited powers of this musician's genius embraced every species of composition that was then known, with equal felicity. In writing for the *church,* whether he adhered to the elaborate and learned style of his great predecessors Tallis, Bird, and Gibbons, in which no instrument is employed but the organ, and the several parts are constantly moving in fugue, imitation, or plain counterpoint; or, giving way to feeling and imagination, adopted the new and more expressive style of which he was himself one of the principal inventors, accompanying the voice-parts with instruments, to enrich the harmony and enforce the melody and meaning of the words, he manifested equal abilities and resources. In compositions for the *theatre,* though the colouring and effects of an orchestra were then but little known, yet as he employed them more than his predecessors, and gave to the voice a melody more interesting and impassioned than, during the last century, had been heard in this country, or perhaps in Italy itself, he soon became the delight and darling of the nation. And in the several species of *chamber Music* which he attempted, whether sonatas for instruments, or odes, cantatas, songs, ballads, and catches, for the voice, he so far surpassed whatever our country had produced, or imported before, that all other musical productions seem to have been instantly consigned to contempt or oblivion.

As many of his numerous compositions for the church, particularly those printed in the second and third volumes of Dr. Boyce's Collection, are still retained in the King's Chapel and in our cathedrals, I shall here acquaint the musical reader in what manner I have been affected by some of these productions, in a late attentive perusal of them (*b*).

His four-part anthem, " O God, thou art my God (*c*)," must certainly have been one of his juvenile productions, before he had sufficiently refined his ear, or exercised his judgment; as there are

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(*b*) It appears by Dr. Bayley's *Collection of Anthems used in his Majesty's Chapel Royal,* that ten of Purcell's are still performed there; and in the Rev. Mr. Mason's *Copious Collection of the Words of such Anthems as are used in the Cathedral of York,* that near twenty of his choral compositions are still sung in that choir. I cannot help here recommending to the curious, as well as students in Church Music, the perusal of the Critical and Historical Essay on Church Music prefixed to Mr. Mason's useful publication; in which will be found many excellent reflexions on the subject, which that admirable poet has well considered; and though he seems inclined to reform our cathedral Music with less tenderness for many of our venerable old masters than myself, yet our opinions entirely coincide with respect to false accent, long divisions, and other inaccuracies and abuses in our choral Music, which require correction.

(*c*) Boyce's Collection, Vol. II. p. 148.

many crude harmonies, and false accents in it, which in riper years he would not have tolerated (*d*).

Of his six-part anthem, "O God thou hast cast us out," the first movement, in which there are many bold harmonies, is extremely elaborate, yet spirited and pleasing. The verse, "O be thou our help," is not only full of new and fine effects, but touching (*e*). By those who object not to the confusion in the words which arises from fugue and imitation, while the several parts are singing different portions of the same sentence, at the same time, the words will appear perfectly well accented and expressed.

The first movement of his full anthem in eight parts, "O Lord God of hosts," is a noble composition, *alla Palestrina,* in which all the laws of fugue upon two, and sometimes more, subjects, are preserved inviolable; the harmony, though bold, is, in general, chaste, and the effect of the whole spirited and majestic. The second movement is extremely pathetic and expressive; but, both in that and the last movement, he seems trying experiments in harmony; and, in hazarding new combinations, he seems now and then to give the ear more pain than pleasure (*f*).

The two-part anthem, "Thy way, O God, is holy," continues to be excellent Music still, in the slow movements; the quick, however, are somewhat *passés,* and the melody to these words, "the air thundered," &c. seems too light and dramatic for the Church at any period.

The three-part anthem, "Be merciful unto me, O God," is throughout admirable. Indeed, to my conceptions, there seems no better Music existing, of the kind, than the opening of this anthem, in which the verse, "I will praise God," and the last movement, in C natural, are in melody, harmony, and modulation, truly *divine Music.*

(*d*) In the first chorus, the word eărly begins on an *un*accented part of the bar. Line iii. bar 3, the E♭ in the tenor part with F and G, immediately preceding a close in F, has a very disagreeable effect. C would be better harmony; but then the point of imitation would not be so complete. The 6th with the 7th, in the next bar, is hardly defensible. P. 149, l. 3d, the 7th resolved by ascending, while the base descends a 3d, is a license worthy of imitation; as the effect is not unpleasant to the ear. In the next page he has the 6th with the 7th, and flat 3d, 4th, and 5th, again; which last combination, though he had authority from old masters, no composers, since his time, seem to have admitted into their works. P. 150, the sharp 5th to E♭ must have been thought very licentious, during the last century; yet, as a note of taste, it has a good effect. and as such, is now frequently used. The harmony throughout the last movement, in triple time, is piquant, and the modulation agreeable, though the close in A is very extraneous. The *halleluja,* is in all respects, the use of the sharp 3d with the flat 6th excepted, extremely agreeable.

(*e*) The unprepared 7th in the second and sixth bar was here, I believe, happily used for the first time. With the last movement I should be much more pleased if the sharp 3d and flat 6th did not so frequently occur.

(*f*) Purcell is so classical a composer for the Church, that his harmonical licences become authority, and may lead young students into error. It is right, therefore, to specify the places in these two last movements which are most likely to offend cultivated ears at present. In the last bar but one of p. 167, the B♭ in the second soprano; p. 168, l. i. bar 3, the C sharp in the first counter-tenor; ib. l. iii. bar 2, the 6th with the 7th to D sharp; and bar 6th the same line, the natural 3d, sharp 7th, and 9th, to D natural; and the sharp 3d with the natural 6th in the next bar; p. 170, the same combination occurs three several times, and to my ear seems jargon at all times and in all places: and, indeed, the 6th with the 7th, which we find twice more in the last movement, affect me always with the idea of wrong notes in the performance. These small blemishes excepted, this anthem is one of the finest compositions of the kind which our church, or perhaps any church, can boast.

The complete service of Purcell, in B flat, printed by Boyce (*g*), is a most agreeable and excellent piece of counterpoint, of which the modulation frequently stimulates attention by unexpected transitions, yet of so sober a kind as never to give the ear the least uneasiness, till we come to the bottom of p. 110, and then the same crudities of the sharp 3d with the flat 6th, and flat 3d, 4th, and 5th, as have been elsewhere censured, occur; which, I hope, in spite of my reverence for Purcell, the organists of our cathedrals scruple not to change for better harmony. These two or three combinations, like some words which his likeness Shakspeare tried unsuccessfully to render current, have been rejected by posterity; and it is in vain to attempt at forcing them upon the public by the mere weight of authority. The ear will patiently bear very rough usage from an artist who in general makes it such ample amends; however, there are limits, beyond which it is unsafe to exercise cruelty of all kinds; and the auricular sense will be deadened, disgusted, or rendered indifferent to Music's powers, by too harsh treatment.

The *Benedictus,* as well as *Te Deum,* and all the rest of the service, must be extremely pleasing, in all other respects, to every ear sensible to harmony. The words are, in general, accented with great accuracy (*h*), and the few points of imitation are fragments of agreeable melody. P. 121, the A♭ and A♮, at the word *beseech,* in the *Kyrie,* are peculiarly beautiful, as are the 7th with the 9th at " before all worlds," in the creed, and the close at " by whom all things were made." The point at " throughout all generations," in the *Magnificat,* is what the Italians call *ben tirato,* well-worked. In the last line however, of page 132, so many exceptionable combinations occur, that I cannot pass it over without a stigma. Yet, upon the whole, the abilities of Purcell, as a profound contrapuntist, appear perhaps more in the course of this service than elsewhere; as he has manifested deep study and meditation in a species of writing to which it was not likely that his creative and impetuous genius would submit, having had the patience, as well as abilities, to enrich it with no less than four different canons of the most difficult construction, as of 2, 3, and 4 in one, by inversion.

The superior genius of Purcell can be fairly estimated only by those who make themselves acquainted with the state of Music previous to the time in which he flourished; compared with which, his productions for the Church, if not more learned, will be found infinitely more varied and expressive; and his secular compositions appear to have descended from another more happy region, with which neither his predecessors nor cotemporaries had any communication.

Besides the whole service, with three full, and six verse anthems, in Dr. Boyce's Collection, there are nine verse and full anthems,

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(*g*) Vol. III. p. 104.

(*h*) Yet why the word *highest* is contracted into a monosyllable, to which only one note is allowed, is difficult to imagine.

wholly different, still sung in the cathedral at York (*i*). And in Dr. Tudway's Collection, British Museum, there are, besides a whole service in B flat, different from that in Boyce, eight full and verse anthems, different from all the rest, four of which were composed for the Chapel Royal of Charles II. and are accompanied with instruments. And still, exclusive of these and the hymns printed in the two books of *Harmonia Sacra* (*k*), in a manuscript bequeathed to Christ-church College, Oxon. by Dr. Aldrich, there are two motets and a *Gloria Patri* for four and five voices, in Latin, with seven psalms and hymns for three and four voices, by our fertile and diligent composer, that have all their peculiar merit, but of which some may, without hyperbole, be said to reach the true sublime of sacred Music.

To enter on a minute examination of these would extend this article to too great a length; I shall, therefore, finish my account of his choral productions by a few remarks on his *Te Deum* and *Jubilate*.

Various have been the opinions concerning the occasion of this grand enterprize. Some have thought it was originally composed for the feast of the sons of the clergy; and Dr. Tudway, his cotemporary and fellow-student, in the dedication to the sixth volume of his Collection of Church Music to lord Harley, 1720, tells us positively, that " the *Te Deum* and *Jubilate* of Mr. Henry Purcell, the first of that kind (meaning with instrumental accompaniments) that ever was made in England, was intended for the opening of the new church of St. Paul; and though he did not live to see it finished, it was afterwards performed three several times when Queen Anne went thither herself, in ceremony." But both these accounts are certainly erroneous, as is evident by the following title to a printed copy, which I have examined, in the library of Christ-church, Oxon. " *Te Deum* and *Jubilate*, for voices and instruments, made for St. Cecilia's day, 1694, by Henry Purcell."*

The custom, since the death of Purcell, of opening this magnificent hymn with an overture or symphony, which Handel and Graun have done so powerfully, renders the beginning of our countryman's composition somewhat abrupt, meagre, and inferior in dignity to the subject; there is, however, a stroke of genius, boldness, and effect, in the four last bars of the first line, where the discords are struck by the trumpets, and resolved by the violins, which marks the great musician.

There is likewise a grandeur in the movement, and richness in the harmony of the chorus *All, all the earth doth worship thee,* and

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(*i*) See Mason's Collection of those Portions of Scripture and the Liturgy that are sung as Anthems in the cathedral Churches of England, and published for the Use of the Church of York, 1782.

(*k*) In the first book, published 1688, there are twelve; and in the second book, printed 1693, five of his hymns.

* The *Te Deum* and *Jubilate* were written for the St. Cecilia's Day celebrations of 1694. They were published by Purcell's widow in 1697, and were then sung annually at the Festival of the Sons of the Clergy. Sir F. Bridge has edited these works for Novello and Co.

the distribution of the parts, in ascending after each other by the harmonic intervals of the perfect chord, has a beautiful effect. But it seems to me as if *all* the composers of this hymn had mistaken the cry of *joy* for that of *sorrow,* in setting *To thee all angels cry aloud.* Here Purcell, as well as Handel, has changed his key from major to minor, and in admirable modulation in itself, has given the movement a pathetic expression, which in reading and considering the idea of that eternal laud and praise which the hierarchies and heavenly hosts offer up to the throne of God, it seems not to require.

The Cherubin and Seraphin singing in duo, and the universal acclaim of *holy,* are certainly most happily designed, and expressed with the energy of inspiration. The transient state of melody has, however, rendered this verse " The glorious company of the apostles praise thee," and, indeed, most of the solo parts, somewhat rude and inelegant. And it is chiefly in the choruses and disposition of the whole work, that Purcell is still admirable, and will continue so among Englishmen, as long as the present language of this hymn shall remain intelligible.

" Also the Holy Ghost the comforter," is a delightful fragment of harmony and melody, which time can never injure: and " Thou art the King of glory," in double fugue, is grand and masterly. " When thou tookest upon thee," and " When thou hadst overcome the sharpness of death," have permanent beauties of melody, contrivance, and expression, that are wholly out of the reach of fashion. This praise, however, does not include the division upon the word *all.* Through the numberless mistakes of a bad copy (*l*), very great beauties are manifest, in looking over the score from " Thou sittest at the right hand of God " to " ever world without end." I shall only instance the division on the word *glory*; indeed, the whole movement of " O Lord save thy people," in which the sound is truly an echo to the sense; and, in the expression of the words, " Lift them up for ever," is admirable.

The whole verse, " Vouchsafe, O Lord, to keep us this day without sin," to " as our trust is in thee," is so incorrectly printed, that it is hardly possible to know the author's design, with respect to harmony; however, much expression is discoverable in the voice part, and the supplication at the words " have mercy upon us," is truly pathetic. The short fugue " let me never be confounded," though regular, might have been written by a man of less genius than Purcell.

(*l*) No composition of merit was ever worse engraved than this *Te Deum*: wrong notes, wrong clefs, confusion and blunders of all kinds, disgrace every plate from the beginning to the end, which, without skill in composition, a reader would often ascribe to the author of the work. The errors are so numerous, that to point them out would take up too much room here: I think, I have heard that the late Dr. William Hayes, of Oxford, has revised and made some additions to the accompaniments of this composition, which, for the honour of our country, it were to be wished might be soon engraved in the same handsome and correct manner, in which part of our author's works have already been published by Mr. Goodison. Whether it was to display the abilities of Elford, the celebrated counter-tenor, that Purcell has composed the chief solo verses for that species of voice, I know not; but it is a misfortune to this admirable production, that good counter-tenor voices are very scarce, and good singers, in that part of the scale, infinitely more so.

The beginning of the *Jubilate* is well calculated to display a fine performer, and, therefore, the military cast which is given to the whole air, by the pointed notes, may be proper; but I must own, that I never was partial to that style of movement; yet Purcell and all his cotemporaries in England were so much of a different opinion, that it prevails too much in all their works.

" Be ye sure that the Lord," &c. if sung with taste and feeling, will always be good Music, and so will the next movement, as long as the art of Music shall be had in reverence.

In the verse, " for the Lord is gracious," Purcell has displayed his uncommon powers of expression, particularly at " his mercy is everlasting," which seems to me exquisite composition. The *Gloria Patri, alla Palestrina,* but more animated, perhaps, than any movement that Palestrina was ever allowed to compose, is full of such science and contrivance, as musicians can alone properly estimate; but the general effect of the whole is so glorious and sublime, as must charm into rapture the most ignorant, as well as the most learned hearer (*m*).

This admirable composition was constantly performed at St. Paul's Church on the feast of the sons of the clergy, from the decease of the author, 1695, till the year 1713, when Handel's *Te Deum* for the peace of Utrecht, was produced by order of Queen Anne. From this period till 1743, when his second *Te Deum,* for the battle of Dettingen, was composed, they seem to have been alternately performed. But since that time, Purcell's composition has been but seldom executed, even at the triennial meetings of the three choirs of Hereford, Worcester, and Gloucester. Handel's superior knowledge and use of instruments, and more polished melody, and, indeed, the novelty of his productions, which, *cæteris paribus,* will always turn the public scale, took such full possession of the nation's favour, that Purcell's *Te Deum* is only now performed occasionally, as an antique curiosity, even in the country.

Our author's *theatrical compositions,* if we recollect the number and excellence of his productions for the Church, and the shortness of his life, will surprise by their multiplicity. Of those dramas which are called operas, and of which Music was the principal allurement held out to the public, a more detailed account will be given in speaking of the origin and progress of the musical drama in England, previous to the use of the Italian language, Music, and performers, on our lyric stage. And of his detached and incidental songs, dialogues, and scenes, that were performed at our national theatre or playhouse, the principal will be mentioned in speaking of his *Orpheus Britannicus,* or Posthumous Collection of his miscellaneous Compositions. But before we enter on an examination of this work, it seems necessary to acquaint the reader, that the

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(*m*) The review of this work has not been undertaken with the least spirit of comparison, in order to exalt our great countryman at the expence of our great foreigner. Some years have passed since these remarks were made, and I purposely avoided looking critically at Handel's *Te Deum,* till the time came, not only for a careful and candid examination of that production, but of such of the other works of that truly great musician, as were performed at his *Commemoration,* in 1784.

chief part of his instrumental Music for the playhouse is included in a publication that appeared two years after his decease, under the title of " A Collection of Ayres composed for the Theatre and on other Occasions, by the late Mr. Henry Purcell. London, printed for Frances Purcell, Executrix of the Author, 1697 (*n*)."

Purcell seems to have composed introductory and *entracte* Music to most of the plays that were brought on the stage during his time. This publication contains his Music to the following dramas:

Abelazor, 1677. The Music of this consists of an overture and eight airs or tunes [1695].

The Virtuous Wife, 1680 [1691?]. Overture and seven airs.

Indian Queen [1695]. The first movement of this overture is equal to any of Handel's. There are likewise two or three trumpet tunes, well calculated for the instrument, and a rondeau at the end, which would now seem new, if played in a concert by a good band.

Dioclesian, or the Prophetess, 1690. The instrumental Music of this English opera given here, consists of an overture of two movements, the first excellent in the style of Lulli, and afterwards of Handel with better fugues; *preludio,* accompaniment to a song, trumpet-tune, ayre, hornpipe, country-dance, and *canaries* (*o*).

King Arthur, 1691. Overture and twelve tunes.

Amphitrion, 1691 [1690]. Overture and eight tunes.

Gordian Knot united, 1691. Overture and seven tunes.

Distressed Innocence, or the Princess of Persia, 1691. Overture and seven tunes, all proofs of the author's original genius.

The Fairy Queen, 1692. Two overtures and sixteen tunes of different kinds. No. 12, an air, 4 in 2, is a very curious canon on two subjects: the first treble and base performing one, and the second and tenor the other. There is as much accent and spirit in this composition, as if it were in free counterpoint.

The Old Bachelor, 1693. Overture and eight tunes.

The married Beau, 1694. Overture and eight tunes, among which is a very agreeable air for the trumpet, a march, and a hornpipe, that are characteristic. This last is very much in the style of a Spanish *Fandango.*

The Double Dealer, 1694 [1693]. Overture and ten tunes. No. 6 and 9 pretty and curious.

Bonduca, 1695. Overture and eight tunes, including *Britons strike home,* and *To arms,* in four parts.

These are the contents of this posthumous publication; but besides the Music for these dramas, he composed overtures, act-

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(*n*) These airs are in four parts, for two violins, tenor, and base, and were played as overtures and act-tunes in my own memory, till they were superceded by Handel's hautbois concertos, and those, by his overtures, while Boyce's sonatas, and Arne's compositions, served as act-tunes. In process of time these were supplanted by Martini's concertos and sonatas, which were thrown aside for the symphonies of Van Maldere, and sonatas of the elder Stamitz. About this time, the trios of Campioni, Zanetti, and Abel, came into play, and then the symphonies of Stamitz, Canabich, Holtzbauer, and other Germans, with those of Bach, Abel, and Giardini; which, having done their duty many years very pleasantly "slept with their fathers"; and at present give way to Vanhall, Boccherini, Haydn and Pleyel. *Sic transit gloria Musicorum*!

(*o*) A French term for a rapid dance, in jig time.

tunes, and songs, for *Timon of Athens,* 1678 [1694]; for *Theodosius, or the Force of Love,* 1680; for *Dryden's Tempest,* 1690 [1695]; and for *Don Quixote,* 1694* [parts 1 & 2. Part 3, 1695].

But few of Purcell's single songs seem to have been printed during his life. He published the Music to a masque sung in the tragedy of *Oedipus,* when it was revived in 1692. And "a musical Entertainment, performed Nov. 22d, 1683, on St. Cecilia's day, printed in score by John Playford, with a dedication to the gentlemen of the musical society, and particularly the stewards, written by Henry Purcell, composer of the Music."

There are several of his songs in Playford's Collection called "the Theatre of Music, 1687, fourth and last Book;" and though these are not in his best manner, they are more original and interesting than the rest. Among these, p. 50, *A new song to a Scotch tune,* by our author, seems to me more pleasing and less stolen, than any spurious *Scotch tune,* or imitation of the national melody of the northern inhabitants of this island, that has been since produced.

Page 62 of the same collection, there is an admirable piece of recitative, in a truly grand style: "Amidst the shades," &c. But the collection of his secular vocal Music, which did him the greatest honour, and long rendered his name dear to the British nation, was published by his widow two years after his decease, by the title of ORPHEUS BRITANNICUS [1698 and 1702]. Here were treasured up the songs from which the natives of this island received their first great delight and impression from the vocal Music of a *single voice.* Before that period we had cultivated madrigals and songs in parts, with diligence and success; but in all single songs, till those of Purcell appeared, the chief effects were produced from the words, not the melody. For the airs, till that time, were as unformed and misshapen, as if they had been made of notes scattered about by chance, instead of being cast in an elegant mould. Exclusive admirers of modern symmetry and elegance may call Purcell's taste barbarous; yet in spite of superior cultivation and refinement, in spite of all the vicissitudes of fashion, through all his rudeness and barbarism, original genius, feeling, and passion, are, and ever will be, discoverable in his works, by candid and competent judges of the art.

To this admirable collection are prefixed seven copies of verses to his memory, at the head of which is an ode, written on his death, by Dryden, which was set by Dr. Blow, and performed at the concert in York Buildings. The Music of this ode was printed 1696, the year after our favourite musician's decease. It is composed in fugue and imitation, and is learned and masterly, but appears laboured, and is wholly without invention or pathos. There is, however, so much of both in the poetry, that it borders on bombast.

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* In collaboration with John Eccles. It is doubtful if the text of the 1695 production of *The Tempest* can be attributed to Dryden.

Ode on the Death of Mr. Henry Purcell.

Written by Mr. Dryden.

Mark how the lark and linnet sing,
With rival notes
They strain their warbling throats,
To welcome in the spring.
But in the close of night
When Philomel begins her heav'nly lay,
They cease their mutual spight,
Drink in her Music with delight,
And list'ning and silent, and silent and list'ning,
And list'ning and silent obey.

So ceas'd the rival crew when Purcell came,
They sung no more, or only sung his fame.
Struck dumb they all admir'd the godlike man:
The godlike man
Alas! too soon retir'd
As he too late began.
We beg not hell our Orpheus to restore:
Had he been there,
Their sovereign's fear
Had sent him back before.
The pow'r of harmony too well they knew
Would long ere this have tun'd their jarring sphere,
And left no hell below.

The heav'nly choir, who heard his notes from high,
Let down the scale of Music from the sky:
They handed him along,
And all the way he taught, and all the way they sung.
Ye brethren of the lyre, and tuneful voice,
Lament his lot, but at your own rejoice.
Now live secure and linger out your days,
The gods are pleas'd alone with Purcell's lays,
Nor know to mend their choice.

The great poet had a very particular attachment to our admirable musician, which was not wholly generated by genius and success in setting so many of his poems, but, in part, from having been the master of his lady, the Right Hon. lady Elizabeth Howard, daughter of the earl of Berkshire, to whom Mrs. Purcell dedicated this posthumous publication. In this dedication it is said by his widow, that her ladyship had generously prevented her intended performance of the duty she owed his ashes, by erecting a fair monument over him, and gracing it with an inscription which may perpetuate both the marble and his memory (*p*).

(*p*) The following is the inscription, which, from the passage just cited from the dedication, has, not improbably, been supposed the composition of Dryden:

Here lies
Henry Purcell, Esq.
Who left this life,
And is gone to that blessed place,
Where only his harmony
can be exceeded.
Obiit 21mo. die Novembris,
Anno ætatis suæ 37mo
Annoq; Domini 1695.

On the stone over his grave with the following epitaph, which is now wholly effaced:

Plaudite, felices superi, tanto hospite: nostris
Præfuerat, vestris additur ille choris;
Invida nec vobis Purcellum terra reposcat,
Questa decus sec'li, deliciasque breves.
Tam cito decississe, modos cui singula debet
Musa, prophana suos religiosa suos.
Vivit Io et vivat, dum vicina organa spirant,
Dumque colet numeris turba canora Deûm.

Anonymous translation.

Applaud so great a guest, celestial pow'rs,
Who now resides with you, but once was ours;
Yet let invidious earth no more reclaim
Her short liv'd fav'rite and her chiefest fame;
Complaining that so prematurely died
Good nature's pleasure and devotion's pride.
Died! no he lives while yonder organs sound,
And sacred echos to the choir rebound.

There are few songs in the *Orpheus Britannicus* but what contain some characteristic mark of the author's great and original genius. The melody, however, will at first seem to many at present uncouth and antiquated; but by a little allowance and examination, any one possessed of a great love for Music, and a knowledge of our language, will feel, at certain places of almost every song, his superior felicity and passion in expressing the poet's sentiments which he had to translate into melody.

The favourite songs with Purcell's admirers, during my youth, were the following; and upon a late attentive perusal of the book, they seem to have merited particular distinction. "Celia has a thousand charms;" the first movement of this, like many of Purcell's songs, seems only *recitative* graced, or embellished with the fashionable *volate*, or *flourishes* of the times, which are now as antiquated as the curls of his own peruque, or the furbelows and flounces of Queen Elizabeth. The second movement, however, of this song, is plaintive and graceful; and at "I should my wretched, wretched, fate deplore," is still new and pathetic.

"You twice ten hundred deities," opens with what seems to me the best piece of recitative in our language. The words are admirably expressed throughout this song, by modulation as well as melody. And there is a propriety in the changes of movement, which does honour to Purcell's judgment, as much as the whole composition to his genius. The change of style and sluggish motion given to the notes at these words: "from thy sleeping mansion rise," is a model of musical imitation and expression. The modulation is still so excellent, that the best modern masters are obliged to adopt it on almost all great occasions (*q*).

Of the Music in King Arthur I shall say but little, as it has been lately revived, well performed, and printed. If ever it could with truth be said of a composer, that he had *devancé son siecle*, Purcell is entitled to that praise; as there are movements in many of his works which a century has not injured, particularly the duet in King Arthur, "Two daughters of this aged stream," and "Fairest isles all isles excelling (*r*)," which contain not a single passage that the best composers of the present times, if it presented itself to their imagination, would reject. The dialogue in the Prophetess, "Tell me why, my charming fair," is the most pleasing and ingenious of all the compositions of the kind which the rage of fashion produced during fifty years. The first part of "O lead me to some peaceful gloom," is truly elegant and pathetic.

"From rosie bow'rs," is said to have been "set in his last sickness," at which time he seems to have realized the poetical fable of the swan, and to have sung more sweetly as he approached nearer his dissolution; for it seems to me as if no one of his productions was so elevated, so pleasing, so expressive, and throughout so

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(*q*) There are three capital mistakes in the old printed copy of this excellent composition, which I shall beg leave to correct: 1st p. 26, line last, bar 1, the second note should be C instead of D. 2d P. 27, l. iii. A in the base should be flat, in the 3d bar. 3d. Line iii. of the same page, bar 3d, the F in the voice part should be sharp.

(*r*) This is one of the few airs that time has not the power to injure. It is of all ages and countries.

perfect, as this. The variety of movement, the artful, yet touching modulation, and, above all, the exquisite expression of the words, render it one of the most affecting compositions extant to *every Englishman* who regards Music not merely as an agreeable arrangement and combination of sounds, but as the vehicle of sentiment, and voice and passion.

There is more elegant melody, more elaborate harmony, more ingenious contrivance, in the motion and contexture of the several parts in the works of many great composers; but to the natives of England, who know the full power of our language, and feel the force, spirit, and shades of meaning, which every word bears according to its place in a sentence, and the situation of the speaker, or singer, I must again repeat it, this composition will have charms and effects, which, perhaps, Purcell's Music only can produce.

"When Mira sings," is a duet that will ever be captivating, as long as the words remain intelligible; of which he has augmented the force, particularly at the end, by notes the most select and expressive that the musical scale can furnish.

"Lost is my quiet," another duet, which still lives. And "Celebrate this festival," a birth-day song for Queen Mary, which is graceful and pleasing through all its old-fashioned thoughts and embellishments. "I'll sail upon the dog-star," has all the fire of Handel's prime.

Mad Bess, is a song so celebrated, that it needs no panegyric, or renewal of public attention, as every captivating English singer, in my memory, has revived its favour (*s*).

"'Tis nature's voice," is an enigmatical song, seemingly on Music; in which Purcell has crowded all the fashionable passages of taste and vocal difficulty of the times. Indeed, he seems to have anticipated many fantastical feats of execution and articulation in which great performers have since rioted; and this is the more wonderful, as the Italian opera was not established, or even attempted here, during the life of Purcell; whose decease preceded the arrival of Valentini and Nicolini, the first great singers imported from Italy, at least ten years.

"Blow, Boreas, blow," was in great favour, during my youth, among the early admirers of Purcell; but this seems now more superannuated than any of his popular songs.

"Let Cæsar and Urania live," was a duet in a birth-day ode, during the reign of King William and Queen Mary, which continued so long in favour, not only while those sovereigns jointly wielded the sceptre, but even when George II. had lost his royal consort, and there ceased to be a Queen, or Urania, for whom to offer up prayers, that Dr. Green, and afterwards Dr. Boyce, used frequently to introduce it into their own and the laureate's new odes. This duet, like many other productions of Purcell, was built on a *ground-base* of only two bars, which are invariably repeated to different passages

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(*s*) Mrs. Sheridan and Mrs. Bates never give more exquisite delight by their admirable performance, than when they regale their friends with this song. Mr. Beard, thirty years ago, used to gain great applause by singing *Rosy Bow'rs,* and Frasi, by her performance of *Mad Bess,* in the concerts at Hickford's Room, the Castle, and King's Arms; where Mr. Stanley was justly admired for his ingenious and masterly manner of accompanying them.

of the voice-parts that are in harmony with it, throughout the movement. The latter part of this duet is extremely beautiful, and does not seem at all to have suffered from the voluntary restraint under which the composer laboured.

The composing songs on a *ground-base,* was an exercise of ingenuity, in which Purcell seems to have much delighted; but though it was as much a fashion in his time, as the composing masses on the subjects of old tunes in the days of Jusquin, and variations upon those tunes in the days of Bird and Dr. Bull, in which they all manifested superior abilities, yet the practice was Gothic, and an unworthy employment for men possessed of such genius and original resources (*t*).

Judges of musical design, modulation, and expression, will meet with many places to admire in songs that have never been popular, yet have local beauties, and mark the superior powers of the composer; particularly in the "Sighs for the death of King Charles II." In the "Dialogue in Tyrannic Love," p. 158, there is a passage upon which the late Mr. Bach has constructed a favourite movement in one of his *Quartetti concertanti.*

"I attempt from love's sickness," is an elegant little ballad which, though it has been many years dead, would soon be recalled into existence and fashion, by the voice of some favourite singer, who should think it worth animation.

"Let the dreadful engines: " this is the last song in the first volume of the *Orpheus Britannicus,* of which though both the words and Music of the first movement are wild and bombast, yet the second and last discover a genius for the graceful comic, as well as the tender and sublime style of composition; and there are several passages in this cantata sufficiently gay and new, for a modern *Burletta.*

In 1702*, a second, and more correct, edition, of the first volume of this work was published, with more than thirty songs that were not in the first impression; but, in order to make room for which, some of the former were omitted (*u*). The same year

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(*t*) The Italians started this, as well as most other musical fashions; for it appears by the works of Tranquinio Merula, published 1635, that writing upon a *ground-base* was a favourite occupation with that capricious composer, as well as our ingenious countryman.

(*u*) The additional songs have been said to be "communicated by the Rev. George Luellyn, who had been a page of the back-stairs, in the reign of Charles II. and at court became acquainted with Purcell. He afterwards entered into holy orders, and had a living near Shrewsbury." To this information I am able to add, from my own knowledge, that the name of this gentleman's vicarage, to which he retired after living much in the great and gay world, was *Condover,* a village within four miles of Shrewsbury, where I was nursed and spent the first twelve or thirteen years of my life; during which time Mr. Luellyn constantly resided there. This gentleman, who was a lively Welshman, and a man of wit and taste in the arts, was so much attached to the Stuart family, so fond of Music, and so active in all his pursuits, that he was often called by the Whigs, "a Jacobitical, musical, mad, Welsh parson." In the year 1715, his parsonage house was known to have been an asylum to his attainted friends. He was in long and close intimacy with the sometimes Shropshire member, Corbet Kynaston, Esq., then at the head of the Tory faction. His house was fitted up with great taste, and had many good pictures in it. But he seems to have spent more of his time in horticulture than in any other amusement; yet in this, notwithstanding his antipathy to King William, his taste was so peculiarly *Dutch,* that he cherished "the mournful family of *Yews*" to a risible degree: having at each angle of his parterre, trees of that species cut into the shape of almost every bird and beast that had been preserved in Noah's ark; with Satan, the prince of the devils, in the centre, for which it was said by the country people he had been offered a £.1000; and in a flower-bed, just under his parlour window, King David playing on the harp, was cut in box.

* *Orpheus Britannicus* was published in 2 vols.; volume 1 in 1698 and Vol. 2 in 1702. The 2nd edition was published: Vol. 1 in 1706, and Vol. 2 in 1711. A 3rd edition was issued in 1721.

was likewise published a second volume of *Orpheus Britannicus*, by Henry Playford, which he has dedicated to the earl of Hallifax.

To this volume among encomiastic verses, addressed to the editor, there is an animated poem of a considerable length, signed R. G. "On the death of the late famous Mr. Henry Purcell," from which we are enabled to gather something of this sweet composer's character, as a man, as well as musician.

On the Death of the late Mr. Henry Purcell, Author of the first and second Books of *Orpheus Britannicus*.

Make room ye happy natives of the sky
Room for a soul, all love and harmony;
A soul that rose to such perfection here,
It scarce will be advanc'd by being there.
Whether, to us by transmigration given,
He once was an inhabitant of heaven,
And form'd for Music with diviner fire
Endu'd, composed for the celestial choir;
Not for the vulgar race of light to hear,
But on high-days to glad th' immortal ear.
So in some leisure hour was sent away,
(Their hour is here a life, a thousand years their day.)
Sent what the etherial Music was to show
And teach the wonders of that art below.——
———Languid and low, as modern rhyme appears
When Virgil's matchless strain has tun'd our ears;
So seem to him the masters of our isle,
His inspiration, theirs but mortal toil.
They to the ear, he to the soul can dive,
From anger save, and from despair revive.———
———Whene'er his harmony arrests the ear,
We lose all thought of what, or how, or where!
Like love it warms, like beauty can controul,
And while we hear, the body turns to soul!———
———From what blest spring did he derive his art
To soothe our cares, and thus command the heart!
How did the seeds lie quick'ning in his brain,
How were they born without a parent's pain?
He did but think, and Music would arise,
Dilating joy, as light o'erspreads the skies;
From an immortal source, like that it came;
But light we know—this wonder wants a name!
What art thou? from what causes dost thou spring,
O Music! thou divine mysterious thing?
Art thou the warmth in spring which zephire breathes,
Painting the meads, and whistling through the leaves?
The happy season, that each care beguiles,
When God is pleas'd, and all creation smiles?
Or art thou love, that mind to mind imparts
The endless concord of agreeing hearts?
Or art thou friendship, yet a nobler flame,
That can a purer way make souls the same?——

The author, after some more fantastical and lofty verses in praise of Purcell, as an artist, has the following spirited and feeling lines on his private virtues.

Ah most unworthy! should we leave unsung
Such wond'rous goodness in a life so young:
In spite of practice, he this truth has shown,
That harmony and virtue should be one.
So true to nature and so just to wit,
His Music was the sense each poet writ.
——Nor were his beauties to his art confin'd

> His form appear'd the product of his mind.
> A conqu'ring sweetness in his visage dwelt,
> His eyes would warm, his wit like light'ning melt.
> Pride was the sole aversion of his eye,
> Himself as humble as his art was high.
> Ah! let him heav'n, in life so much ador'd,
> Be now as universally deplor'd.——
> Calm rest thy ashes—but thy nobler name
> Shall soar aloft, and last as long as fame.——
> The sacred art could here arrive no higher,
> And heav'n itself no further will inspire.

The song of this second volume, p. 4, beginning, "Ah! cruel nymph," has great ingenuity in the first movement, and grace in the second. And the next air, "Crown the altar," seems the most pleasing of any that he has composed on a *ground-base*. "May the god of wit inspire," for three voices, is natural and pleasing, and the *echoes* in the second part, are very ingeniously contrived.

"Thus the gloomy world," accompanied with a trumpet, and violin alternately, is masterly, and well designed to display the truest and most brilliant tones of the trumpet, though but little is given to the violin, which so much better deserves employment, than an instrument of such false intonation as the trumpet.

Those that can relish good Music of every age and country, and have no exclusive partiality to individuals of either, will find amusement in the performance or perusal of Purcell's *Four Seasons*, in the *Fairy Queen*, which comprehend merit of various kinds.

"To arms, to arms," is an admirable military song, accompanied by a trumpet, which is so confined an instrument, that nearly the same passages must be used in all ages, so that time has robbed this song of but little of its novelty. Indeed, the divisions of this air have been revived of late years, and are now as fashionable, in frivolous and unmeaning melody, as ever.

There are many songs in this volume, which manifest great musical abilities in writing upon a ground-base, as well as in the happy invention of such bases for this purpose as are not only agreeable to hear often repeated, but fertile in furnishing a variety of pleasing passages; however, these and their peculiar beauties I must pass over, or my commentary will encroach too much on the limits of my work, as well as on the patience of those readers to whom the name and productions of our British Orpheus, or rather our musical Shakspeare, are alike indifferent. I must, however, observe that there is a composition in Purcell's Bonduca, in which he has anticipated a species of dramatic Music, which has been thought of late invention; the words are "Hear ye gods of Britain!" which he has set in an *accompanied recitative, à tempo*, or *aria parlante*. The beginning, however, with the base *à pedale*, has the true characteristic of *recitative*. Afterwards, when the base is put in motion, the whole has the properties of an air, ingeniously and spiritedly accompanied by two violins and a base. Besides the true dramatic cast of this composition, there are new harmonies hazarded, which I do not recollect having seen in anterior contrapuntists, at least of our own country. Bar the 5th, we have a 2d, 4th, flat 6th, and sharp 7th, which, prepared by a 4th with a 6th and melted into a common chord, have a very fine effect. Indeed, there are so many beauties of various kinds in this short scene, that I should not resist the desire of exhibiting it here, that it might speak its own worth to my musical readers, had not the public been promised a complete edition of Purcell's works.

Another ingenious, but *comic* idea, that seems to mark Purcell's resources, in whatever he wished to express by picturesque Music, is the military cast he has given to the base of the song, beginning, " The pale and the purple rose," which, though the air itself is no more than a common languid minuet, reminds us perpetually of the drums, skirmishes, and battles of the contending houses of York and Lancaster.

The song on St. Cecilia's day, 1692 [" Hail bright Cecilia "], has several passages of which Handel frequently made use, many years after, in his Allegro and Penseroso, and elsewhere.

" Genius of England," was long the favourite song of our theatres. though its passages are more common and vulgar now, than those of any other of Purcell's capital songs. It, however, furnishes us with examples of execution and national taste at the time when it was first sung in Durfey's Don Quixote, 1694, by Freeman, and the wife of Colley Cibber, accompanied by John Shore, her brother, a famous performer on the trumpet (*x*).

It is said that Queen Mary having expressed herself warmly in favour of the old Scots tune of " Cold and raw the wind doth blow," Purcell made it a perpetual base to an air in the next birthday ode, 1692; beginning " May her blest example chase:" (see p. 151) a piece of pleasantry which is likewise said to have been occasioned by her majesty's asking for this tune after Mr. Gostling, one of the gentlemen of the Chapel Royal, and the celebrated Mrs. Arabella Hunt, with Purcell to accompany them on the harpsichord, had exerted all their talents and abilities to amuse so great a personage with compositions which they mistakenly thought of a superior class.

I cannot quit the second volume of the *Orpheus Britannicus,* before I have recommended to the notice of Purcell's admirers, and, indeed, the admirers of English Music in general, his duet, " I spy Celia," p. 166; of which the pleasing melody and harmony, the ingenious design, and variety of movement, will afford them considerable entertainment.

(*x*) Matthias Shore, the father of John, and of this Mrs. Cibber, was serjeant-trumpet, in which office he was succeeded [1700], first by his brother [son] William Shore, and, afterwards, by his son John. His daughter, Mrs. Cibber, had been a scholar of Purcell in singing and playing on the harpsichord; in the exercise of which talents at home, her conquest over the heart of Colley Cibber first began. Purcell, from his connexion with the family, and his admiration of John's performance on the trumpet, took every opportunity in his power to employ him in the accompaniment of his songs and other theatric compositions; and this accounts for the frequent use he made of that martial and field instrument, even when the subject of the poetry was pacific. John Shore lived till the year 1752, when he was succeeded, as serjeant-trumpet, by that admirable performer the late Mr. Valentine Snow [d. 1770], whose exquisite tone and fine shake must still be remembered by many persons living, who have heard him at Vauxhall, and in Mr. Handel's oratorios.

Bonduca, of which he set the songs the last year of his life, 1695, and " the Prophetess, or the History of Dioclesian," which he set entirely, after it was formed into an opera by Dryden, were both originally written by Beaumont and Fletcher.* Purcell's Music to this last was performed at the Queen's theatre, 1690, and published by himself in score, folio, 1691.

Being in possession of a complete copy of this work, which now lies before me, I cannot refrain from adding a few words on the subject, though some of the Music is printed in the *Orpheus Britannicus,* and has been already mentioned in the account of that posthumous publication.

The first song in the second act of this opera, which is for a base voice, and terminated by a chorus, has great merit in the richness of the harmony, and ingenuity of the accompaniment.

Page 66, the ballad air, to " What shall I do to show how much I love her? " after it had done its duty to these words upwards of thirty years, became the favourite tune in the *Beggar's Opera,* from its first performance, in 1727, to the present time, where it is sung to " Virgins are like the fair flower," Gay's imitation of.

" Sound fame thy brazen trumpet," was an excellent air, when composed, for the display of a fine counter-tenor voice, and his friend Shore's trumpet.

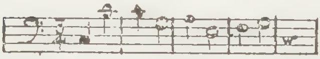
The dialogue " Tell me why, my charming fair," already mentioned, was justly admired as pleasing and fashionable Music so late as the year 1740; when it was performed at a public concert, at Chester, by the author of this history, a school-boy not fourteen, and a very indifferent tenor; neither of whom was able to render the audience partial to the composition by their abilities in singing it.

The trio " Triumph victorious love," on a *ground-base,* preceding the last chorus, is free and masterly; yet there is a monotonous effect from the constant repetition of the same notes in the under part, which no variation of the harmony, even with Purcell's resources, can prevent (*y*).

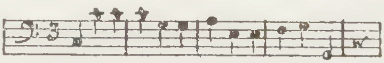
The printed score of Dioclesian is dedicated, by the author, to Charles duke of Somerset; and in the dedication he says, that

(*y*) The same *ground-base* was the foundation of three several compositions: two duets and a solo air, by a whimsical composer of Bergamo, Il Cavalier Tarquinio Merula, the tenth volume of whose works was printed at Venice, 1635. He calls his first composition to this base, DUO, *sopra la* CIECONA. Though Purcell has chosen the same text, it does not appear that he has used a single bar or passage of Merula's melody. Etymologists are doubtful whence the word *Chaconne,* or *Ciacona,* was derived; it has been imagined, in Italy, that it was some *Cieco,* or blind fidler, who invented the first tune so called; and, perhaps, this base was known in Italy by that name. It differs but little from that in Corelli's twelfth sonata op. 2da.; but not at all from Purcell's, except by his division of minims into crotchets.

MERULA



PURCELL.



* The music to *Dioclesian* was for Betterton's adaptation of Beaumont and Fletcher's play *The Prophetess.* The well-known song, "What shall I do to show how much I love her" is from this work, which also contains as a prelude to the 3rd Act, a very fine Chaconne (1690).

"poetry and painting have arrived at perfection in our own country (*z*)." And adds, with more national modesty, that "Musick is yet but in its nonage, a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall find more encouragement. 'Tis now learning *Italian,* which is its best master—we must shake off our barbarity by degrees."

In the preface to the first set of his sonatas, 1683, eight years before Dioclesian was published, he tells us, with great personal humility, that "he has faithfully endeavoured at a just imitation of "the most famed Italian masters—and he thinks (though unskilled in the language of that country) he may warrantably affirm that he is not mistaken in the power of the Italian notes, or elegancy of their compositions."

It does not appear that at this time any of the works of Corelli had been published even in Italy (*a*). And though, a few years before Purcell's death, they may have been brought hither and circulated in manuscript, yet they were not published at any of our Music-shops, in print, till 1710.* So that Purcell had no better Italian Music for violins to imitate than that of Bassani, Torelli, or others inferior to them; and though his sonatas discover no great knowledge of the bow, or genius of the instrument, they are infinitely superior in fancy, modulation, design, and contrivance, to all the Music of that kind, anterior to the works of Corelli.

As to his models for vocal Music, I think I can perceive obligations which he had to Carissimi in the best of his recitatives, and to Lulli in the worst; and it manifestly appears, that he was fond of Stradella's *manner* of writing, though he never seems to have pillaged his passages.

We must not quit his vocal Music without an honourable and grateful memorial of his CATCHES, ROUNDS, and GLEES, of which

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(*z*) This matter, I fear, will be disputed by the connoisseurs and critics in painting; who will probably say, that the natives of England could boast of no *school,* and were entitled to but little individual honour from their own production, till the present age; when, by the establishment of the *Royal Academy* and the admirable works of its members, particularly of its excellent president, Sir Joshua Reynolds, a school is at length formed in this country; which, if not equal to the best ancient schools of Italy, is at least superior to any one that the rest of Europe can boast at present. Till our own times, it will be added, the honour of the most valuable works in painting that have been produced upon this island, was wholly due to Holbens, Vandyke, Sir Peter Lely, Sir Godfrey Kneller, and other foreign artists. It is humiliating to confess, that this has ever been the case with our secular Music, except, perhaps, in the single instance of Purcell. And, indeed, since his time, nothing can secure success to an English composer, but dexterity at imitation. Handel, Geminiani, and the Italians in general, were long imitated; nor, of late years, would the strains of our countrymen have been borne, much less listened to with pleasure, but for the Italian taste and tincture in their composition. Alberti long moved our left hand in harpsichord lessons; Giardini the bow in violin solos; and now both fingers and bows, upon almost every species of instrument, will be guided by Haydn, Kozeluch and Pleyel; nor will their owners for a long while see any other model.

(*a*) Paolo Colonna and Corelli had a controversy in 1685, soon after Corelli's sonatas appeared, which were the first compositions he published. His name, at least, seems to have been well known in England in 1693. as T. Brown, in a copy of verses addressed to Purcell, and prefixed to the second book of *Harmonia Sacra,* has the following couplet:

"In thy productions we with wonder find
Bassani's genius to *Corelli's* join'd."

* Corelli's 1st set of Sonatas were also published at Rome in 1683. They were, however, advertised in the *London Gazette,* No. 3116, 23rd Sept., 1695, as "to be had fairly prick'd from the true original at Mr. Ralph Agutter's, Musical Instrument Maker, over against York Buildings in the Strand, London."

the humour, ingenuity, and melody, were so congenial with the national taste, as to render them almost the sole productions of the facetious kind that were in general use for near fourscore years. And though the countenance and premiums bestowed of late years upon this species of composition, as well as modern refinements in melody and performance, have given birth to many *Glees* of a more elegant, graceful, and exalted kind, than any which Purcell produced; yet he seems hardly ever to have been equalled in the wit, pleasantry, and contrivance of his *Catches*.

*Index to a folio volume of Purcell's Compositions, in a collection of original manuscripts, in his own hand writing; now in the possession of his Majesty.**

Anthems, with Symphonies and Instrumental Parts

"It is a good thing," &c. in four vocal parts, with a symphony, or prelude, for two violins and base. "O praise God in his holiness," with an overture or symphony, one violin and base accompaniment to the first movement, and two violins and base to the second, which is for eight voices. "Awake, put on thy strength," symphony, ritornels, solo verse, and chorus. "In thee, O Lord," with ditto. "The Lord is my light," &c. "I was glad." "My heart is fixed on God," ritornels. "Praise the Lord, O my soul," symphony, and for six voices, *a due cori*. "Rejoice in the Lord alway," for three voices, with symphanies. "Why do the Heathen so furiously rage," ditto. "Unto thee will I cry," ditto, two violins. "I will give thanks," ditto, five voices. One of the anthems performed at the coronation of King James II. two violins, base, and eight voices: treble, soprano, mezzo soprano, contralto, tenor, baritono, and two bases: an elaborate and fine composition. "O sing unto the Lord," symphony and chorus, for four and five voices, with two violins and base accompaniment: a long and elaborate work. "Praise the Lord, O my soul," symphony for two violins and base; solo verses and duets.

Odes and Miscellaneous Songs

A welcome song, in the year 1681, for the King; symphony in four parts, solo verses, and chorus: "Swifter Isis, swifter flow." A welcome song for his Royal Highness, at his return from Scotland, in the year 1680; symphony in four parts, solo verses, trios, and chorus, *à* 4: "What, what shall be done in behalf of the man," &c. A welcome song for his Majesty at his return from New-Market, Oct. 21, 1682: "The summer's absence unconcern'd we bear," upon the same model as the preceding compositions. "How pleasant in this flow'ry plain," &c. a pastoral song, with a symphony for two flutes and a base, one and two voices, with a chorus, the last movement of which is left unfinished. "Hark! how the wild musicians sing," another pastoral for three voices, with two violins and base accompaniment, and chorus. "Hark! Damon, what Musick's this?" of the same kind—pastoral. "Above the tumults of a busy state," another pastoral duet. Ninth ode of Horace imitated in a dialogue between the poet and Lydia: "While you for me alone had charms," &c. Dialogue between Charon and Orpheus, a cantata for one and two voices. The Epicure: "Underneath this myrtle shade," *à* 2. The concealment: "No, to what purpose should I speak?" a cantata, with chorus. Job's curse: "Let the night perish," &c. "Amidst the shades and cool refreshing streams," a song. Duet, or two-part song: "See where she sits and in what comely wise," with two violins and base—excellent. A song that was performed to prince George upon his marriage with the lady Ann [1683]: "From hardy climes and dangerous toils of war;" a long and capital production. Mr. Cowley's complaint: "In a deep vision's intellectual scene;" recitatives, airs, and chorus. Song out of Mr. Herbert: "With sick and famished eyes;" a lamentation. The welcome song performed to his Majesty in the year 1683; symphonies and five verses: "Fly bold rebellion;" solo verses and finale for seven voices. A Latin song made upon St. Cecilia, whose day is commemorated yearly by all musicians, for three voices: "*Laudate Cecilliam.*" "Oh, oh, what a scene does entertain my sight;" a two-part song. "Though my mistress be fair," ditto. A serenading song: "Sylvia, thou brighter eye of night;" a two-part song. "Go tell Aminta, gentle swain;" for two voices. The welcome song performed to his Majesty, in the year 1684: "From those serene and rapt'rous joys;" a long composition, consisting of many different airs and choruses. Song, on a ground: "Cease anxious world your fruitless pain." The rich rival, out of Mr. Cowley: "They say you're angry;" a kind of cantata for one voice. "When Teucer from his father fled;" a two-part song, in Orpheus Britannicus. Sighs for our late sovereign King Charles II. "If pray'rs and tears," &c. printed. "In some kind dream upon her slumbers steal;" a two-part song. The thirty-fourth chapter of Isaiah, paraphrased by Mr. Cowley: "Awake, awake, and with attention hear;" for one voice. Welcome song, 1685; being the first song performed to King James II. "Why are all the muses mute?" consisting of many airs and choruses. Two-part song, the words by Mr. Cowley: "Here, here's to thee, Dick." Welcome song, 1688 [1686], consisting of a symphony, and many airs and choruses; the longest work in the volume: "Ye tuneful muses raise your heads." "If ever I more riches did desire;" a long ode, with airs, duets, and choruses. Anacreon's defeat, (single song): "This poet sings the Trojan wars." Welcome song, 1687: "Sound the trumpet, beat the drum;" a very long composition. A Latin hymn for two voices: "*Crucia in hac flamma.*" A song that was performed at

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* This MS. is now in the B.M. (R.M. 20. h. 8). It also includes an incomplete anthem, "They that goe down to the sea," and "Praise ye Lord O Jerusalem." An anthem by Dr. Blow, "O pray for the Peace," is in the MS. The Latin hymn "Crucior in hac flamma" is the work of Carissimi.

Mr. Maidwell's, a school-master, on the 5th of Aug. 1689; the words by one of his scholars:

> " Celestial Music did the gods inspire,
> When at their feast Apollo touch'd his lyre."

An overture and several airs and choruses. Birth-day ode for King William; a long symphony, airs and choruses:

> " Now does the glorious day appear,
> The mightiest day in all the year "

[for Queen Mary's birthday, 1689]. Another: " Of old when heroes thought it base " [Yorkshire Feast Song, 1690]. Another: " The bashful Thames for beauty so renown'd." " The pale and the purple rose," &c. And " In each truck," &c. two-part song, printed. " Sound trumpet, beat the drums;" another ode to King William, to which he sets his name and date: " Mr. H. Purcell, 1690." The beginning of an ode for Queen Mary in the absence of King William; long symphony, " Arise my muse and to the tuneful lyre " [Queen's birthday ode, 1690]; left unfinished.

List of Purcell's Church Music

In *Boyce's Collection*. Complete Service in Bb. Full anthems: " O God thou art my God. O God thou hast cast. O Lord God of hosts. Verse anthems: Thy way, O God. Be merciful. Behold I bring you glad. They that go down to. Thy word is a lanthorn. O give thanks."

In use at York Cathedral: " Peace be within thy walls. Be merciful. Lord how long. Blessed are they. I was glad when. The way of God. O be joyful. Blessed is he. Blessed is the man."

In *Dr. Tudway's Collection, British Museum*: Whole service in Bb, different from Boyce's, with symphonies and ritornels. " My beloved spake. My song shall be alway. Rejoice in the Lord alway (bell anthem.) Praise the Lord, O my soul." Full anthems: " Save me, O God. Thou knowest Lord," for Queen Mary's funeral. Verse anthems: " We give thanks. Behold I bring you."*

In *Dr. Aldrich's MS. Christ-church College, Oxon*: A Latin *Gloria Patri,* in five parts. Two Latin psalms, *Jehovah quam multi sunt beati omnes qui timent Dominum;* and seven hymns and psalms, for three and four voices. Ten different compositions. *Te Deum*. Two whole services. Thirty-six psalms, hymns, and anthems, besides what are in the *Harmonia Sacra*.

And now, having heartily praised Purcell's extensive genius and talents, I shall not dissemble his defects. Melody, during his short existence, was not sufficiently polished by great singers; and though there are grand designs in his works, and masterly strokes of composition and expression, yet his melody wants symmetry and grace. And by writing on a given base, which forced him to submit to a crude, and sometimes a licentious and unwarrantable use of passing-notes, his harmony is not always so pure as it ought to be. However, in all his Music that has been printed, except the compositions for the church, of which Dr. Boyce superintended the impression, errors of the press are innumerable, which must not be charged to his account.

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* The works in Tudway's collection which are to be found in Boyce, or in use at York are not mentioned again.

Full lists of the Tudway and Boyce collections are to be seen in *Grove's* under these names.

An absurd custom prevailed in Purcell's time, which he carried to greater excess, perhaps, than any other composer, of repeating a word of one or two syllables an unlimitted number of times, for the sake of the melody, and sometimes before the whole sentence has been heard. Such as no, no, no—all, all, all—pretty, pretty, pretty, &c. *ad infinitum* (*b*).

He was so little acquainted with the unlimited powers of the violin, that I have scarcely ever seen a becoming passage for that instrument in any one of his works; the symphonies and ritornels to his anthems and songs being equally deficient in force, invention, and effect. And though his sonatas contain many ingenious, and, at the time they were composed, new traits of melody and modulation, if they are compared with the productions of his cotemporary, Corelli, they will be called barbarous. But Corelli wrote for an instrument of which he was a great master: and who ever entirely succeeded in composing for one of which he was ignorant? When a great performer on keyed-instruments condescends to compose for the violin, upon which he has never been a good player, or the voice, without knowing in what good singing consists, the passages all come from the head and none from the hand, except the hand of a harpsichord player, which is ever unfit to suggest ideas either for a voice or for any other instrument than his own. Such a composer for the violin must inevitably embarrass the player with perpetual aukwardnesses and difficulties without effect, which discover an utter ignorance of the finger-board.

If Purcell, by travelling, or by *living longer* at home, had heard the great instrumental performers, as well as great singers, that arrived in this country soon after his decease, and had had such to compose for, his productions would have been more regular, elegant, and graceful; and he would certainly have set *English words* better than it was possible for any foreigner to do, for our feelings, however great his genius, or excellent, in other respects, his productions. But Purcell, like his successor, Arne, and others who have composed for the playhouse, had always an inferior band to the Italian opera composers, as well as inferior singers, and an inferior audience, to write for.

(*b*) There is often equal redundance and absurdity in the use the Italians make, at present, of *sì, sì, sì,* and *nò, nò, nò,* in their songs.

The diligent and candid Walther, by not having assigned to Purcell a niche in his Musical Dictionary, seems never to have heard of his existence; but Purcell was so truly a *national* composer, that his name was not likely to be wafted to the continent ; and the narrow limits of his fame may be fairly ascribed, not only to the paucity and poverty of his compositions for instruments, for which the musical productions are an intelligible language to every country, but to his vocal compositions being solely adapted to English words, which rendered it unlikely for their influence to extend beyond the soil that produced them.

We should, however, have known as little of Lulli, as the French or Italians of Purcell, but for the partiality which Charles II. acquired by his long residence on the continent for the arts and amusements of France. The first attempts at operas here, after the Restoration, were either in French, or on the model of those that were then in high favour at Versailles. And whoever is equally acquainted with the recitative, I had almost said the general melody of Lulli and Purcell, must perceive a strong resemblance. Purcell, however, having infinitely more fancy, and indeed, harmonical resources, than the Frenchified Tuscan, his productions now afford far greater pleasure and amusement to a liberal lover of Music, than can be found, not only in the productions of Cambert and Grabu, whom Charles II. and to flatter his majesty, Dryden, patronised in preference to Purcell, but in all the noisy monotony of the *rhapsodist* of Quinaut.

Let those who shall think Purcell has sacrificed the national honour by confessing his reverence for the productions of Italy, compare the secular productions of English musicians, from the death of Queen Elizabeth to the year 1683, with those of Carissimi, Cesti, Stradella, and innumerable others of great abilities, and if they do not equally hate Music and truth, they will admire Purcell's probity, as well as his genius.

Indeed, Music was manifestly on the decline, in England, during the seventeenth century, till it was revived and invigorated by Purcell, whose genius, though less cultivated and polished, was equal to that of the greatest masters on the continent. And though his dramatic style and recitative were formed in a great measure on French models, there is a latent power and force in his expression of English words, whatever be the subject, that will make an unprejudiced native of this island feel, more than all the elegance, grace, and refinement of modern Music less happily applied, can do. And this pleasure is communicated to us, not by the symmetry or rhythm of modern melody, but by his having fortified, lengthened, and tuned, the true accents of our mother-tongue; those notes of passion, which an inhabitant of this island would breathe, in such situations as the words he has to set, describe. And these indigenous expressions of passion Purcell had the power to enforce by the energy of modulation, which, on some occasions, was bold, affecting, and sublime.

These remarks are addressed to none but Englishmen: for the expression of words can be felt only by the natives of any country, who seldom extend their admiration of foreign *vocal* Music, farther than to the general effect of its melody and harmony on the ear; nor has it any other advantage over *instrumental,* than that of being executed by the human voice, like *Solfeggi*. And if the Italians themselves did not come hither to give us the true expression of their songs, we should never discover it by study and practice.

It has been extremely unfortunate for our national taste and our national honour, that Orlando Gibbons, Pelham Humphrey, and Henry Purcell, our three best composers during the last century, were not blessed with sufficient longevity for their genius to expand in all its branches, or to form a school, which would have enabled us to proceed in the cultivation of Music without foreign assistance.

Orlando Gibbons died 1625, at forty-four.
Pelham Humphrey died 1674, at twenty-seven.
And Henry Purcell died 1695, at thirty-seven!

If these admirable composers had been blest with long life, we might have had a Music of our own, at least as good as that of France or Germany; which, without the assistance of the Italians, has long been admired and preferred to all other by the natives at large, though their princes have usually foreigners in their service. As it is, we have no school for composition, no well-digested method of study, nor, indeed, models of our own. Instrumental Music, therefore, has never gained much by our own abilities; for though some natives of England have had hands sufficient to execute the productions of the greatest masters on the continent, they have produced but little of their own that has been much esteemed. Handel's compositions for the organ and harpsichord, with those of Scarlatti and Alberti, were our chief practice and delight, for more than fifty years; while those of Corelli, Geminiani, Albinoni, Vivaldi, Tessarini, Veracini and Tartini, till the arrival of Giardini, supplied all our wants on the violin, during a still longer period. And as for the hautbois, Martini and Fisher, with their scholars and imitators, are all that we have listened to with pleasure.

If a parallel were to be drawn between Purcell and any popular composer of a different country, reasons might be assigned for supposing him superior to every great and favourite cotemporary musician in Europe.

Carissimi and Stradella, if more polished in their style, were certainly less varied, and knew still less of instruments, than our countryman. They had both, perhaps, more grace and regularity, but infinitely less passion and fire.

The elder Scarlatti was more *recherché* and learned, but never so natural and affecting.

In Germany, if Keiser, during an active and much longer life, surpassed him in the number and excellence of his dramatic compositions, his productions for the church, could they be found, would, I believe, bear no comparison.

Lulli, blest likewise with superior longevity, composed also more operas than Purcell, and was the idol of the nation for which he laboured; but though his overtures long served as models, even to Purcell, as well as to the composers of all the rest of Europe, and his Music was performed by better singers and a more numerous band, supported by the patronage of a court, and all the splendor of ingenious and costly exhibition; it is easy to see that even his theatrical works are more *manierées,* monotonous, and uninteresting in themselves, than those of Purcell; but in relinquishing the stage, and stepping on holy ground, we should have found, even in France, during all his glory, and the enthusiasm he raised, none of his votaries who would attempt to put his sacred Music in comparison with that of our countryman.

Rameau, the successor of Lulli in court and popular favour, and who had more learning and theoretical knowledge in the art, than perhaps any practical musician of modern times; yet, in pathos and expression of words and the passions, he was Purcell's inferior, even upon the stage; and in the church, he had no claim to celebrity.

Handel, who flourished in a less barbarous age for his art, has been acknowledged his superior in many particulars (*c*); but in none more than the art and grandeur of his choruses, the harmony and texture of his organ fugues, as well as his great style of playing that instrument; the majesty of his hautbois and grand concertos, the ingenuity of the accompaniments to his songs and choruses, and even in the general melody of the airs themselves; yet in the accent, passion, and expression of *English words,* the vocal Music of Purcell is, sometimes to my feelings, as superior to Handel's as an original poem to a translation.*

Progress of the Violin in England, to the end of the last century

The restoration of monarchy and episcopacy seems to have been not only favourable to sacred Music, but secular; for it may be ascribed to the particular pleasure which King Charles II. received from the gay and sprightly sound of the VIOLIN, that this instrument was introduced at court, and the houses of the nobility and gentry for any other purpose than country-dances, and festive mirth. Hitherto there seems to have been no public concerts; and in the Music of the chamber, in the performance of *Fancies* on instruments, which had taken place of vocal madrigals and motets, the violin had no admission, the whole business having been done by viols.

(*c*) See account of his Commemoration, p. 39.

* A complete edition of the works of Purcell is in course of publication. A cheap reprint would be of great value to music lovers.

The use of the violin and its kindred instruments, the tenor and violoncello, in court, was doubtless brought from Italy to France (*d*), and from France to England; for Charles II. who, during the Usurpation, had spent a considerable time on the continent, where he heard nothing but French Music, upon his return to England, in imitation of Lewis XIV. established a band of violins, tenors, and basses, instead of the viols, lutes, and cornets, of which the court band used to consist.

The master of Charles the First's band we have already seen, was Nicholas Laniere, an Italian, who survived the Restoration some years; and at his decease, Matthew Lock was appointed to that office, with the same salary of £.200 a year;* but about 1673, Cambert, a French musician, who had preceded Lulli in composing for and superintending the opera at Paris, when the patent was transferred to Lulli, came to England, and had, at least, the title of master to King Charles the Second's band.

From this time the violin family began to rise in reputation, and had an honourable place assigned it in the Music of the court, the theatres, and the chamber; and the succession of performers and compositions with which the nation was afterwards supplied from Italy and elsewhere, stimulated the practice and established the character of that class of instruments, which have ever since been universally acknowledged to be the pillars of a well-ordered orchestra, and more capable of perfect intonation, expression, brilliancy, and effects, than any other that has ever been invented.

A general passion for this instrument, and for pieces expressly composed for it, as well as a taste for Italian Music, seem to have been excited in this country about the latter end of Charles the Second's reign, when French Music and French politics became equally odious to a great part of the nation. The Hon. Mr. North, whose manuscript *Memoirs* have so frequently been mentioned, and who listened attentively to every species of performance, says, that "the decay of French Music, and favour of the Italian, came on by degrees. Its beginning was accidental, and occasioned by the arrival of NICOLA MATTEIS. He was an excellent musician, performed wonderfully on the violin. His manner was singular; but he excelled, in one respect, all that had been heard in England before: his *arcata,* or manner of bowing, his shakes, divisions, and, indeed, his whole style of performance, was surprising, and every stroke of his bow was a mouthful.

"All that he played was of his own composition, which manifested him to be a very exquisite harmonist, and of a boundless

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(*d*) See above, p. 223. A chapter on the progress of the violin in Italy will be given hereafter.

* Lanier was Master of the King's Musick and also Marshall of the Corporation of Musick, before and after the Protectorate. He died in 1665-6 and Grabu was made Master of the King's Musick in the same year. Locke was appointed "Composer in the private musick" in 1660 at the salary of £40 per annum in the place of John Coperario. He was still a member of the Private Musick in 1674. There is no record of Cambert having been a member of the King's Band, or the master of Musick. He came to England in 1672 and became a regimental band master. He died, probably murdered, in 1677.

fancy and invention. And by all that I have been able to observe of his abilities, or to hear concerning those of other performers on the violin, none but Corelli seems to have surpassed him.

"When he first came hither he was very poor, but not so poor as proud; which prevented his being heard, or making useful acquaintance for a long time, except among a few merchants in the city, who patronised him. And setting a high value on his condescension, he made them indemnify him for the want of more general favour.

"By degrees, however, he was more noticed, and was introduced to perform at court. But his demeanor did not please, and he was thought capricious and troublesome; as he took offence if any one whispered while he played, which was a kind of attention that had not been much in fashion at our court. It was said that the duke of Richmond would have settled a pension upon him, though he wished him to change his manner of playing, and would needs have one of his pages shew him a better. Matteis, for the sake of the jest, condescended to take lessons of the page, but learned so fast, that he soon out-ran him in his own way. But he continued so outrageous in his demands, particularly for his solos, that few would comply with them, and he remained in narrow circumstances and obscurity a long while.

"Nor would his superior talents ever have contributed to better his fortune had it not been for the zeal and friendly offices of two or three Dilettanti, his admirers. These were Dr. Walgrave, a prodigy on the arch-lute; Sir Roger L'Estrange, an expert violist; and Mr. Bridgman, the under-secretary, who accompanied well on the harpsichord. These becoming acquainted with him, and courting him in his own way, had an opportunity of describing to him the temper of the English, who, if humoured, would be liberal; but if uncivilly treated, would be sulky and despise him and his talents. Assuring him that by a little complaisance he would neither want employment nor money.

"By advice so reasonable, they at length brought him into such good temper, that he became generally esteemed and sought after; and having many scholars, though on moderate terms, his purse filled apace, which confirmed his conversion.

"After this, he discovered a way of acquiring money, which was then perfectly new in this country. For observing how much his scholars admired the lessons he composed for them, which were all duos, and that most musical gentlemen who heard them, wished to have copies of them, he was at the expence of having them neatly engraved on copper-plates, in oblong octavo, which was the beginning of engraving Music in England,* and these he presented, well bound, to lovers of the art and admirers of his talents, for which he often received three, four, and five guineas. And so great were his encouragement and profits in this species of traffic, that he printed four several books of *Ayres for the Violin*, in the same form and size" [B.M. *c*. 66].

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* North should have written the revival of engraving. See *Grove's art.* Engraving, *vol. II. p.* 168 for a list of musical works engraved before the time of Matteis.

He printed lessons likewise for the guitar, of which instrument he was a consummate master, and had so much force upon it, as to be able to contend with the harpsichord, in concert.

Another book of his writing was designed to teach composition, ayre, and thorough base. Of this work, though it was printed, but few copies are subsisting. His full pieces, concertos, and solos, were never published, and are very scarce, if at all to be found.

The two first of the four books mentioned above, of which many copies were dispersed, consist of *preludes, allemands, sarabands, courants, gigues, divisions on grounds, and double compositions fitted to all hands and capacities* [1687]. The third book has for title, AYRES FOR THE VIOLIN, to wit: *Preludes, Fugues, Allemands, Sarabands, Courants, Gigues, Fancies, Divisions, and likewise other Passages, Introductions, and Fugues, for single and double Stops; with Divisions somewhat more artificial for the Improvement of the Hand, upon the Base-viol or Harpsichord.* The fourth book is entitled, OTHER AYRES AND PIECES, *for the Violin, Base-viol, and Harpsichord, somewhat more difficult and artificial than the former; composed for the Practice and Service of greater Masters upon those Instruments* (*e*) [1685].

Mr. North observes, that while the lovers of Music were acquainted with his manner of playing from his own books, which often happened in large assemblies, no one pretended to do the like; for none could command that fulness, grace, and truth, of which he was master. So that, in his own time, his compositions were thought impracticable from their difficulty; and since, as they were never thrown into the shops, they have been but little known. So that at present, now the instrument is so much advanced, no one can have the least idea of these pieces having ever been difficult, who was not a witness of his own manner of playing them. Indeed, his books, well studied, are a sufficient rudiment of artful composition.

Another observation of this speculative Dilettante is, that in "a numerous assembly, when Matteis alone was to entertain the company, having his friends Walgrave, L'Estrange, and Bridgman about him, and flaming with good humour and enthusiasm, he has seized on the attention of the whole audience with such force and variety, as to prevent even a whisper for more than an hour together, however crowded the room."

After this, it is easy to imagine that his reputation and abilities would enable him to accumulate wealth, or to live in splendor: he chose the latter, took a great house, and indulging appetite, lived so luxuriously, that he brought on diseases which soon put an end to his existence.*

(*e*) It is remarkable, that among such a variety of movements, not one *minuet* occurs; indeed, the term never appears in Corelli till he published his concertos in 1712, when this graceful dance began to have admission in almost every species of composition for instruments.

* Matteis settled in England about 1672. Evelyn heard him play on the 19th Nov., 1674 (see the ***Diary*** for that date) and speaks of him as "that stupendous violin."

He left a son, Nicola Matteis, whom he taught on the violin from his cradle. " I have seen the boy in coats," says Mr. North, " play to his father's guitar. When he grew up he became a celebrated master on the violin, in London, for several years. Being invited into Germany, he went to Vienna, and has continued there ever since, in full payment for all the masters we have received from these countries (*f*)."

Though the compositions of the elder Matteis would not now appear very original or elaborate, yet they still retain such a degree of facility and elegance, and so many traits of the beautiful melody that was floating about Italy during the youth of Corelli, as render them far from contemptible.

(*f*) The younger Matteis must have returned to England soon after Mr. North's *Memoirs of Music* were written; as I remember to have seen him at Shrewsbury, where he was settled as a language master as well as performer on the violin, in 1737. I afterwards learned French and the violin of this master, who continued at Shrewsbury till his decease, about the year 1749. He played Corelli's solos with more simplicity and elegance than any performer I ever heard.

Chapter VIII

Of the Music of Italy in the Church and Chamber, during the Seventeenth Century

FROM the year 1600 to the present time, dramatic Music, which, occasionally, includes almost every species of composition, vocal and instrumental, will occupy so large a portion of the sequel of this work, that it will be necessary to treat the other branches of the art in a more summary way than heretofore, while there was little other Music to describe, than masses and madrigals.

Though the learned and elaborate style in which both the Music of the Church and Chamber, of which so ample an account has already been given, continued to be cultivated in Italy with great diligence, till near the middle of the century; yet a revolution in favour of melody and expression was preparing, even in sacred Music, by the success of dramatic composition, consisting of recitation and melodies for a single voice, which now began to be preferred to Music of many parts, in which canons, fugues, and full harmony, were the productions which chiefly employed the master's study and hearer's attention.

One of the most distinguished ecclesiastical composers of this period was LODOVICO VIADANA [*c.* 1564-1645], who has the reputation of having invented the indication of chords by figures, in what the Italians call the *basso continuo,* and the English *thorough-base,* or accompaniment on keyed-instruments, lutes, harps, and, in recitatives, even violoncellos; but I have found several instances of the minute beginnings of this expedient before the time of Viadana;* though he was doubtless the first who drew up general rules for expressing harmony by figures over the base in 1615. Draudius (*g*), in an ample list of his ecclesiastical compositions, which were very numerous, tells us of one that authenticates his claim to this invention, which was a collection of all his choral pieces, of one, two, three, and four parts; " with a *continued* and *general base,* adapted to the organ according to a *new invention,* and useful for every singer as well as organist; to which

(*g*) *Bibl. Class.*

* The work in which Viadana first used figured bass was *Centi concerti ecclesiastici* published in 5 vols. at Venice in 1602. He tells us that some of these works had been performed at Rome, 5 or 6 years before publication. Only 59 pieces were included in this 1st edition; the remainder followed as op. 17 in 1607 and op. 24 in 1609.

There had previously been published at Rome in 1553 a *Treatise on the ornamentation of cadences and other kinds of notes in the music for the Bass Viol,* by Diego Ortiz, a Spaniard. Both these works are fully described by F. T. Arnold in *The Art of Accompaniment from a Thorough-Bass* (*Ox. Un. Press,* 1931), *Chapter I.*

are added short rules and explanations for accompanying a general base, according to the new method." Viadana was therefore the first who composed an *organ base* different from the voice-part (*h*), in the execution of which the new invented figures enabled the performer to give the singers the whole harmony of the several parts of a full composition, without seeing the score.

As the construction of *perpetual fugue*, or CANON, required more meditation and science than any other species of composition, there were several musicians during the seventeenth century, who, from an ambition to excel in such difficult undertakings, seem to have devoted as great a portion of their lives to these labours as holy men ever did to severe acts of piety and devotion, in order to be canonised.

JOHN PAUL CIMA, an eminent organist and composer at Milan, from 1591 to 1610, acquired great reputation among learned musicians, not only for his *motetti, canzoni, consequenze, contrappunti doppii,* and *concerti ecclesiastici à* 1, 2, 3, *&* 4 *voci,* but as a *virtuosissimo compositore di* CANONI, *ricercate et altre vivezze, attenenti a i proffessori* (*i*).

But the *master general* of this musical *artillery* was now FRANCESCO SORIANO [1549—*c.* 1620] maestro di capello of St. Peter's church at Rome, who, in 1610, published one hundred and ten canons upon the chant to the hymn *Ave Maris Stella,* for three, four, five, six, seven, and eight voices. Resolutions of these canons in score, with remarks, by Zacconi, 1625, in manuscript, were in the possession of the late respectable theorist and historian, P. Martini, who among his other musical curiosities, communicated to me this manuscript, which impressed me with a much higher opinion of the patience than the genius of Soriano. Few masters, except himself, could perhaps have composed these canons, but many must have thought that the loss to Music would not have been very great, if they had never been composed. Baptist Doni, an enemy to learned Music, and a great advocate for the recitative and melodies for a single voice, which were now advancing into favour, says that though Soriano was generally allowed by musicians to be a learned contrapuntist, he never had genius sufficient to invent a single air that was beautiful or pleasing; on which account, he applied himself to the composition of elaborate fugues and canons: as in poetry, those who have no original ideas or invention can write acrostics and anagrams, by which they become only rhymers, not poets; so canonists should be called contrapuntists, not musicians (*k*).

MICHELI ROMANO [*c.* 1575—*c.* 1660], a scholar of Soriano, published in folio, 1615, at Venice, a curious canonical work, entitled *Musica Vaga et Artificiosa* (*l*), containing *motetti con*

(*h*) See Paolucci's *Arte Pratt. di Contrap.* Tom. I. p. 86.

(*i*) Picinelli Ateneo, p. 315.

(*k*) *Tratt. della Mus. Scenica, Op. omn.* Tom. II. p. 129.

(*l*) For the full title of this book, in Italian, see above, page 264.

oblighi, e canoni diversi, as well for those who receive delight from the performance of curious Music, as for others who make it their study. There is a long preface to this book, addressed to masters and curious readers, in which the author gives a kind of history of his musical life, and the occasion of this work. It appears that he had been acquainted, and conversed on the subject of Music, with the most eminent professors, particularly canonists, of his time; at Venice with Gio. Gabrielli, Gio. Croce Chizzotto, and other celebrated musicians. In Naples, where he was with the prince of Venosa, with Scipione Stella, Gio. Batt. Paulo, Muzio Effrem, and Pomponio Nenna, at the time that Bartolomeo Roi was maestro di capella, and Gio. Macque organist to the vice-roy, and in the time of Rocco Rodio, Scipione Cerreto, Giustiniano Corcella, and Domenico Montella, learned musicians. In Ferrara with Luzzasco Luzzaschi, Fiorone Fioroni, Gio. Mazzoni maestro di capella of the Duomo at Lodi, Pietro Marsolo, and other most learned musicians. In Milan, where he resided a year, he found D. Fulgentio Valesi Parmegiano, in the composition of canons *molto osservante,* with Guglielmo Arnone and Cesare Borgo, organists in that metropolis. At Rome, he was acquainted with that most intelligent Spanish musician, Sebastian Raval, who, on his arrival in that city, thinking himself the first professor in the world, not having yet found his equal in any other part of Italy, he challenged to a trial of skill Francesco Soriano, and Gio. Maria Nanino, *resto chiarito* (vanquished) at the first trial, *nondimeno volsero sentire tutto il suo sapere;* so that Raval ever after called Soriano and Nanino by no other title than *Signori Maestri.** Micheli was likewise acquainted with Annibale Stabile and Palestrina (*m*).

(*m*) Micheli's work is so curious and scarce, that I shall give the studious reader a table of its contents:

Canon by D. Romano Micheli, on a subject given by Gio. Rosa of Florence.
Canon a due del Metallo.
—— di Micheli.
Resolution of the same canon.
The same in score.
Another canon a due, by the same.
Two additional parts to ditto.
Resolution of the same canon.
The same in score.
Another canon a due, by the same.
Two additional parts to ditto.
Resolution of the same.
Canon in imitation of the above.
Four canons by Metallo, in unis.
Canon à 3, with a fourth part.
Canon à 6, in score.
Canon two in one, by Metallo.
Resolution by Micheli.
Canon in imitation of the above.
Resolution of the same.
Two canons in one.
Resolution.
Canon by Metallo, with a third part.
Resolution by Micheli.
Ruota e cantilena del Metallo.
Aggionta fatta alla detta cantilena.
Score of the same for ten voices.
Eight canons in enigma, by Bianchieri.
Canon à 4, descending a tone.
Canon à 4.
Canon à 4, ascending a tone.
Canon with the words.
The same in score.
Canon à 4, by Metallo.
—— by Micheli in imitation of the above.
Motetto à due in canon, with the resolution, and a continued base for an instrument.
Canon à due, with a third part.
Resolution of the same, with a fourth part.
Canon by Metallo: *Querite et invenientis,* à 1, 2, 3, & 4.
Two canons à 4, ditto.
Motetto à 4.
——— à 5.
——— *O quam pulchra es!*
Canon à 4, composed extempore.
Two other canons, à 4.
Canon à 4, upon a subject by Luca Marenzio.
Two canons à 4.
Two others ditto.
Eight more, on different subjects given by masters of the author's acquaintance.
Canon à 6.
Canon à 8.
Canon à 10.
Canon à 12.
Canon in twelve parts, to the words of the Antiphon: *Regina cœli.*

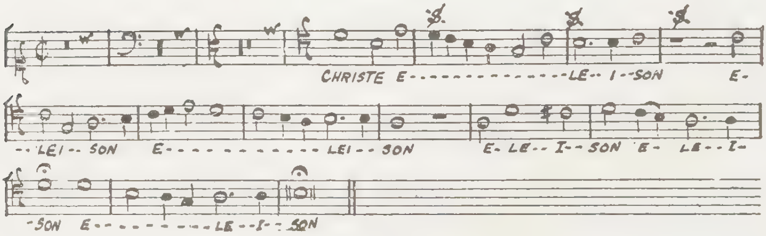
* Another musical *squabble* with regard to German and Italian composers in which Micheli was involved is related in *Grove's, article Micheli, Vol.* 3. *p.* 455.

Those who still regard these contrivances with veneration, will find much entertainment in this book; but others, who seek for melody, grace, and modulation, will find in it nothing but toil and pedantry And it must be owned, with due reverence for this species of musical science, that imagination is so manacled during the composition of these perpetual fugues, that elegant melody is always precluded, and, in general, harmony is rendered so meagre and imperfect, that in a canon of three or four parts, it is often reduced to a unison, octave, or insipid fourth.

The next eminent harmonist, who acquired reputation by the composition of canons, was FRANCESCO TURINI [*c.* 1595-1656], organist of the Duomo at Brescia 1656, who published many learned compositions for the church and chamber, but particularly a mass for four voices, in 1643, in *canon*.

In this work there is a canon, upon the subject of which Handel has composed one of his finest instrumental fugues;* but, according to his usual practice, whenever he adopted another's thought, he has enlivened and embellished this theme, like a man of true genius, with a counter subject, and shewn that he saw farther into its latent fertility than the original inventor (*n*).

Canon.


CHRISTE E-------------LE-- I--SON E-
--LEI-- SON E-----------LEI--SON E-LE--I--SON E- LE--I-
-SON E----------LE--I--SON

Among the most eminent and learned musicians and canonists of this period, must be ranked AGOSTINI PAOLO, the scholar of Bernardo Nanini, and successor in the Pontifical Chapel to Soriano. Antimo Liberati speaks of him as one of the most scientific and ingenious composers of his time, in every species of Music then cultivated. And tells us, that while he was maestro di capella of St. Peter's Church at Rome, he astonished the musical world with his productions for four, six, and eight choirs or choruses; some of which might be sung in four or six parts only, without diminishing or enervating the harmony. Padre Martini, who bears testimony

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(*n*) The tenor leads off the subject, and is answered at the second bar by the soprano in the octave; at the third bar the base begins a fifth below the tenor, and is answered at the fourth bar by the counter-tenor an octave above the base.

* This theme of Turini is used by Handel in the Organ Fugue in B♭ and the 2nd Oboe Concerto in B♭. It was also used by Morley in *"Cruel, you pull away too soon your dainty lips."* Palestrina employs it in *Tu es Petrus*, and Dr. Crotch in the Psalm tune *St. Anne*, and by Bach in a Pedal Fugue in E♭.

to the truth of this eulogium, has inserted an *Agnus Dei*, in eight parts, of this composer, which is truly a curious production: three different canons being carried on at the same time, in so clear and natural a manner, both as to melody and harmony, that this learned father, who had been long exercised in such arduous enterprizes, speaks of it as one of the greatest efforts of genius and learning in this most difficult kind of composition.

Every species of Music that has been well received by the public, or admired by connoisseurs, has been so frequently and aukwardly imitated by men without genius, or pushed to excess by men without judgment, that it is soon thrown aside as vulgar and old-fashioned. Good canons and fugues can be produced but by few, yet as many have disgraced the invention by ignorance and dulness, the study of them is now almost wholly laid aside as Gothic invention. P. Martini says, though the study of these elaborate contrivances is regarded by modern composers as useless toil, and more likely to corrupt good taste than contribute to the pleasure of the ear; yet, with moderation, such exercise is as useful to young students in counterpoint, as drawing difficult attitudes is to young painters (*o*). The greatest masters, during almost three centuries, have cultivated this ingenious harmonical contrivance, in order to sharpen intellect, and have been always respected in proportion to their success (*p*).

Pietro Francesco Valentini [d. 1654], of Rome, who flourished about the year 1645, seems to have made every subsequent canonist despair of emulating his subtilties and dexterity in the art. Indeed, he seems to have surpassed all that the most determined canonists had ever done, by the several works he published on the subject, in the following order: " Canon to the words *Illos tuos misericordes oculos ad nos converte,* with the Resolution in more than two thousand ways, for two, three, four, and five voices, Rome, 1629." " Canon, called the Knot of Solomon, for ninety-six voices, Rome, 1631." " Canon on four subjects for twenty voices, Rome, 1645." The first and most curious of these works seems to have been reprinted in 1655, as M. Marpurg of Berlin, and several other musical writers, in speaking of it refer to an edition of that date. But P. Martini, who is in general very accurate in dates and citations, mentions Valentini's first canonical work under the year 1629. Kircher gives the subject, and an account of this canon in his *Musurgia* [Vol. 1, p. 402]. M. Marpurg, in a periodical work called "Kritische Briefe," or "Critical Letters on the Art of Music," Vol. II. 1763, quarto, has bestowed upwards of fifty pages on this canon, and not only given it a hundred different ways in notes, but explained more than two hundred of the several contrivances used by Valentini in the construction of canons on the subject given, which only consists

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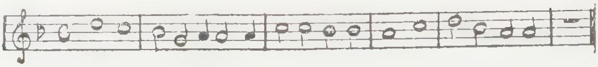
(*o*) *Sagg. de Contrap.* Par. I. p. 46.

(*p*) Ibid, p. 190.

of the following few simple notes contained in five bars of *alla breve* time, and a semibreve rest:—



These notes are inverted, sung in *moto contrario*, in greater and less prolation, in major and minor keys, and in every possible way, without changing the intervals, yet still the canon is preserved inviolable.

No entire book has been written on the subject since. M. Marpurg, indeed, published in 1762,* *L' Art de la Fugue*, in which *Canon*, the most rigid and exact of all fugues, is included; and P. Martini has given curious canons, perhaps the most unexceptionable and the best that have ever been composed, as head and tail-pieces to every chapter of his History of Music, besides publishing vocal duets in canon, and treating largely of the art of composing canons of every kind, in his *Saggio di Contrappunto*; but I know of no work that has been published since Valentini's, in which nothing but canons, and rules for constructing them, are contained.

Having discharged my duty, as an historian, to these profound canonists, I shall proceed to point out the names and merit of other eminent composers, who, in the learned style of the sixteenth century, continued to write fugues in their masses and motets, that have been justly admired for their correctness of harmony and design.

The two Mazzochi, Domenico and Virgilio [d. 1646], brothers and Romans, were musicians of great eminence in the early part of the last century, who composed much Music for the church, and were much praised by the musical writers of those times. Of Domenico, I shall soon have further occasion to speak, as one of the last successful madrigalists, when that species of composition began to decline in favour. Virgilio was principal maestro di capella to the pope, and the master of Bontempi, the musical historian.

Michele and Valentini, though they wrote much for the church, acquired their chief reputation by canons, and learned treatises on the art of constructing them.

Frescobaldi, likewise, the celebrated organist and composer of fugues for his instrument, in a more clear and pleasing style than any of his predecessors, and who flourished from 1608 to 1635, produced many motets and masses for the church.

FRANCESCO FOGGIA [1604-88], of Rome, a disciple of Paolo Agostini, flourished from 1645 to 1681. In his youth he was several years in the service of the Court of Bavaria, and the Arch-duke Leopold, afterwards emperor; but returning to Rome, he was appointed maestro di capella to the church of St. John Lateran [1631-61], to Santa Maria Maggiore [1677], to San Lorenzo in Damaso, and other great churches in that city. Antimo Liberati calls him the prop and father of Music and true ecclesiastical harmony; and says, that in his printed and manuscript productions he had manifested such a variety in his manner of writing as was seldom found in the works of one man: being equally excellent in the grand, the learned, the noble, the refined, the simple, and the pleasing style. And in examining his works, this panegyric does not seem overcharged, as far as Music then went, which was not arrived at melody, grace, or expression. He lived to upwards of eighty, is celebrated by Kircher in his *Musurgia*; and P. Martini has illustrated his doctrine in the *Saggio di Contrappunto* (*q*), with two admirable motets from his eighth opera, in which there is much ingenuity, and a greater variety of measure, than usual in church Music of the last century, where a movement in triple time had seldom admission.

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* The *Abhandlung von der Fugue* was published at Berlin in 1753-4 (2nd ed. 1806). A French translation was also published at Berlin in 1756. Marpurg intended to follow this with a large collection of fugues illustrating the *Abhandlung*, but only the first part was published (Berlin, 1758).

But the two most learned and ecclesiastical composers of this period, were GREGORIO ALLEGRI [*c.* 1582-1652], and ORAZIO BENEVOLI [1602-72]. Of these excellent harmonists some account has been given elsewhere, particularly of Allegri, the author of the celebrated *Miserere*, which is still sung in the Papal Chapel during Passion-week (*r*). Benevoli's skill and dexterity in polyphonic harmony, have likewise been mentioned in the course of this work (*s*). Allegri, who was a disciple of Maria Nanini, and admitted in the Pope's Chapel 1629, died in 1652; and Benevoli, who was appointed maestro di capella of St. Peter's church at Rome 1650, survived him about ten years. Antimo Liberati, the scholar of Benevoli,* has celebrated his uncommon abilities in the highest strain of panegyric; telling us that he not only surpassed his master Bernard Nanino, but all the contrapuntists that had ever existed, in harmonizing four and even six choirs of four parts each, with as much facility of fugue and imitation, as if he had been only writing for one. Violent praise, as well as abuse, is always suspicious; but being in possession of several curious productions of this kind. by Benevoli, I can venture to affirm, that his powers of managing an unwieldy score are truly wonderful; particularly in a mass *a sei cori*, or for twenty-four voices, in which the learning and ingenuity surpass any thing of the kind that has come to my knowledge.

I have another mass of his composition, for twelve *soprani*, or treble voices, in constructing which, the nearness of the parts must have augmented the difficulty of avoiding confusion. His com-

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(*q*) Tom. I. p. 47, and 54.

(*r*) See *Italian Tour*, and preface to the Music performed at Rome *nella settimana santa*, printed by Bremner.

(*s*) See Book II. p. 416 and 728.

* Liberati, in his *Lettera ad Ottav. Persapegi*, says that Benevoli was a pupil of Vincenzio Ugolini.

positions of this kind have been recommended to musical students as models of perfection, by P. Martini, and P. Poalucci (*t*).

Steffano Bernardi was a learned theorist, as well as composer of masses and madrigals of a most elaborate and correct kind. He flourished from 1611 to about 1634, and in 1623 was maestro di capella of the Duomo, at Verona. He published a didactic work, called *Porta Musicale,* the first part of which appeared at Verona 1615, in quarto; and, as an elementary tract, it has the merit of clearness and brevity.

Ercole Bernabei [*c*. 1620-1688], the scholar and successor of Benevoli at St. Peter's, and instructor of the Abate Steffani, may be ranked among the greatest masters of harmony, in the ancient ecclesiastical style of the last century. This composer being invited by the Elector of Bavaria to Munich, about the year 1650 [*c*. 1674], entered into the service of that court, where he continued the rest of his life. His son, Giuseppe Ant. Bernabei [*c*. 1649-1732], after following his father's steps in the study of ecclesiastical harmony, surpassed him considerably in melody and modulation, as he lived long enough to see a great relaxation in the rigour of ancient rules. There is a canon by this composer in the first volume of Paolucci, page 158, and an excellent *Agnus Dei,* in P. Martini's *Sagg. di Contrap*. II. 129. extracted from his mass, for four voices, entitled *Laudate cum lætitia, qui fuistis in tristitia*. After succeeding his father as maestro di capella to the Elector of Bavaria [1688], by whom he was honoured with the title of *Conseiller Aulique,* and publishing several compositions for the church, replete with musical science of the first class, he lived till the year 1732, extending his existence to the great age of eighty-nine [?].

These masters, with many other good harmonists, in the style of the preceding century, supplied the churches of Italy with innumerable compositions, in which the chief merit consisted in pure harmony, and the contrivance of canon, fugue, and imitation on simple and often insipid subjects; but to these excellencies the best moderns have added melody, a more varied modulation, and not only an attention to long and short syllables, but to the expression of words. In the fifteenth century almost every mass was composed upon the subject of some well known song or ballad; but these airs being psalmodic, and little more lively or varied than canto fermo, admitted of no greater variety of modulation than the ancient chants of the church, upon fragments of which, during the sixteenth and part of the seventeenth centuries, it was thought necessary to construct the chief part of choral Music (*u*).

(*t*) *Sagg. di Contrap*. and *Arte Practica di Contrap*. works which contain admirable precepts and examples for ecclesiastical compositions of every kind.

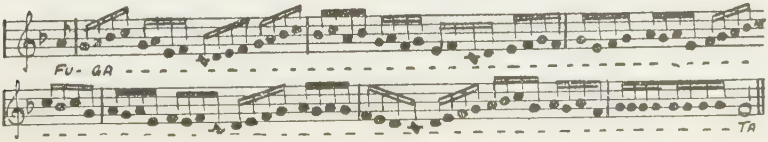
(*u*) Though the present students in counterpoint at Naples, and in other parts of Italy, still exercise themselves in putting parts to *canto fermo,* the writing masses or motets on the subjects of these chants is seldom done, but in pure pedantry, and to give an air of antiquity to dry and fanciless compositions. Among Italian professors, the various styles of Music are very intelligibly expressed by the terms *à capella, stilo ecclesiastico spirituale, pieno, fugato, concertato,* for the church; and *secolare, profano, dramatico, serio, buffo, da camera,* for the stage and chamber.

The church style of composition was, however, much altered during the last century, not only by the imitation of dramatic Music, and the introduction of instruments, but by writing in transposed keys, and supplying the deficiencies in the scales, which too strict an adherence to the species of octave, and modes of the church, had occasioned. Indeed, before this time, there was no decision of keys, either in sacred or secular Music, according to our present rules of beginning and ending upon the chord, major or minor, of some determinate note of the scale. The prohibitions were so numerous in the writings of the old theorists, that if the most regular modern compositions were tried by such rules as subsisted at the beginning of the last century, they would appear extremely licentious. No part was to be extended above or below the staff, or five regular lines, on which it was written; the combination of chords was never to be broken by moving to an unrelative harmony; and the intervals of the sharp seventh, the tritonus or sharp fourth, false fifth, sharp second, and even the major sixth, were prohibited. Indeed, an excellent composition might now be produced, merely from ancient disallowances.

Though much Music was produced during these times, which might flatter the ear with the sweetness of the harmony, yet I have met with none that was likely to touch the heart, before the productions of *Carissimi* and *Stradella* appeared, in which graceful, pathetic, and pleasing melody was united with pure harmony and ingenious contrivance. Of the works of these excellent musicians, who had the undefinable power of rendering every musical phrase interesting, either by melody, harmony, or modulation, a particular account will be given, in the chapters which treat of *Oratorios* and *Cantatas,* sacred and secular.

Cesti, Luigi, Graziani, Bassani, and Colonna, all composed for the church; yet as they were more advantageously known by their secular productions, a further account of them will be given elsewhere.

Motetti Passeggiati, à Voce sola, were published by KAPSBERGER [d. *c.* 1633] at Rome, in 1612, which seem the first solo anthems in which divisions had place. But divisions, in motets for a single voice, began at this time to be long and numerous; for, in a work published at Venice 1615, called *Serena Celeste,* or " the Celestial Siren," consisting of *motetti a una, due, e tre voci,* by Bonini, a monk of Valembrosa, there are divisions to the alleluja, and to single syllables of the hymns of the church, as long as in the opera bravura airs of modern times: and in the *Seste Musiche* of Claudio Seracini of Siena, published 1624, I find the following division to one syllable and one base:



It is a very curious circumstance, that at the closes, where a shake upon the second of the key is now expected, it is here written at full length in semiquavers, *upon one note*.* This I should have supposed to have been the caprice of an individual, if I had not found it elsewhere; but the same monotonous trill occurs not only in songs of this period, but in another set of *Motetti à Voce sola, et à doi*, by Ortensio Polidoro, maestro di capella of the Duomo at Pesaro, 1636, twenty-one years after (*x*). In the burlesque cantata of Tarquinio Merula, for a base voice, published 1638, the poet, after advising Curtius against so rash a step, tells him, that though he may easily find his way to the bottom of the gulph into which he was about to plunge, yet, he adds, *quanto al ritornare, sarà un difficile* PASSO; to which last word a division of six bars, of sixteen semiquavers in each, is given, in the course of which, the singer is carried from D on the sixth space in the base, down to the abyss of double C. There is another division of seven bars at the last close, in which the passages are echoed, piano, and the trill of the times in iterations of the same note, in semiquavers, is written twice at full length. Afterwards, Graziani, Cesti, Luigi, Bassani, and innumerable others, multiplied notes without end, in their *motetti* and *cantate sacri*, in what seem now vulgar and insipid passages. Besides these, the *salmi, stabat maters, misereres*, and *salve reginas*, with solo airs, were introduced into the church in the dramatic style, sometimes with little judgment, taste, or propriety.

Madrigals, though their favour diminished in proportion as the musical drama, which was more generally intelligible to uncultivated ears, advanced towards perfection, yet there were many candidates for fame in that species of composition, during the early part of the last century. The chief of these were TOMASO PECCI, ALES. GRANDI, SIGISMONDO D'INDIA, POMPONIO NENNA, IL CAVALIER TARQUINIO MERULA, PALLAVICINI, and DOMENICO MAZZOCCHI. I have scored many of the madrigals of these masters, but found no new ideas, or new harmonies, in any of them, except those of Mazzocchi; and as he seems to have penetrated further into latent effects and refinements than the rest, I shall give some account of a set of madrigals which he published at Rome in 1638, in score, and dedicated to Cardinal Barberini. In his dedication, he pronounces madrigals to be the most ingenious species of composition that Music could boast. And yet, he says, few were composed, and still fewer sung, at the time he published this work, when they were nearly banished from all concerts (*y*).

(*x*) Indeed, this monotonous trill is described in notes, and recommended to the practice of students in singing, by the celebrated Caccini, in his *Nuove Musiche*, Ven. 1615.

(*y*) *Dall' Accademie*. The word is still used in Italy for musical performances and assemblies, out of the theatre.

* Caccini in the preface to his *Nuovo Musiche* (1602) gives an example of this re-iteration and calls it the *Trillo*. A modern example of this trill is to be found in Wagner's *Meistersinger*, Act III.

Caccini calls the modern shake the ***Gruppo***.

As secular melody was improved by the cultivation of dramatic Music, so choral harmony was meliorated by the new combinations that were hazarded in madrigals. And the two Mazzocchi, during this period, contributed greatly, by their numerous works for the church, to improve the more solemn and grave manner of writing for sacred purposes, by extending the bounds of harmony, without which ecclesiastical Music could not sustain its dignity, or be suitable to the purposes of its destination. A clear, picturesque, and graceful melody seems infinitely more necessary for the stage than the church; as it is there the voice of passion, and medium through which lyric and narrative poetry can alone be rendered intelligible. In the church, where new poetry, prayers, or sentiments of piety seldom have admission, and where nothing is sung that has not often been previously read and heard by every member of the congregation, the clothing such portions of scripture, or of the liturgy, as are appointed to be sung, in rich and complicated harmony, adds greatly to their solemnity, by precluding all such frivolous and fantastical strains as remind the hearer of secular amusements.

Domenico Mazzocchi, besides several new combinations, and a more bold and masterly use of discords in ligature than can be found in the works of his predecessors if we except Monteverde (*z*), first proposed several refinements in the execution of his madrigals, and invented characters of *crescendo, diminuendo, piano, forte,* and the enharmonic sharp. In his eighth madrigal he has made the most frequent use of these new indications. Page 73, there are, indeed, misapplications of the enharmonic diesis to E and B sharp, which is at present rightly appropriated by the most accurate contrapuntists, to notes that have been already sharp, as a sign of their being still raised a semitone minor. Enharmonic, similar to that of the ancients, we have none, nor is it practicable in modern counterpoint, where, having no fundamental base for quarter tones, their use in harmony would produce no other effect to the hearer than that of singing or playing out of tune (*a*).

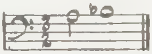
The only madrigalists after Mazzocchi, who much distinguished themselves, were Stradella, Alessandro Scarlatti (*b*), Bononcini, Lotti, Perti, and Caldara, of whom we shall have occasion to speak among the most eminent composers of operas and cantatas.

(*z*) See above, p. 190.

(*a*) Mr. Keeble (*Theory of Harmonics*) pretends to have discovered the fundamental base to all the ancient scales, and, among the rest, to the enharmonic! but produces no classical authority in support of his opinion; nor has he had the courage to exhibit any Music of his own composition, in which he has ventured at enharmonic combinations. Indeed, if the Greek preposition ἐν were ever used as a privative, and ἀρμονια with the ancients had the same meaning as *harmony* with the moderns, I should imagine that *enharmonic* originally implied *inharmonious,* incapable of harmony?

(*b*) It seems an indispensable duty to inform the curious reader, that there is a madrigal (*Cor mio*) by this composer, for four sopranos and a contralto voice, inserted in the second part of P. Martini's *Sagg. di Contrap*. which surpasses in art and ingenuity all the compositions of that kind which I have seen. The expression of the words, and passages of imitation, are still elegant and new. The learned editor has pointed out all its beauties in an excellent commentary.

The Cavalier Tarquinio Merula, who flourished from 1628 to 1640, has been mentioned among grave composers for the church, and madrigalists; but his secular compositions are almost all so tinctured with caprice and buffoonery, as to render them more singular and original, than those of any of his cotemporaries. He was fond of writing upon a ground base, and in his *Libro secondo delle Musiche Concertate,* published 1635 [1637], he has composed a three-part song, with ritornels for two violins and a base, *sopra la ciecona.* In 1638, he published a burlesque cantata called *Curtio Precipitato*; and among other whimsical things in this book, there is a *Canzonetta Spirituale sopra la Nanna,* or *lullaby,* consisting of only these two notes in the base:



He has composed a learned fugue in four parts, on the declension of *Hic, hæc, hoc*; and another upon *Quis vel qui*: *nominativo qui, quæ, quod, &c.* This last consists of several movements which are supported with vivacity, and imitations of the cant and stammering of school-boys in repeating their grammatical lesson. The single vocal airs of this period by Merula, and innumerable others, that I have examined, in order to trace the progress of Italian melody, *ab ovo,* are dull, monotonous, and inelegant. Imagination, as yet, was too much, fettered by canon, fugue, and ecclesiastical modes, to attempt the use of her wings. In the perusal of the Music of the times, I collected fragments of the infant lisp in the vocal language, which has been since so highly polished; but neither found in the subjects of fugue, or vocal divisions, any thing like invention or grace, till after the time of Carissimi and Stradella, who seem to have been the first gifted musicians of Italy.

Little Music, purely *instrumental,* seems to have been composed till the latter end of the seventeenth century. Lutes and guitars, of different sizes, were more used in accompanying the voice, than in lessons, solos, sonatas, or concertos. Viols and violins had a similar employment in the churches, on great festivals, in augmenting the force of choral compositions, by doubling the voice-parts, and playing short ritornels. The Italians have not cultivated wind-instruments so much as the Germans; and yet, during the present century, Martinelli Bitti, Giuseppe San Martini, and the two Bezozzis, brought the oboe and bassoon to very great perfection.* The most important improvements of instrumental Music will be included in the progress of the violin, except those of the *organ,* to which noble instrument Frescobaldi added new dignity and attractions by his pleasing and masterly fugues, which were soon imitated all over Europe, wherever there was an organ, and an organist possessed of hand and head capable of emulating a style so suitable to the genius of that most comprehensive of all instruments.

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* For an interesting account of the two brothers see Burney's "Tour in France and Italy," p. 69.

Girolamo Frescobaldi [1583-1643], was a native of Ferrara, but went, early in his life, to Rome, with his master Milleville,* where he was elected organist of St. Peter's church [1608]. All the musical writers of Italy have celebrated his talents; and his works, which still remain, are indisputable vouchers of the truth of their encomiums. Quadrio says, that early in his youth, as a singer, he delighted every ear, and was praised by every tongue in the principal cities of Italy. But his chief excellence consisted in composing and playing on the organ and harpsichord, for which he became so renowned, that his works, both printed and manuscript, were in the hands of all professors and collectors of musical compositions. The emperor Ferdinand III. sent Froberger, a young German of promising genius, to Rome, on purpose to receive instructions from Frescobaldi; by which he profited so well, that he was appointed imperial organist on his return. According to Della Valle, Frescobaldi was living in 1641. His first work, entitled *Recercari et Canzoni Francese, fatta sopra diversi oblighi in Partitura* [1615], are the first compositions that I have seen printed in score, and with bars.** They are likewise the first *regular fugues* that I have found upon *one* subject, or of two subjects carried on at the same time, from the beginning of a movement to the end. *Recercari* and *fantasie* preceded sonatas and concertos, and were the first compositions expressly made for instruments, after the invention of counterpoint. The fugues of Frescobaldi have great merit, if we consider the state of instrumental Music at the time they were produced; the subjects are marked and pleasing, the harmony pure, and the style chaste and clear. It is not said in the title-page for what instruments the several parts were designed; but as the author was a great organ-player, I make no doubt that they were first produced by and for that instrument, as all the four parts are so compact and closely connected, that they are still within the grasp of the two hands. Nothwithstanding many of these fugues are upon two, three, and even four subjects, and every learned artifice of inversion, augmentation, diminution, and moto contrario, is used, he has had the dexterity to avoid confusion. The *Toccate per Cembalo,* by this author, published at Rome in 1637, upon six lines for the right hand, and eight for the left, are very full and of difficult execution. These pieces being embellished with the fashionable divisions and graces of the times, have suffered more by age than the *ricercari*, which have all the simplicity of vocal fugues in the church style. But even in his *toccate* and variations on old airs, we find more taste and passages which have stood their ground, than in any other harpsichord Music of the same period.

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* Fresobaldi was a pupil of Luzzaschi, organist at the Cathedral of Ferrara.

** Bar lines were first used early in the 16th cent. Virdurg used them in his ***Musica getutscht*** in 1511, and Agricola in his ***Musica Instrumentalis*** in 1529. They are also to be found in Caccini's *Eurydice,* 1600.

Frescobaldi's first work was a book of madrigals for 5-voices, published by Phalesio at Antwerp in 1608, and in the same year he published at Milan *Fantasie a4*.

There have been many reprints of his clavier works.
- Torchi in the A.M.I. has 23 pieces;
- Borghen has edited a large number;
- B. & H. have published 68 compositions for the organ, in 2 vols.

Froberger was appointed court organist to Ferdinand III. in 1637, before his visit to Rome, where he stayed for the period 1637-41.

Earlier printed scores than Frescobaldi's works are the madrigals of Cyprian de Rore (1577) and the *Ballet comique de la Royne* (1582) mentioned on p. 226.

The following is the order of succession of famous organists, in Italy, during the last century: Milleville, of Ferrara, the master of Frescobaldi, flourished about 1600. Frescobaldi published his first work at Rome 1615.* Ercole Pasquino, of the same city, began to flourish about 1620, and his son Bernard Pasquino, the master of Gasparini, about 1672; he was cotemporary with Corelli, and frequently played in the same orchestra with him at the opera at Rome (*c*). Zipoli of Rome, Domenico Scarlatti of Naples, Alberti of Venice, and Paradies and Clementi, have distinguished themselves by their performance and compositions for keyed-instruments, during the present century, more than any of their countrymen.

Near the latter end of the last century a species of learned and elaborate *Chamber Duets* for voices began to be in favour. The first that I have found, of this kind, were composed by JOHN BONONCINI, and published at Bologna in 1691. Soon after, those of the admirable ABATE STEFFANI were dispersed in manuscript throughout Europe. These were followed by the duets of CLARI, HANDEL, MARCELLO, GASPARINI, LOTTI, HASSE, and DURANTE.

Notwithstanding the purity of harmony, ingenuity of design and imitation, and masterly style of these compositions, there seems a radical imperfection in the plan, with respect to the expression of the words, and propriety of two persons repeating and joining in the same complaint or sentiment, whatever it may be, instead of preserving two distinct characters, as in modern dramatic duets. But these chamber duets were perhaps meant originally as *studij* for singers, in which the passages being echoed in fugue excited emulation in the performance, and furnished an opportunity of comparing the rapidity and neatness of the execution, as the comparative speed of two coursers is best known by their *running a trial*.

AGOSTINO STEFFANI [1654-1728], a scholar of the elder Bernabei, was born in 1655. Though Walther and most of the Germans, who wish to rank him among their countrymen, say that Lepsing was the place of his birth, yet Handel and the Italians make him a native of Castello Franco, in the Venetian state [Grove's Dict. also]. He was a chorister at St. Mark's during his youth, where his voice was so much admired by a German nobleman, that, obtaining

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(*c*) See *Paral. des Fran. et des Ital.* p. 120.

* Frescobaldi was at Antwerp in 1608, where Phalesio published his first book of Madrigals. On his return to Italy in that year he published a book of *Fantasie a* 4 at Milan.

his dismission, he took him to Munich in Bavaria [1667], and had him educated, not only in Music under the celebrated Ercole Bernabei, but in literature and theology sufficient for priest's orders; in consequence of which, after ordination [1680], he was distinguished by the title of Abate, or Abbot, which he retained till late in life, when he was elected bishop of Spiga [1706].

In 1674, at the age of nineteen [twenty], he published his *Psalms,* in eight parts. He likewise published *Sonate à 4 Stromenti;* [1683]; but his chamber duets are the most celebrated of his works, and, indeed, of that species of writing. In his little tract, *Della certezza Dei principij della Musica,* he has treated the subject of musical imitation and expression, according to P. Martini, like a philosopher, and agreeable to mathematical principles. This work, which I have never seen, was so admired in Germany that it was translated into the language of that country, and reprinted eight several times. Walther and Marpurg have given the following list of Italian musical dramas or operas, which the admirable Steffani set between the year 1695 and 1699 for the court of Hanover, where he resided many years as maestro di capella: *Alessando* [1690], *Orlando* [1691], *Enrico* [1689], *Alcide* [1689], *Alcibiade, Atalanta,* and *Il Trionfo del Fato* [1695]; which were afterwards translated into German, and performed to his Music at Hamburg. About the year 1724, after he had quitted the court of Hanover, where he is said to have resigned his office as maestro di capella, in favour of Handel, he was elected president of the Academy of Ancient Music in London. In 1729 [1727], he went into Italy* to see his native country and relations, but returned the next year to Hanover. However, soon after, having some business to transact at Franckfort, he was there seized with an indisposition, of which in a few days he died, at near fourscore. There are perhaps no compositions more correct, or fugues in which the subjects are more pleasing, or answers and imitations more artful, than are to be found in the duets of Steffani, which, in a collection made for Queen Caroline, and now in the possession of his Majesty, amount to near one hundred. The greatest singers of Italy during the last age used to exercise themselves in these duets, as Solfeggi. Mrs. Arne, the widow of the late Dr. Arne, has frequently assured me, that she had heard Senesino and Strada often sing them during their morning studies.

CARLO MARIA CLARI [*c.* 1669—*c.* 1745], of Pisa, a scholar of Colonna, and maestro di capella of the cathedral of Pistoja, did not publish his excellent chamber duets and trios till 1720 [1740]. They had, however, been dispersed in manuscript long before this period; and though the duets of Steffani were more early known, it does not appear that they had been his model; for he was a composer of great eminence so early as the year 1695, when he set an opera for the theatre of Bologna, entitled *Il Savio Delirante,* which was extremely admired. His style of duetti and terzetti certainly resembles that of Steffani, but we find no similarity of passage, and sometimes he is superior to the Abate in grandeur of subject, and elegance of phrase in his melodies. Handel is supposed to have availed himself of Clari's subjects, and sometimes more, in the choruses of Theodora.

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* The musical tract mentioned by Burney is *Quanta certezza habbia da suoi Principii la Musica,* etc., Amsterdam, 1695.

Steffani re-visited Italy in 1708-9, and during that time he met Handel and tried to persuade him to visit Hanover. He died at Frankfort in Feb., 1728.

The large collection of vocal duets is now in the B.M.

FRANCESCO DURANTE [1684-1755], whose duets have superseded all others in the favour of great singers and professors, was long master of the conservatorio of Sant' Onofrio, at Naples, and regarded as the greatest harmonist, as well as the best instructor, of his time. Among his disciples he had the honour to number Pergolesi, Terradellas, Piccini, Sacchini, Traetta, Guglielmi, and Paesiello. His masses and motets are still in use, and models of correct writing, with the students of the several conservatorios of Naples. His duets were formed from the airs of his own master Alessandro Scarlatti's cantatas. They are more in dialogue than fugue, or duo; but composed of the most select, beautiful, and impassioned traits of melody that the creative genius of the elder Scarlatti had ever invented, and are put together with such science, that it seems as if art and refinement in this species of composition could go no further (*d*).

Most of the books published in Italy on the theory and practice of Music, during the last century, have, occasionally, been mentioned and characterised, in the course of this work: however, to save inquisitive readers the trouble of turning over different volumes in search of them, I shall here give a chronological list of the principal treatises that appeared from the year 1600 to the beginning of the present century.

The first, and indeed the most ample musical treatise that was published during this period, was *El Melopeo y Maestro*, written in Spanish by DOMENICO PEDRO CERONE, Naples, 1613. This is a scarce and curious book consisting of near twelve hundred folio pages, among which though many are bestowed upon obsolete science, yet there is a complete body of all the speculative and practical musical knowledge of the times (*e*).

In 1615 was published at Venice in folio, a book entitled *Il Transilvano*,* a dialogue between the author and his scholar, a prince of Transilvania, by GIROLAMO DIRUTA, organist of the cathedral at Chioggia. It contains instructions for playing the

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(*d*) Sacchini, who used to teach these duets to his favourite scholars, seldom finished his lesson without kissing the book. And, indeed, to hear them in a select company, which has often fortunately happened to myself when Pacchierotti, Rubinelli, Marchesi, Rauzzini, or Mortellari have performed a part, affords to lovers of such refined and artificial composition, a pleasure the most exquisite which vocal Music can bestow.

(*e*) See Book II. p. 475.

* *Il Transilvano* was published in two parts; the 1st part in 1597 and the 2nd in 1609. Only two copies of the 1st part are known, of which one is at Bologna and the other in the B.M. [K. 8. h. 22]. An account of that section of the work devoted to the subject of ornamentation is given by Dannreuther in *Musical Ornamentation, Vol. I* (Novello).

organ and other keyed-instrument, with preludes by most of the celebrated organists of Italy at the time; but in these no keys are used but those of the church, and all the passages consist of running up and down the scale with both hands, alternately, without other intention than to exercise the fingers in the most obvious and vulgar divisions then in use.

In 1618, FABIO COLONNA, a Roman nobleman and celebrated mathematician, published a tract, entitled *Della Sambuca Lincea, ovvera dell' Instrumento Musico perfetto;* a speculative work, now become very scarce, on the division of the diapason, which at no time could be of much use to practical musicians, but at present, when so many better treatises on harmonics are extant, it would not be read, if it could be found.

The obligations which astronomy, mathematics, and the general knowledge of nature, have had to GALILEO GALILEI, are well known; but his enquiries into the propagation, properties, and ratios of sound; discovering the harmonic proportions into which a single string divides itself when sounding; the sympathy of perfect consonance, in one string causing another to sound that is tuned in unison, octave, or fifth, have been so much the means of extending the knowledge of harmonics, by subsequent writers, that this great philosopher as well merits an honourable niche among benefactors to the *science,* as his father Vincenzo Galilei, among those who have advanced the *art* of Music by their labours. Galileo, who died 1642, at seventy-eight years of age, in his *Discorsi e Demonstrationi Matematiche,* treats of the vibrations of strings; harmonies of kindred sounds; propagation of sound, and of musical proportions. The dedication of these discourses to the Conte de Noailles, is dated 1638, four years before the author's death (*f*).

Of the writings of BATISTA DONI such frequent mention has been made in the course of this work, and their merits so amply discussed in the first volume, page 107, that further notice of them here seems unnecessary.

In 1644 was published, by GALEAZZO SABBATINI, *Regola facile e breve per Sonar sopra il basso continuo nell' Organo.* This seems to have been the second tract, after Viadana's, that appeared on the subject of thorough-base. The author is much praised for his science by Kircher in his *Musurgia,* and by Walther in his Musical Dictionary. But the book is very inadequate to the present wants of musical students, treating of nothing but common chords, which are invariably given to every note of the scale.*

(*f*) *Opere del Galileo.* In Bologna 1655. Vol. II. Dial. 1mo. p. 74, et seq. It has long been a received opinion, that Galileo was the natural son of Vincenzo Galilei, a Florentine nobleman (see above page 144 and 198); but this opinion has lately been confuted by several Italian writers, particularly Signor Carlo Giuliani, who sent the late M. Diderot, one of the editors of the Encyclopedie where the illegitimacy of Galileo is asserted, the necessary documents to prove, that this great philosopher born at Pisa, February 19th, 1564, was the ***legitimate*** offspring of Vincenzo Galilei and Giulia di Corimo Ammanati di Pescia, his true and lawful wife. See *Elogj Italiani, Tomo V.*

* The 1st edition of the *Regola facile* was published at Venice in 1628, and the 2nd ed. in 1644. A copy of the 2nd ed. is in the B.M. [1042. h. 32].

A small elementary tract by HORATIO SCALETTA [d. *c*. 1630], maestro di capella at Bergamo, was published in 1647, called *Scali di Musica per Principianti*. Few of the thorns and brambles which musical incipients meet with in the course of their studies, have been removed by this writer.

Regole di Musica, in five treatises, in which are promised " true and easy instructions for canto fermo, canto figurato, counterpoint, singing, and many other new and curious things," by GIOVANNI D'AVELLA, a friar, Roma, 1657. The splendid promises on the title-page are, however, as usual, very incompletely fulfilled. The book is full of prejudices in favour of old rules, with many that are peculiar to the author; which render what was before dark and difficult, still more unintelligible. From his ignorance of history, and the Music of the ancients, he advances innumerable absurdities, giving the Guidonian hand, not only to Boethius, but to Plato and Aristotle.

Sistema Musico, or " Speculative Music, explaining the most celebrated Systems in all the Genera," by LEMME ROSSI, of Perugia, quarto, 1666. This is one of the clearest and best digested treatises of harmonics that was produced in Italy, during the last century.

Another theoretical, but more desultory and fanciful work, was published at Bologna, 1670, called *Speculationi di Musica,* by PIETRO MENGOLI, a celebrated mathematician. An account of this treatise was given in the *Phil. Trans*. Vol. VIII. N° C. page 6194, seemingly by Birchensha, who, at the close of the article, has not forgotten himself, or his own interest (*g*). The speculations contained in Mengoli's work are some of them specious and ingenious; but the philosophy of sound has been so much more scientically and clearly treated since its publication, that the difficulty of finding the book is no great impediment to the advancement of Music.

Li Primi Albori Musicali, per li Principianti della Musica figurata, by LORENZO PENNA [1613-93], of Bologna, is one of the best treatises on practical Music that was published in Italy during the last century. The first sketch of the work was published in 1656. A second edition, enlarged, of the first book, appeared at Bologna, 1674. The second book at Venice, 1678; and the whole completed, in three books, 1684. In 1696, the work had gone through five editions. The author's rules for counterpoint, and extemporary playing on keyed-instruments, are concise and clear, as far as they go; which is, however, very short of what is now wanted, since the bounds of modulation and use of discords have been so much extended.

GIO. MARIA BONONCINI [*c*. 1640-78], *Modanese, Accademico Filarmonico di Bologna,* and father of the celebrated John and Antonio Bononcini, published in 1673, a work entitled *Il Musico Prattico,* or the Practical Musician, dedicated to the Emperor

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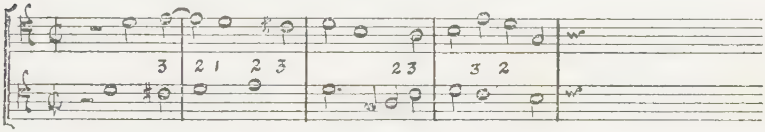
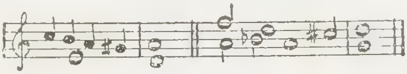
(*g*) For an account of this musical empyric, see above, p. 370.

Leopold, in thin quarto. This treatise contains many useful precepts, and examples of composition; but is neither so accurate as to be implicitly followed, nor so ample as to supply all the wants of a musical student of the present times. Page 18, he speaks of a canon, in his opera terza, for fifteen hundred and ninety-two voices, or six hundred and forty-eight choirs; which, on account of the difficulty of finding such a number of singers assembled together, he has reduced to twenty-two. In the historical part of this tract, his knowledge is not very profound, or reading extensive; and the authors he cites, in support of his information, give it no additional weight. The examples he has given of the use of the *second,* page 64, are, in many instances, erroneous, and such as can be found in the works of no good contrapuntist of the present century. The second is not only confounded with the ninth by this author, page 64, but improperly prepared and resolved.



This discord seems to require one of the parts to remain stationary till the suspended harmony is completed; but Bononcini often puts both parts in motion. In his example of counterpoint upon a plain song, page 76, there are other disallowances:



Much explanation and instruction are given for the ecclesiastical modes, but none of the keys used in secular Music, are defined or ascertained.

Del Suono de' Tremori Armonici e dell' Udito, by DANIEL BARTOLI, in Bologna, 1680 [Rome 1679]. In this truly scientific and ingenious work are to be found several discoveries in harmonics, that were pursued by posterior writers on the subject. It contains four dissertations: the first treats of the similarity between the circular undulations occasioned in still-water when a stone is thrown into it, and the propagation and motion of sound. The second, of the motion of sound compared with that of light; of echoes, or reflexion of sound, and of its augmentation in a whispering room or gallery. Third, of harmonic vibrations, and ratios of sound; of sympathetic sounds; of the breaking a glass with the voice. Fourth, of the mixture of sounds; of consonance; harmonics; and the immense increase of sounds in a vessel, or inclosed place, by repercussion. With many other curious enquiries; and ends with the anatomy of the ear.

Lettera scritta, &c. or a Letter written by Antimo Liberati, in answer to one by Ovidio Persapegii, printed at Rome, 1685. The author of this letter was a scholar of Orazio Benevoli, a *soprano* in the Pope's chapel, maestro di capella of several churches in Rome, and, consequently, himself a composer. His letter contains characters of the great Roman masters, and descriptions of styles, more resembling sound criticism than any musical work of the last century; but it is, unluckily, written in such a vein of general panegyric, as is more likely to generate scepticism in the minds of modern readers, than conviction.*

The poet Redi, in the notes to his *Bacco in Toscano,* a dithyrambic poem, published 1685, has given many curious etymologies and explanations of the musical terms used in Italy in early times.

Angelo Berardi published at Bologna a considerable number of musical tracts, between the year 1681 and 1693, which, with a large portion of pedantry and common-place information, contain much curious and useful knowledge. Their titles are: *Ragionamenti Musicali,* Musical Dissertations; *Documenti Armonici,* Harmonical Documents; *Miscellanea Musicale,* the Musical Miscellany. *Arcani Musicali, Dialogo,* Musical Arcana, a Dialogue: and the *Perche Musicale,* Musical Definitions. If the whole had been compressed, methodised, and digested into a single treatise, and all the musical information dispersed through these several tracts arranged in a regular and gradual order, a more useful and practical didactic work might have been produced, than Italy seems to have furnished during the last century.

Historia Musica di Gio. Andr. Angelini Bontempi. Of this work, an account sufficiently ample has been given in the first Book, page 118, except stigmatising the pedantry with which the author has pompously endeavoured to give a scientific air to the fabulous stories of the Music of the ancients, and to the scanty information he has furnished concerning the Music of the moderns. Indeed, by the frequent use he makes of scientific terms, his book, when casually opened, has more the appearance of a dry mathematical treatise, than the history of an elegant art.

Of the general state of Melody in Italy, during the early part of the last century, before it was purified and polished in the theatre, or enriched and embellished by the genius of Carissimi and Stradella, the musical reader will perhaps be best enabled to form an opinion by the following fragments, or musical phrases, taken from the works of the best secular composers of the time. As every age has its favourite jokes, proverbs, and cant in language; so in Music, every period has its favourite passages and closes, which being perhaps originally produced by some great and popular master, are immediately adopted by all cotemporary musicians.

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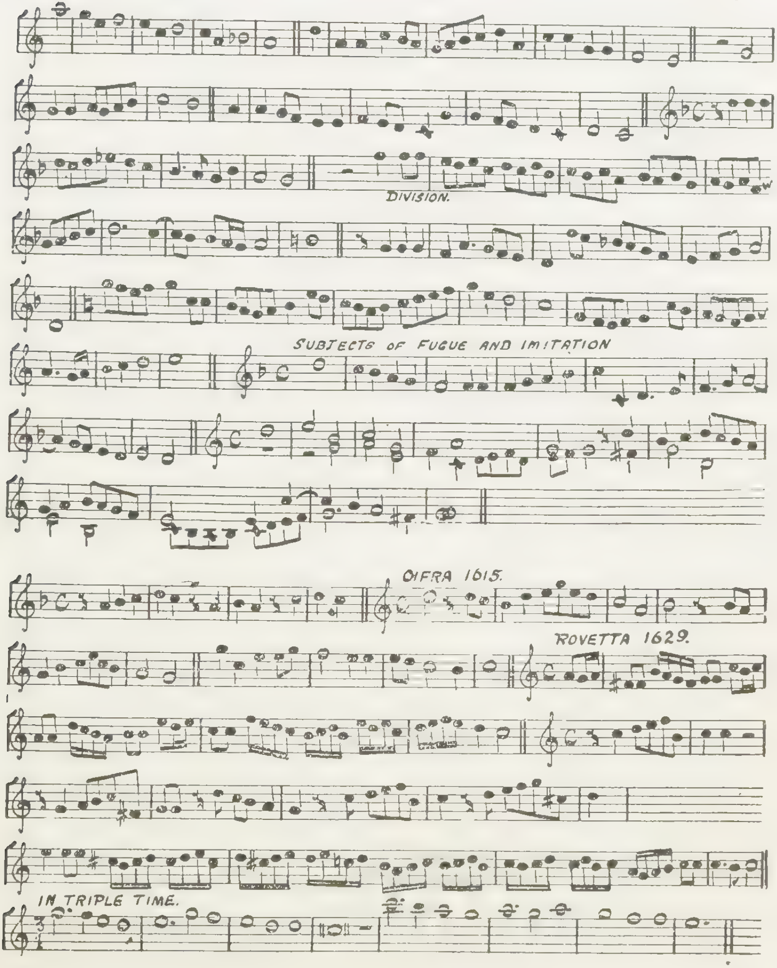
* Liberati was responsible for the Goudimel-Palestrina legend.

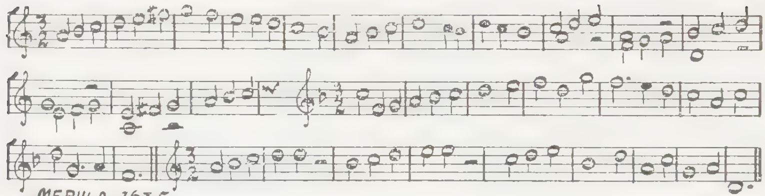
Thus a beautiful new passage soon becomes common property, and is incorporated in the general language of Music.

In many of the dialogues of these times, composed in recitative and short fragments of air, such as Lulli afterwards established in the French opera, the base to the recitative has passages and leading notes, exactly similar to those which continued in the serious operas of France, till very lately, with perpetual cadences in the voice-part.

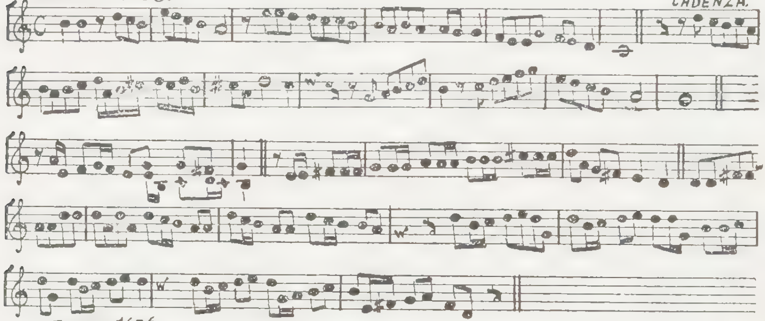
Fragments of Italian Melody in the early part of the Seventeenth Century.

Benedetto Pallavicni, 1609.

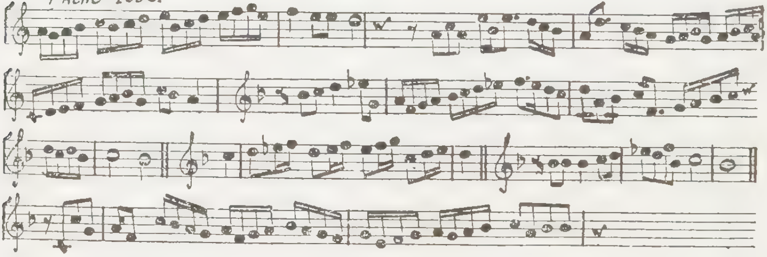

DIVISION.
SUBJECTS OF FUGUE AND IMITATION
OPERA 1615.
ROVETTA 1629.
IN TRIPLE TIME.



MERULA 1635.



FACHO 1636.



Chapter IX

Progress of the Violin in Italy, from the Sixteenth Century to the Present Time

BALTAZARINI, an Italian, called in France DE BEAUJOYEUX, who, with a *Band of Violins,* was sent from Piedmont by Marechal Brissac to Queen Catherine de Medicis in 1577 [*c.* 1555], and appointed her *premier valet de chambre,* and master of her band, is the first famous *violinist* on record.

GIOSEFFO GUAMI, organist of Lucca cathedral, and a voluminous composer of sacred *cantiones,* or motets, published about 1586, is celebrated by Draudius (*h*), as an excellent performer on the *violin.* Indeed, Montagne (*i*) says, that in 1580, when he was in Italy, the mass in the great church at Verona was accompanied by organs and *violins.*

AGOS. AGAZZARI [1578-1640], born of a noble family at Siena, a scholar of Viadana, and maestro di capella Apollinare at Rome, according to Quadrio (*k*), was the first who introduced instrumental *concertos* into the church, about the beginning of the last century; but by the word *concerti,* used in the title-page of this work, is only meant *salmi* CONCERTATI, or psalms accompanied with violins.

The word *concerto* first occurs in 1587, in the *Trattenimenti,* or *Divertimenti,* of Scipion Bargagli. And Andrea Gabrieli [*c.* 1510-86], organist of St. Mark's church at Venice, published *Ricercari à Quattro,* the *Fantasias* of Italy, in 1589.

SIMONE MOLLINARI,* maestro di capella del Duomo, at Genoa, published, in 1605, *Concerti Ecclesiastici,* as they are called; but these, which are in Dr. Aldrich's Collection of Music in Christ-church, Oxon, were only masses and motets, accompanied by instruments, which, about this time, became very common in Italy. Indeed, I was at the trouble of transcribing, in score, one of the *madrigali concertati* of GIOVANNI ROVETTA [d. 1668], vice maestro di capella of the republic of Venice, and one of the first composers of operas for that city, in order to see how a chorus of

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(*h*) *Bibl. Class.* p. 1612 and 1638.

(*i*) *Journal du Voyage de* Mich. de Montagne *en Italie,* Tom. II. p. 555. Rome 1774.

(*k*) *Tom. II. parte 2da* p. 326.

* In 1613 he edited the 6 books of Chromatic Madrigals written by Gesualdo.
Some charming pieces for the lute by Mollinari are given by Chilesotti in the ***Lautenspieler des xvi Jahrhunderts*** published by B. & H. in 1891.

six voices, *fugato*, was accompanied; and found the instruments were two violins and a base, wholly different from the voice-parts; but, except an introduction or symphony to each movement, and short ritornels, they had little to do. These madrigals were first published in 1625.*

Concertos, merely instrumental, either for the church or chamber, seem to have had no existence, till about the time of Corelli. The honour of the invention has been assigned to Torelli, his cotemporary, but from no good authority (*l*).

It has already been observed, in speaking of English *Fantasias* (page 283), that instruments were first admitted into good company for the purpose of enforcing the voice-parts in the performance of madrigals; and soon after, whenever voices were wanting in private music-meetings, instruments supplied their place, and the madrigals were played, instead of being sung. The next mark of favour conferred upon them, was the composing instrumental parts, different from the vocal, expressly for instruments, as accompaniments to masses and madrigals, which were then said to be *concertati*. Quagliati [b. *c.* 1560], Valle's music-master, is said to have first introduced *la musica concertata* into the churches of Rome, in 1606; though, according to Montagne, the voices were accompanied by violins in the church, at Verona, long before that period.

As to *sonatas*, or trios, for two violins and a base,** the first that my musical enquiries have discovered, were published by Francesco Turini, organist of the Duomo, at Brescia, under the following title: *Madrigali à una, due, tre Voci, con alcune* Sonate *à due & à tre,* Ven. 1624 [also 1621]. I was instigated by this early date to score one of these *sonatas*, which consisted of only a single movement, in fugue and imitation throughout; in which so little use was made of the power of the bow in varying the expression of the same notes, that each part might have been as well played on one instrument as another.

The violin does not appear to have been Turini's instrument, who, besides being an organist, was a deep and learned contrapuntist, and canonist (*m*).

Carlo Farina, of Mantua, who published *Pavans* and *Sonatas* for the *Violin*, in 1628, was, however, a celebrated *performer* on that

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(*l*) *Six Concertos* for the church, by Ales. Scarlatti, were printed in England by Benjamin Cook in New-street, Covent-garden, early in this century; but when they were composed is not easy to discover. They were too grave perhaps for any other place than the church; but the fugues, harmony, and modulation, are very fine.***

(*m*) See account of him in the preceding chapter.

* Ludovico Viadana uses the word Concerto in some motets for voices and organs which were published in 1602-3. These he called *Concerti ecclesiastici.*

** The earliest sonate of this kind is by Giov. Gabrieli (Royal Lib., Berlin), and is for 3 violins with *ad lib.* bass (1615). It is given in full in E. van der Straeton's *The Romance of the Fiddle*. *Probably* the earliest known *solo* for violin and bass is a Romanesca by Biagio Marini, op. 3 (Venice, 1620), which is also reprinted the book cited. Quagliati published a Toccata for Violin and Theorbo at Rome in 1623.

*** Some *Concerti sacri* by A. Scarlatti were published by Roger of Amsterdam. *circa* 1710.

instrument, according to Walther (*n*), in the service of the Elector of Saxony.*

MICHEL ANGELO ROSSI, who performed so well on the violin in the part of Apollo in a musical drama at Rome, 1632, has been already mentioned; as well as PIETRO EREDIA, a dilettante, celebrated by Valle for his excellent performance on the violin in the church, for his amusement (*o*). Another performer on that instrument was introduced on the stage at Rome, in an opera called *Amor per Vendetta,* 1673 (*p*).

A *Quartetto*, composed by GREGORIO ALLEGRI, for two violins, tenor, and base, which Kircher has inserted in his *Musurgia,* published 1652, the year when this author of the celebrated *Miserere,* which is constantly performed in the Papal chapel during Passion-week, died, does not manifest any great progress which the *violin tribe* had made towards perfection, about the middle of the last century. The celebrity and importance which this family has acquired, since it may be said to have *got up* in the world, and made so much noise every where, may excite curiosity in its admirers about its manner of *going on,* and *passing its time,* one hundred and thirty years ago, before its offspring had contrived to be invited as pleasant and necessary companions in all places of ceremony, festivity and amusement. The disposition of the several orders and ranks of this fraternity, as noted down by the learned Kircher, in the infancy of their state, was the following: *Violino primo, Violino secondo, Alto,* and *Basso di Viola*; an order that is still continued in their private, as well as public meetings, which may afford some satisfaction to curious enquirers into family-compacts. And it must appear somewhat singular, that though many of this race are of a gigantic size, yet the *great* usually submit to be *led* and governed by the *small,* in every congress or muster, be their numbers ever so considerable.**

Though there was only one violin employed in the first operas by Jacopo Peri and Monteverde,*** yet, as the musical drama improved and the orchestra was augmented, the superiority of that instrument was soon discovered by its effects, not only in the theatre, but in private performances; and the most eminent masters, without knowing much of its peculiar genius or powers, thought it no degradation to compose pieces expressly for the use of its votaries. Among the most early of these productions may be ranked the *Suonate per Chiesa,* of Legrenzi [*c.* 1625-90], published at Venice, 1655; *Suonate da Chiesa e camera,* 1656; *Una muta di Suonate,*

(*n*) Musical Lexicon.

(*o*) In the original it is said *per sua* DIVOZIONE.

(*p*) *Aggiunte all' atto primo.*

* In 1627 Farina published a work entitled *Capriccio Stravagante,* in which attempts are made to imitate the cackling of hens, the barking of dogs, the noise of cats, the sound of drums and fifes, etc. In an appendix he explains how to produce these effects.

** Kircher's *Musurgia* was published in 1650.

*** The instruments used in Peri's *Euridice* were, a harpsichord, a chitarrone, a lira grande, and a large lute. Monteverdi uses two violins in his *Orfeo.*

1664; and *Suonate à due Violini e Violone*, 1677.* Of this last work I am in possession; and, upon scoring it, find, that though Legrenzi has introduced into these pieces some of the best melody of the time, and there is considerable merit in the texture and contrivance of the parts, yet, for want of the knowledge of the bow, or the particular energies and expressions of the violin, these compositions have been long since justly superseded and effaced, by superior productions of the same kind.

Stradella's instrument is said by the Italians to have been the violin; but as none of his pieces expressly composed for that instrument are come to my knowledge, his fame must rest upon his vocal productions, of which an account, character, and specimens, will be given in the chapter concerning the *Sacred Drama* or *Oratorio*. The next composer, therefore, for the violin, and, indeed, the first who seems to have written for it with the spirit and intelligence of a real master of the instrument, seems to be GIAMBATISTA BASSANI [*c*. 1657-1716], of Bologna, the violin-master of Corelli (*q*). Bassani was a man of extensive knowledge and abilities in his art; having been not only a successful composer for the church, the theatre, and the chamber, but an excellent performer on the violin, as I was assured by Padre Martini his townsman, who was old enough to have formed his opinion from those who had often heard him perform. And, indeed, his sonatas for the violin, and accompaniments for that instrument to his masses, motets, psalms, and cantatas, manifest a knowledge of the finger-board and bow, which appears in the works of no other composer, anterior to Corelli, which I have been able to find; and the lovers of the pure harmony and simple melody of that admirable master would still receive great pleasure from the performance of Bassani's sonatas for two violins and a base; in which they would hear, not only the general musical language of the time, but the mild accents and particular tones of Corelli's own mellifluous voice.**

Though GIUSEPPE TORELLI [d. *c*. 1708], of Verona, was an eminent performer on the violin, and a voluminous composer for that instrument. during the latter end of the last century, his productions for that instrument are now so superannuated, as almost to cease to be Music; for having little original melody, and no uncommon stock of harmony or modulation, there is nothing left to make amends for the want of novelty and elegance. This author, who was a member of the Philarmonic Academy at Bologna, and first violin of the church of San Petronio in the same city, published seven different works for violins, and left behind him an eighth opera, which was published in 1709 by his brother, Felice Torelli, after the author's decease, under the title of *Concerti grossi con*

(*q*) The tradition at Rome is, that Corelli had lessons of old Laurenti of Bologna; and being born in the neighbourhood of that city, where both these masters resided, it is possible he may have received instructions from both.

* The dates of Legrenzi's Church Sonatas are 1654, 1655, 1663, and 1677.

** Bassani published *Balletti, Correnti, Gighe e Sarabande* for violin and violone, or Spinet in 1677.

una pastorale per il santissimo natale, consisting of twelve concertos in eight parts, which has been thought the best of his works, and the model of grand concertos for a numerous band (*r*).

About the same time, GIUSEPPE VALENTINI [b. *c.* 1680], among other composers, *à dozzina,* published, in Holland, nine different works for violins; the seventh and last of which were, *Concerti Grossi* for four violins, tenor, and two bases; but they have been long since consigned to oblivion, without any loss to the public, or injustice to the author.*

ANTONIO VERACINI [*fl. c.* 1650-1700], uncle and master to Francesco Maria Veracini, the celebrated performer on the violin, published, at Florence in 1692, *Ten Sonatas,* the usual number, till Corelli's time; and, afterwards, *Sonate da Chiesa,* two sets; but this author not being possessed of the knowledge, hand, or caprice of his nephew, his works are now not sufficiently interesting to merit any further notice here.

We are now arrived at a memorable æra for the *violin, tenor,* and *violoncello*; when the works and performance of the admirable ARCANGELO CORELLI [1653-1713], rendered them respectable, and fixed their use and reputation, in all probability, as long as the present system of Music shall continue to delight the ears of mankind. Indeed, this most excellent master had the happiness of enjoying part of his fame during mortality; for scarce a cotemporary musical writer, historian, or poet, neglected to celebrate his genius and talents; and his productions have contributed longer to charm the lovers of Music by the mere powers of the bow, without the assistance of the human voice, than those of any composer that has yet existed. Haydn, indeed, with more varied abilities, and a much more creative genius, when instruments of all kinds are better understood, has captivated the musical world in, perhaps, a still higher degree; but whether the duration of his favour will be equal to that of Corelli, who reigned supreme in all concerts, and excited undiminished rapture full half a century, must be left to the determination of time, and the encreased rage of depraved appetites for novelty.

Corelli was born at Fusignano, near Imola, in the territory of Bologna, in February 1653. He is said, by Adami (*s*), to have received his first instructions in counterpoint from Matteo Simonelli of the Papal chapel; and the general opinion is, that his master on the violin was *Giambatista Bassani,* of *Bologna.* It has been said (*t*), without authority, that Corelli went to Paris in the year 1672, but was soon driven thence by the jealousy and violence of Lulli. That he visited Germany, after he had finished his studies, we are

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(*r*) Quantz: *Arte de la Flute,* ch. xviii. § 30 & 58.

(*s*) Ubi supra, p. 209.

(*t*) Life of Handel, 1760, p. 46.

* Only 8 works, printed at Rome, Amsterdam, Bologna, and London, are listed by *Grove's.* A sonate from a set of Sonates *a* 5 *e* 4. for strings, which Riemann includes in his *Alte Kammermusik* and ascribes to Giovanni Valentini, is probably the work of Guiseppe.

assured by Gaspar Printz (*u*), who informs us, that he was in the service of the Duke of Bavaria, in 1680. Soon after this period, he seems to have returned to Italy, and settled at Rome, where, about 1683, he published his first *Twelve Sonatas*. In 1685, the second set appeared, under the title of *Balletti da Camera*, which, the same year, gave rise to a controversy between the author and Paolo Colonna, concerning the diatonic succession of fifths, between the first treble and the base of the allemand in the second sonata, as has been mentioned elsewhere. In 1690 [1689], Corelli published the third opera of his sonatas; and in 1694, the fourth. which consisting of movements fit for *dancing*, like the second, he called *Balletti da Camera*.

In the works of the poet Guidi, published at Verona, 1726, it is recorded that, in 1686, when our King James II. piously sent an ambassador to Pope Innocent XI. to make a tender of his duty as a faithful son of the Romish church, at a grand academia which Christina Queen of Sweden, then a proselyte, and resident in the *Alma Citta di Roma*, gave on the occasion, the Music was composed by *Bernardo Pasquini*, and the band, amounting to one hundred and fifty performers on bowed-instruments, *instrumenti d' arco*, led by Arcangelo Corelli.

About this time, when the opera was in a very flourishing state at Rome, Corelli led the band, as principal violin (*x*).

But his solos, the work by which he acquired the greatest reputation during his life time, did not appear till the year 1700. when they were published at Rome, under the following title: *Sonate à Violino, e Violone, ò Cembalo, Opera quinta, Parte prima, Parte seconda. Preludii, Allemande, Corrente, Gighe, Sarabande, Gavotte, e Follia*. This work was dedicated to *Sophia Charlotta*, Electress of Brandenburg. His great patron at Rome was Cardinal Ottoboni, the general encourager of polite arts and learning, to whom, in 1694, he dedicates his *Opera Quinta* [Op. 4], and in whose palace he constantly resided, *col spetiosa carattere d' attuale servitore* of his eminence, as he expresses himself in the dedication.

Crescimbeni (*y*), speaking of the splendid and majestic *academia*, or concert, held at Cardinal Ottoboni's every Monday evening, says, that this performance was regulated by Arcangelo Corelli, that most eminent professor of the violin: *famosissimo professore di violino*.

In 1708, we have an honourable testimony of his high rank in the profession, given at Venice in the first edition of the *Armonico prattico al Cembalo*, by Francesco Gasparini, who calls him, *virtuosissimo di violino, e vero Orfeo di nostro tempo* (*z*). And Adami, in speaking of Simonelli, Corelli's first master in counter-

(*u*) *Satyr. Tomponist, 3ten. Theil.* p. 227.

(*x*) See above.

(*y*) *Comment. dela Volg. Poesia,* Vol. I. chap. xi Roma 1702.

(*z*) Cap. VII.

point, says, that he made many scholars, "among whom, the most celebrated was the famous Corelli, the chief glory of the age, with the fame of whose five works, already published, the world is filled; and the sixth, consisting of concertos, which he is now (1711) polishing for the press, will complete his immortality (*a*)."

A very particular and intelligent friend, upon whose judgment and probity I have a most perfect reliance, having had a conversation with Geminiani about five or six years before his death, and a friend of his at that time having had in meditation the writing a history of Music, he committed to paper, when he got home, the chief particulars of this conversation, supposing they might be of some use to his friend; but as the plan he had in view has been long laid aside, I have been favoured with the anecdotes and particulars that were obtained from Geminiani, which, as they chiefly concern Corelli, and were communicated by one of his most illustrious scholars, who heard and saw what he relates, I shall insert them here.

"At the time that Corelli enjoyed the highest reputation, his fame having reached the court of Naples, and excited a desire in the King to hear him perform; he was invited, by order of his Majesty, to that capital. Corelli, with some reluctance, was at length prevailed on to accept the invitation; but, lest he should not be well accompanied, he took with him his own second violin and violoncello. At Naples he found Alessandro Scarlatti, and several other masters (*b*), who entreated him to play some of his concertos before the King; this he for some time declined, on account of his whole band not being with him, and there was no time, he said, for a rehearsal. At length, however, he consented; and in great fear performed the first of his concertos. His astonishment was very great to find that the Neapolitan band executed his concertos almost as accurately at sight, as his own band, after repeated rehearsals, when they had almost got them by heart. *Si suona,* (says he to Matteo, his second violin) *à Napoli!*

" After this, being again admitted into his Majesty's presence, and desired to perform one of his sonatas, the King found one of the adagios so long and dry, that being tired, he quitted the room, to the great mortification of Corelli. Afterwards, he was desired to lead in the performance of a masque composed by Scarlatti, which was to be executed before the King; this he undertook, but from Scarlatti's little knowledge of the violin, the part was somewhat aukward and difficult: in one place it went up to F; and when they came to that passage, Corelli failed, and was unable to execute it; but he was astonished beyond measure to hear Petrillo, the Neapolitan leader, and the other violins, perform that which

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(*a*) *Di cui parla, e parlerà sempre la fama in cinque opere date da esso alla stampe, che son la maraviglia del mondo tutto, e presentemente stà perfezionando l'opera sesta de i concerti, che in breve darà alla luce, e con essa si rendera sempre più immortale il suo nome,* p. 209.

(*b*) This must have happened about the year 1708; as it appears, that Scarlatti was settled at Rome from 1709 to the time of his decease. Corelli's concertos appear to have been composed many years before they were published.

had baffled his skill. A song succeeded this, in C minor, which Corelli led off in C major; *ricomminciamo,* said Scarlatti, good-naturedly. Still Corelli persisted in the major key, till Scarlatti was obliged to call out to him, and set him right. So mortified was poor Corelli with this disgrace, and the general bad figure he imagined he had made at Naples, that he stole back to Rome in silence.

"It was soon after this, that a hautbois player, whose name Geminiani could not recollect, acquired such applause at Rome, that Corelli, disgusted, would never play again in public. All these mortifications, joined to the success of Valentini, whose concertos and performance, though infinitely inferior to those of Corelli, were become fashionable, threw him into such a state of melancholy and chagrin, as was thought, said Geminiani, to have hastened his death."

This account of Corelli's journey to Naples is not a mere personal anecdote, as it throws a light upon the comparative state of Music at Naples and at Rome in Corelli's time, and exhibits a curious contrast between the fiery genius of the Neapolitans, and the meek, timid, and gentle character of Corelli, so analogous to the style of his Music.

In 1712, his concertos [Op. 6] were published in a beautiful edition, engraved at Amsterdam* by Estienne Roger and Michael Charles le Cene, and dedicated to John William, prince palatine of the Rhine; but, alas! the author survived the publication of this admirable work but six weeks; the dedication bearing date at Rome the 3d day of December 1712, and he died on the 18th of January 1713! [10th Jan.]

He was buried in the church of the Rotunda or Pantheon, in the first chapel on the left hand of the entrance of that beautiful temple, where a monument, with a marble bust on it, was erected to his memory, near that of the great painter Raphael, by Philip William, count palatine of the Rhine, under the care of Cardinal Ottoboni; on which is the following inscription:

D. O. M.
ARCHANGELLIO CORELLIO A FUSIGNANO
PHILIPPI WILLELMI COMITIS PALATINI RHENI
S. R. I. PRINCIPIS AC ELECTORIS
BENEFICENTIA
MARCHIONI DE LADENSBURG
QUOD EXIMIIS ANIMI DOTIBUS
ET INCOMPARABILI IN MUSICIS MODULIS PERITIA
SUMMIS PONTIFICIBUS APPRIME CARUS
ITALIÆ ATQUE EXTERIS NATIONIBUS ADMIRATIONI FUERIT
INDULGENTE CLEMENTE XI P. O. M.
PETRUS CARDINALIS OTTOBONUS S. R. E. VIC. CAM.
ET GALLIARUM PROTECTOR
LYRISTI CELEBERRIMO
INTER FAMILIARES SUOS JAM DIU ADSCITO
EJUS NOMEN IMMORTALITATI COMMENDATURUS.
M. P. C.
VIXIT ANNOS LIX. MENS X. DIES XX.
OBIIT IV. ID. JANUARII ANNO SAL. MDCCXIII

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* The *Concerti grossi* were also published at Rome in 1712. Joachim and Chrysander edited the works of Corelli for the D.M.T., and Augeners have published 2 vols. of Sonates.

During many years after his decease, there was a kind of commemoration of this admirable musician in the Pantheon, by a solemn service, consisting of pieces selected from his own works, and performed by a numerous band, on the anniversary of his funeral. A solemnity which continued as long as his immediate scholars survived, to conduct and perform in it. The late Mr. Wiseman, who arrived at Rome before the discontinuance of this laudable custom, assured me that his works used to be performed, on this occasion, in a slow, firm, and distinct manner, just as they were written, without changing the passages in the way of embellishment. And this, it is probable, was the way in which Corelli himself used to play them.

Of the private life and moral character of this composer, little new information can now be acquired or expected; but if we may judge of his equanimity and natural disposition by the mildness, sweetness, and even tenor of his musical ideas, his temper must have endeared him to all his acquaintance, as much as his talents.

Indeed, the account that is given, of his dying worth £.6000,* besides a valuable collection of pictures, and bequeathing them all to his patron Cardinal Ottoboni, does more honour to his parsimony and gratitude, than judgment; a musician leaving money to a cardinal, while he had a relation or necessitous friend in the world, seems to savour more of vanity than true generosity. And the cardinal, himself, manifested his opinion of this bequest, by keeping only the pictures, and distributing the rest of Corelli's effects among his poor relations, to whom they naturally appertained.

To attempt to give a character here of Corelli's compositions, which have been so long heard and universally admired, may to many of my readers appear wholly useless; yet as they are thrown aside as antiquated lumber by some, and regarded as models of perfection by others, my wish to rank each musician in his true place, with equity and fairness, inclines me to make a few reflexions on the genius and works of this master, before I quit the subject.

As Corelli orginally stiled the second and fourth opera of his sonatas, *Balletti da Camera,* from the *dancing* and familiar movements contained in them; the first and third set, from their gravity of style and movement, may be called *Sonate da Chiesa*. The same distinction may be made with propriety in his concertos, and even solos; the first eight of the former, and six of the latter, being much more solemn and ecclesiastical than the rest.

With regard to the intrinsic worth of his four books of sonatas at present, notwithstanding the exquisite pleasure they may have afforded myself and others of my age, during youth, it is very much diminished by the general improvement of melody, knowledge of the bow, and boldness of modulation, which have freed invention from former shackles, and generated new ideas and effects. Indeed, during the time of Corelli, and long after, every one who knew the mechanical laws of harmony, however ignorant of the violin, set about composing sonatas, solos, and concertos, for it; but the great masters of that instrument, whose genius and invention have kept pace with their hand, have now nearly crushed all such insipid and impotent attempts.

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* Grove's says £60,000.

Corelli's *Solos,* as a classical book for forming the hand of a young practitioner on the violin, has ever been regarded as a most useful and valuable work, by the greatest masters of that instrument. I was told by Mr. Wiseman at Rome, that when he first arrived in that city, about twenty years after Corelli's decease, he was informed by several persons who had been acquainted with him, that his *opera quinta,* on which all good schools for the violin have been since founded, cost him three years to revise and correct. Tartini formed all his scholars on these solos; and Signor Giardini has told me, that of any two pupils of equal age and disposition, if the one was to begin his studies by Corelli, and the other by Geminiani, or any other eminent master whatever, he is sure that the first would become the best performer.

The *Concertos* of Corelli seem to have withstood all the attacks of time and fashion with more firmness than any of his other works. The harmony is so pure, so rich, and so grateful; the parts are so clearly, judiciously, and ingeniously disposed; and the effect of the whole, from a large band, so majestic, solemn, and sublime, that they preclude all criticism, and make us forget that there is any other Music of the same kind existing.

Geminiani, according to my friend's memorandums, whence an extract has already been given, asserted that "Corelli availed himself much of the compositions of other masters, particularly of the masses in which he played at Rome (*c*); that he acquired much from Lulli, particularly the method of modulating in the legatura (*d*), and from Bononcini's famous Camilla."

Geminiani's character of Corelli, upon the whole, seems very just: he said, that "his merit was not depth of learning, like that of Alessandro Scarlatti; nor great fancy, or rich invention in melody or harmony; but a nice ear and most delicate taste, which led him to select the most pleasing harmonies and melodies, and to construct the parts so as to produce the most delightful effect upon the ear." At the time of Corelli's greatest reputation, Geminiani asked Scarlatti what he thought of him; who answered, that "he found nothing greatly to admire in his composition, but was

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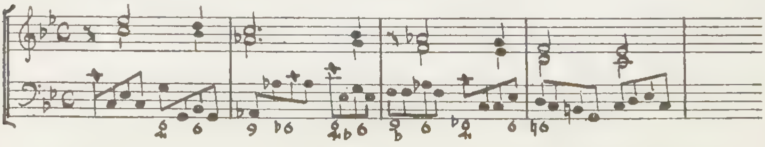
(*c*) With these masses I am unacquainted; but I find frequent imitations of the more natural passages of Scarlatti, particularly in the beautiful adagio of his eighth concerto, in which there is a great resemblance to a movement in a cantata which was set by Scarlatti in 1704, eight years prior to the publication of Corelli's concertos.



(*d*) This was not very intelligible. Nor does the charge appear well founded; as Lulli has made but little use of the *legatura.*

extremely struck with the manner in which he played his concertos, and his nice management of his band, the uncommon accuracy of whose performance, gave the concertos an amazing effect; and that, even to the eye as well as the ear: " for, continued Geminiani, " Corelli regarded it as essential to the *ensemble* of a band, that their bows should all move exactly together, all up, or all down; so that at his rehearsals, which constantly preceded every public performance of his concertos, he would immediately stop the band if he discovered one irregular bow."

There seems some justice in Geminiani's opinion, that Corelli's continual recourse to certain favourite passages betrays a want of *resource*. They were so many *bar rests* for his invention. All the varieties of Corelli's harmony, modulation, and melody, might perhaps be comprised in a narrow compass. The musical index to his works would not be long.

Indeed, Corelli was not the inventor of his own favourite style, though it was greatly polished and perfected by him. Torelli's concertos, though posthumous, were published three years before those of Corelli; and we know not how long they had been composed, or how often performed, previous to publication.

For a model of his graver sonatas in the first and third set, he certainly had those of Bassani in his mind; and for the lighter sort, he had many models. His solos seem drawn from his own source more entirely than any of his other productions.

There was little or no melody in instrumental Music before Corelli's time. And though he has much more grace and elegance in his *cantilena* than his predecessors, and numerous slow and solemn movements; yet true pathetic and impassioned melody and modulation, seem wanting in all his works. He seems to have been gifted with no uncommon powers of execution; yet, with all his purity and simplicity, he condescended to aim at difficulty, and manifestly did all he could in rapidity of finger and bow, in the long unmeaning allegros of his first, third, and sixth solos; where, for two whole pages together, common chords are broken into common divisions, all of one kind and colour, which nothing but the playing with great velocity and neatness could ever render tolerable. But like some characters and indecorous scenes in our best old plays, these have been long omitted in performance.

Indeed, his knowledge of the powers of the bow, in varying the expression of the same notes, was very much limited. Veracini and Tartini greatly extended these powers; and I well remember my pleasure and astonishment in hearing Giardini, in a solo that he performed at the oratorio, 1769, play an air at the end of it with variations, in which, by repeating each strain with different bowing, without changing a single note in the melody, he gave it all the effect and novelty of a new variation of the passages.

However, if we recollect that some of Corelli's works are now more than a hundred years old, we shall wonder at their grace and elegance; which can only be accounted for on the principle of ease and simplicity. Purcell, who composed for ignorant and clumsy performers, was obliged to write down all the fashionable graces and embellishments of the times, on which account, his Music soon became obsolete and old fashioned; whereas the plainness and simplicity of Corelli have given longevity to his works, which can always be modernised by a judicious performer, with very few changes or embellishments. And, indeed, Corelli's productions continued longer in unfading favour in England than in his own country, or in any other part of Europe; and have since only given way to the more fanciful compositions of the two Martini's, Zanetti, Campioni, Giardini, Abel, Schwindl, Boccherini, Stamitz, Haydn, and Pleyel.

After the publication of Corelli's works, the violin seems to have increased in favour all over Europe. There was hardly a town in Italy, about the beginning of the present century, where some distinguished performer on that instrument did not reside: as COSTANTINO CLARI at Pisa; FRANCESCO VERACINI, already mentioned, at Florence; GIROLAMO LAURENTI, at Bologna; ANTONIO VITALI, at Modena; COSIMO PERELLI, and FRANCESCO CIAMPI, at Massa Carrara; LOMBARDI, at Lucca; VISCONTI, at Cremona; MARTINO BITTI, at Florence; GIACOPINO DI PISTOIA, at Pistoia; and MICHELE MASCITTI, at Naples. These all published Music, of some kind or other, for the violin, as may be seen in the Dutch catalogues, and in Walther's Musical Dictionary.

To these may be added NICOLA COSIMO, *Romano*, of whom there is a mezzotinto print, by J. Smith, from Sir Godfrey Kneller. This musician was in England 1702, when he published Twelve Solos, in long quarto, which he dedicated to the Duke of Bedford, by whom he had been patronised at Rome. The solos have considerable merit, for the time. It appears, however, that he was of Corelli's school, and had seen his opera quinta published in 1700. The print is dated 1706, and dedicated to Lord Baltimore, with Latin encomiastic verses on Cosimo, who appears a young man, in spite of the immense peruque through which he is peeping. The solos are finely engraved on copper in the Dutch manner, and were probably printed in Holland.

FRANCESCANTONIO BUONPORTI, a nobleman of the city of Trent, published between the year 1702 and 1714, ten different works, chiefly for violins.

But besides these, of whom little is known in England, GIUSEPPE MATTEO ALBERTI, first violin of the church of St. Petronio, of Bologna, where Torelli, Laurenti, and Bassani had been before, published, in 1713, Ten Concertos, in six Parts, for Violins; and a few years after, Twelve *Sinfonie à* 4. These being slight and easy, were much played in England, about fifty years ago, particularly in provincial concerts. As were the concertos of ALBINONI and TESSARINI, for the same reason.

TOMMASO ALBINONI [*c*. 1674—*c*. 1745], of Venice, the composer of thirty-three operas for that city between the year 1694 and

1730,* being an excellent performer on the violin, published in the beginning of the present century, besides several vocal productions, nine different works for instruments, chiefly concertos and sonatas for violins, with which in speaking of concertos the *tenor* is understood, and in both concertos and sonatas, the violoncello. Caldara [*c.* 1670-1736] published about the year 1722, two sets of sonatas for two violins and base, in the first set of which the violoncello was *obligato;* whence it has been imagined by Walther, who never saw them any more than myself, that the violoncello was Caldara's particular instrument.

Carlo Tessarini [1690—d. a. 1762], a violinist of Rimini, published in Holland twelve concertos for a violino principale, with two *ripienos, violetta,* violoncello, and basso continuo.

But the most popular composer for the violin, as well as player on that instrument, during these times, was Don Antonio Vivaldi [d. 1743], maestro di capella of the Conservatorio della Pietà, at Venice [1713]; who, besides sixteen operas which he set for the Venetian theatres, and several others for different parts of Italy, between the year 1714 and 1737, published eleven different works for instruments, of which a list is given in Walther, without including his pieces called *Stravaganze,* which among flashy players, whose chief merit was rapid execution, occupied the highest place of favour. His *Cuckoo Concerto,* during my youth, was the wonder and delight of all frequenters of country concerts; and *Woodcock,* one of the Hereford waits, was sent for far and near to perform it. If acute and rapid tones are evils, Vivaldi has much of the sin to answer for (*e*). His title of *Don* was derived from his clerical character. "It is very usual," says Mr. Wright in his Travels through Italy, from 1720 to 1722, "to see priests play in the orchestra. The famous Vivaldi, whom they call the *Prete Rosso,* very well known among us for his concertos, was a topping man among them at Venice."

Albinoni, Alberti, Tessarini, and Vivaldi are, however, classed among the light and irregular troops; the Roman school, formed by Corelli, having produced the greatest performers and composers for the violin which Italy could boast during the first fifty years of the present century.

Geminiani, one of the most distinguished of his scholars, having arrived here in 1714, the year after Corelli's decease, and spent the chief part of his subsequent life in this kingdom, will have an honourable niche assigned him in that part of my work where the musical transactions of our own country, in which he had any concern, are recorded.

(*e*) Geminiani used to claim the invention of the half-shift on the violin, and he probably first brought it to England; but the Italians ascribed it to Vivaldi; and others to the elder Mateis, who came hither in King William's time.

* Albinoni wrote 42 operas. Spitta (*Vol.* I, *p.* 425) says that Bach must have admired his work, as he often used basses by Albinoni for practise in thorough-bass. Bach also wrote two fugues for harpsichord on themes derived from Albinoni. These are in *Vol.* 36, *pp.* 173 *and* 178 of the *Bach-Ges.* edition.

LORENZO SOMIS, maestro di capella to the King of Sardinia, was regarded in Italy as of Corelli's school, a little modernised, after the model of Vivaldi. He printed at Rome, in 1722, his *Opera prima di Sonate a Violino, e Violoncello, o Cembalo,* which are very much in the style of Corelli; some of them with double stopt fugues, like those of his model, and some without. He was regarded as one of the greatest masters of his instrument of his time; but his chief professional honour is the having formed among his scholars such a performer as GIARDINI. Chabran was likewise another of his pupils.*

We are now arrived at the admirable GIUSEPPE TARTINI [1692-1770], who was so ambitious of being thought a follower of Corelli's precepts and principles, that after his own reputation was at its zenith, he refused to teach any other Music to his disciples, till they had studied the *Opera quinta,* or Solo's, of Corelli. PASQUALINO BINI, one of his favourite scholars, by that means became nearly as good a player as himself. The late Mr. Wiseman, of Rome, acquainted me, that, by the recommendation of Tartini, he took lessons of Bini, himself, in the year 1738. He had often heard Tartini, and assured me, that of all the players he ever remembered, his *adagio* was the most *cantabile* and divine: " happy was the scholar," cried he, " who could catch any particle of his manner! which seemed a supernatural gift. He formed the greatest school that the musical world had ever known." Among the principal of his disciples, he named Pasquale Bini, of Pesaro; Paolo Alberghi, of Faenza; and Pietro Nardini, of Florence. M. Pagin of Paris, and Cherminati of Lyons, were likewise his scholars, as were several eminent performers in Germany. These likewise formed scholars of great abilities, which contributed to spread his reputation and manner of playing all over Europe. Nazzari, of Venice, was the pupil of Cherminate; Catena di Urbino, of Albergati; and Manfredi, of Nardini. FERRARI, of Cremona, was the immediate scholar of Tartini; but afterwards formed a style of his own, with the addition of the *sons harmoniques* and long passages, *all' ottava.*

Tartini's first master was an obscure musician of the name of Giulio di Terni, who afterwards changed places wtih Tartini, and became his scholar. This circumstance Mr. Wiseman had from Tartini himself, who used to say that he studied very little till after he was thirty years of age. He changed his style in 1744, from extreme difficult, to graceful and expressive.

His favourite scholars were Pasqualino Bini and Nardini. Bini was recommended to him at the age of fifteen, by Cardinal Olivieri; and finding him not only a youth of a happy disposition for Music, but of excellent morals, he had a very great affection for him. This young musician practised with such assiduity, that in three or four years time, he vanquished the most difficult of Tartini's compositions, and played them with greater force than the author himself. When he had finished his studies, his patron, Cardinal Olivieri, took him to Rome, where he astonished all the professors by his performance, particularly MONTANARI, at that time the principal performer on the violin at Rome; and it was generally believed, that Montanari was so mortified by the superiority of his talents, that he died of grief.

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* Burney is confusing Lorenzo Somis with his elder brother, Giovanni Battista, who was born in 1676 and died in 1763.

Lorenzo also published 2 books of Chamber sonates, and Mr. Newman Flower has the MSS. of two violin concertos by him.

Pasqualino having been informed that Tartini had changed his style and taste in playing, returned to Padua, where he placed himself for another year under that excellent and worthy master; at the end of which period, so intense had been his application, that he played with a certainty and expression which were wonderful. It was after his return to Rome that Tartini recommended Mr. Wiseman to him as a scholar, in the precise following words, which will serve as a specimen of this great master's modest and ingenuous disposition: *Io lo mando a un mio scolare che suona piu di me, e me ne glorio per essere un angelo di costume e religioso.* "I recommend him (Mr. Wiseman) to a scholar who plays better than myself, and I am proud of it, as he is an angel in religion and morals." A character which, Mr. Wiseman assured me, was exactly conformable to truth.

Of Tartini's life and works, many particulars, which I collected at Padua immediately after his decease, are given in my Italian Tour, or account of *The present State of Music in France and Italy*; and I should with pleasure add many more, if I was not fearful of tiring readers less interested about him than myself; some, however, I cannot resist relating, as due to his merit and character.

Giuseppe Tartini was born at Pirano, in the province of Istria, in April 1692. His father having been a great benefactor to the cathedral church at Parenzo, had been ennobled in reward for his piety. Giuseppe was intended for the law, but mixing Music with his other studies during the course of his education, it soon grew too powerful for the rest, and tyrannised over the whole circle of sister sciences. This is not so surprising as another strong propensity, which during his youth occupied his attention very much, which was *fencing,* an art that was not likely to become necessary to the safety or honour of a man of so pious and pacific a disposition, in a civil employment; and yet he is said to have equalled in this art even the master from whom he received instructions. In 1710 [1709], he was sent to the university of Padua to pursue his studies as a civilian; but before he was twenty [1713], having married without the consent of his parents, they wholly abandoned him, and obliged him to wander about in search of an asylum; which, after many hardships, he found in a convent at Assisi, where he was received by a monk his relation, who, commiserating his misfortunes, let him remain there till something better could be done for him. Here he practised the violin to keep off melancholy reflections; but being discovered on a great festival in the orchestra of the church of the convent by the accident of a remarkable high wind, which forcing open the doors of the church blew aside the curtain of the orchestra and exposed all the performers to the sight of the congregation; when being recognised by a Paduan acquaintance, differences were accommodated, and he settled with his wife at Venice for some time. This lady, indeed, was of the Xantippe kind, and being himself very Socratic in wisdom, virtue, and patience, her reign was unmolested by any domestic war, or opposition to her supremacy.

While he was at Venice, the celebrated Veracini arrived in that city [1716], whose performance awakened an extraordinary emulation in Tartini, who, though he had been thought to have a powerful hand, had never heard a great player before, or conceived it possible for the bow to have such varied powers of energy and expression. He therefore quitted Venice the next day, and went to Ancona, in order to study the use of the bow in more tranquility, and with more convenience than at Venice, as he had a place assigned him in the opera orchestra of that city.

This happened in the year 1714 [1716], the year in which he discovered the phenomenon of the third sound. It was here, too, and in the carnival of the same year, that he heard and perceived the extraordinary effects of a piece of simple recitative, which he mentions in his *Trattato di Musica* [1754]. It was during his residence at Ancona, that, by diligent study and practice, he acquired sufficient abilities and reputation to be invited, in 1721, to the place of first violin, and master of the band in the celebrated church of St. Anthony of Padua.

By this time, his fame was so extended that he had repeated invitations from Paris and London to visit those capitals; but by a singular devotion and attachment to his patron saint, to whom he consecrated himself and his instrument, he declined entering into any other service.*

By the year 1728, he had made many excellent scholars, and formed a school, or method of practice, for the students on the violin, that was celebrated all over Europe, and which increased in fame to the end of his life.

The author of the compendium of his life (*f*) informs us that his first book of solos was engraved at Amsterdam 1734; the second at Rome 1745, and that he produced above two hundred of these compositions, which were handed about in manuscript by the curious; but does not seem to know that nine or ten books of Tartini's solos were printed at Paris, of which I am in possession of opera third, sixth, seventh, and ninth, besides the two books printed in England, amounting to upwards of fifty solos, exclusive of manuscripts.

(*f*) *Compendio della Vita di Giul. Tartini*, 1770.

* He visited Prague in 1723 and did not leave that city until 1726. During that period he was, for two years, conductor of Count Kinsky's band.

Of his concertos, which likewise amount to two hundred, this author gives a very unsatisfactory account; he says that a surreptitious copy of two sets having first appeared in Holland, he would never own them. The first six seem to have been composed in his first manner before he changed his style; and I find them mentioned in Dutch catalogues before the year 1740. The second six are more modern, and were manifestly composed in his second and best manner, after the year 1744, when he is said to have changed his style. They were collected, as Le Cene confesses, from different people who had obtained copies from the author, and there seems not the least doubt of their being genuine.

Though Tartini's compositions always afforded me great pleasure, and were never obliterated from my memory, yet as they are now as much laid aside as those of Bassani or Locatelli, I thought it right to give them a revision before I ventured my sentiments concerning their merit.

Tartini, on a recent examination of his works, seems, to my feelings and conceptions, to have had a larger portion of merit as a mere instrumental composer than any other author who flourished during the first fifty or sixty years of the present century. Though he made Corelli his model in the purity of his harmony, and simplicity of his modulation, he greatly surpassed that composer in the fertility and originality of his invention; not only in the subjects of his melodies, but in the truly cantabile manner of treating them. Many of his adagios want nothing but words to be excellent pathetic opera songs. His allegros are sometimes difficult; but the passages fairly belong to the instrument for which they were composed, and were suggested by his consummate knowledge of the finger-board, and powers of the bow. He certainly repeats his passages, and adheres to his original *motivo*, or theme, too much, for the favourite desultory style of the present times; but it must be allowed that by his delicate selection and arrangement of notes, his passages are always good; play them quick or play them slow, they never seem unmeaning or fortuitous.

Indeed, as a harmonist, he was perhaps more truly scientific than any other composer of his time, in the clearness, character, and precision of his bases; which were never casual, or the effect of habit or auricular prejudice and expectation, but learned, judicious, and certain. And yet, with all my partiality for his style, talents, and abilities, as well as veneration for his principles and character, I must, in justice to others, own, that though the adagio and solo-playing, in general, of his scholars are exquisitely polished and expressive, yet it seems as if that energy, fire, and freedom of bow, which modern symphonies and orchestra-playing require, were wanting. It is now (1788) eighteen years since I visited Italy, and gave my opinions of what then subsisted, with all the fairness and freedom possible; but since that time, the productions of Boccherini, Haydn, Pleyel, Vanhal, and others, have occasioned such a revolution in violin-music, and playing, by the fertility and boldness of their invention, that compositions which were then generally thought full of spirit and fire, appear now totally tame and insipid.

This admirable musician and worthy man died the 26th of February 1770, to the great regret of the inhabitants of the city of Padua, where he had resided near fifty years, and where he was not only regarded as its chief and most attractive ornament, but philosopher, saint, and sage.

As Tartini, besides his practical excellence, deservedly merits a place among the ingenious theorists of the present age, we shall reserve the consideration of his writings on the art for another part of this work.

Francesco Maria Veracini [*c.* 1685-1751], and Tartini, his cotemporary, were regarded as the greatest masters of their instrument that had ever appeared; and their abilities were not merely confined to the excellence of their performance, but extended to composition, in which they both manifested great genius and science. But whatever resemblance there may have been in the professional skill of these two masters, it was impossible for any two men to be more dissimilar in disposition: Tartini was so humble and timid, that he was never happy but in obscurity; while Veracini was so foolishly vain-glorious as frequently to boast that there was but *one God,* and *one Veracini.*

Being at Lucca at the time of *la Festa della Croce,* which is celebrated every year on the 14th of September, when it is customary for the principal professors of Italy, vocal and instrumental, to meet, Veracini entered his name for a solo concerto; but when he went into the choir, in order to take possession of the principal place, he found it already occupied by Padre Girolamo Laurenti, of Bologna; who not knowing him, as he had been some years in Poland, asked him where he was going? Veracini answered, to the place of first violin. Laurenti then told him, that he had been always engaged to fill that post himself; but that if he wished to play a concerto, either at vespers, or during high mass, he should have a place assigned him. Veracini, with great contempt and indignation, turned his back on him, and went to the lowest place in the orchestra. In the act or part of the service in which Laurenti performed his concerto, Veracini did not play a note, but listened with great attention. And being called upon, would not play a concerto, but desired the hoary old father would let him play a solo at the bottom of the choir, desiring Lanzetti, the violoncellist of Turin, to accompany him; when he played in such a manner as to extort an *e viva!* in the public church. And whenever he was about to make a close, he turned to Laurenti, and called out: *Così si suona per fare il primo violino;* "this is the way to play the first fiddle." Many silly stories of this kind are handed about Italy concerning the caprice and arrogance of this performer, who was usually qualified with the title of *Capo pazzo.*

Veracini would give lessons to no one except a nephew, who died young. The only master he had himself in his youth, was his uncle Antonio Veracini, of Florence; but by travelling all over Europe he formed a style of playing peculiar to himself. Besides being in the service of the King of Poland, he was a considerable time at different courts of Germany, and twice in England, where, during the time of Farinelli, he composed several operas (g). I saw and heard him perform in the year 1745, at Hickford's room, where, though in years, he led the band at a benefit concert for Jozzi, the second singer at the opera, in such a bold and masterly manner as I had never heard before. Jozzi, besides being an opera singer, was likewise a celebrated performer on the harpsichord; and executed at his benefit several of Alberti's lessons, which he passed for his own, with a neatness and precision that were quite new in England at that time. Soon after this, Veracini was shipwrecked, and lost his two famous Steiner violins, thought to have been the best in the world, and all his effects. He used to call one of his violins St. Peter, and the other St. Paul.

As a composer he had certainly a great share of whim and caprice, but he built his freaks on a good foundation, being an excellent contrapuntist. The peculiarities in his performance were his bow-hand, his shake, his learned arpeggios, and a tone so loud and clear, that it could be distinctly heard through the most numerous band of a church or theatre.

Veracini and Vivaldi had the honour of being thought mad for attempting in their works and performance what many a sober gentleman has since done uncensured; but both these musicians happening to be gifted with more fancy and more hand than their neighbours, were thought insane; as friar Bacon, for superior science, was thought a magician, and Galileo a heretic.

Among the violin players of the old school, it would be unjust not to bestow a few words on my late friend EMANUELE BARBELLA, of Naples. Of this agreeable artist's musical abilities and singularities of character, an account has been given in my Italian Tour, where I have confessed my obligations to him for much useful information concerning the musical establishments at Naples, particularly the *conservatorios*, and for lists of the principal masters and scholars of those eminent musical seminaries. Besides the intelligence with which he favoured me in that city relative to my musical enquiries, in conversation, and in dictating answers to my questions while I wrote them down, he corresponded with me in London, and continued, till the time of his death, communicating to me, by letter, several other particulars of the Neapolitan school, a considerable time after my return to England; and among other things complied with my request of giving me an account of his own musical education, of which, as it is short and characteristic, I shall here insert a translation.

(g) *Adriano*, in the winter of 1735 and 1736, had a run of twelve nights. *L'Errore di Solomone*, 1744, in which Monticelli performed.

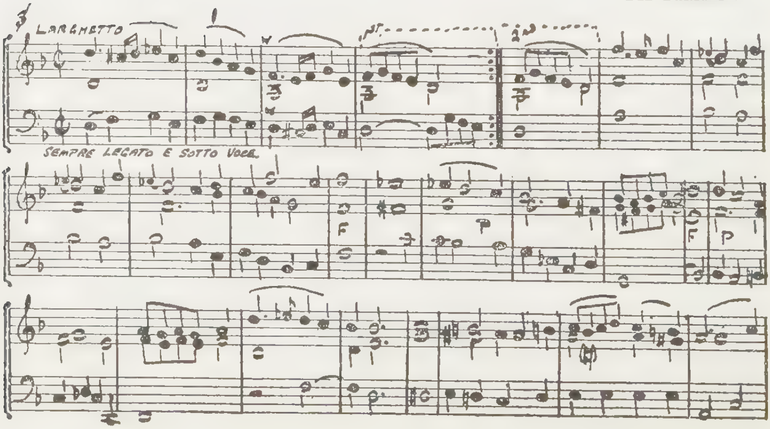
"EMANUELE BARBELLA had the violin placed in his hand when he was only six years and a half old, by his father, Francesco Barbella. After his father's decease he took lessons of Angelo Zaga, till the arrival of Pasqualino Bini, a scholar of Tartini, in Naples, under whom he studied for a considerable time, and then worked by himself. His first instructor in counterpoint was Michele Gabbalone; but this master dying, he studied composition under the instructions of Leo, till the time of his death; and pleasantly adds: *Non per questo, Barballa, è un vero asino che non sà niente*: "Yet, notwithstanding these advantages, Barbella is a mere ass, who knows nothing."

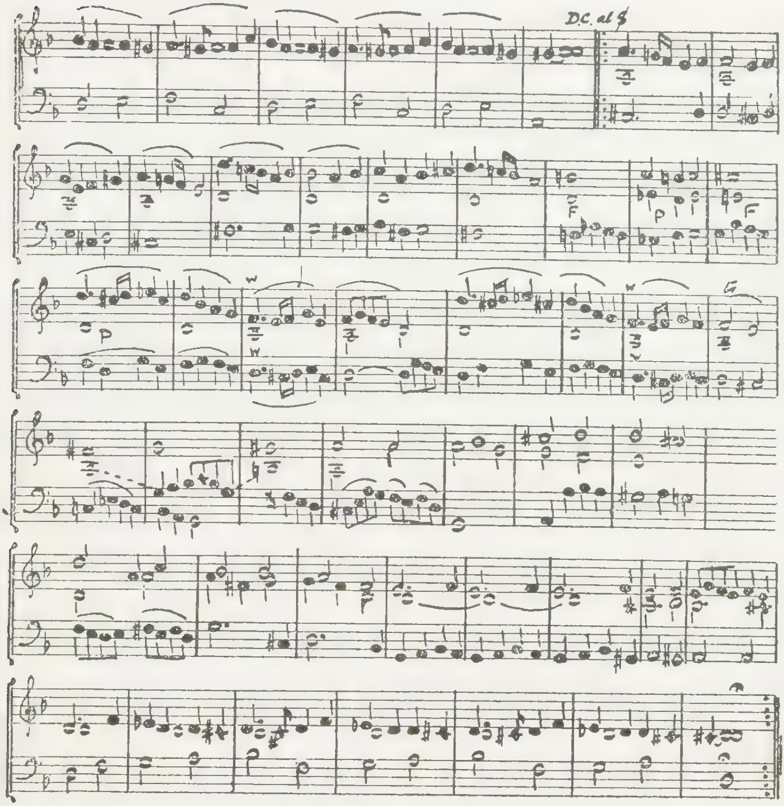
This modest ingenious musician, and true follower of Tartini's principles, died at Naples 1773. And as a small memento, I shall, on the following plates, insert a *Tinna nonna*, or *Lullaby*, of his composition, which he was famous for playing among his particular friends; for though he seemed never to have had sufficient force to lead an orchestra, his tone and manner were marvellously sweet and pleasing in a room, even without any other accompaniment than the drone-base of an open string. His worthy disciple, Signor Raimondi, with more force in public, has the same sweetness of tone and temper, in private.

At the end of Barbella's *Tinna Nonna,* the musical reader will find Tartini's notation of the *Aria du Tasso,* as sung by the Gondolieri at Venice; with an *Aria Lecese,* by Leo.

Tinna nonna, per prender sonno.

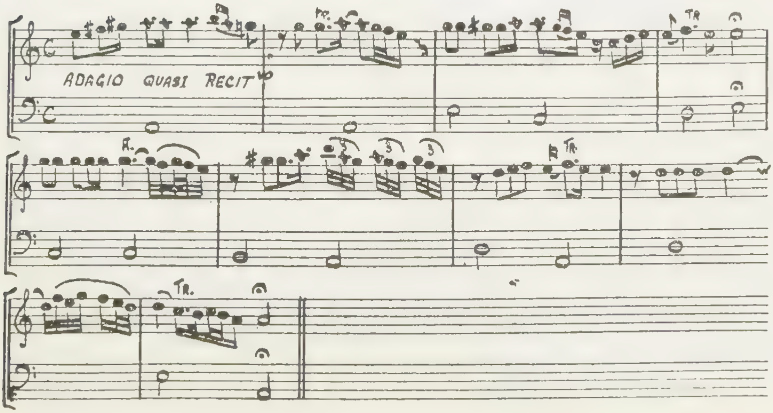
DEL BARBELLA.





Aria del Tasso.

DI TARTINI.


ADAGIO QUASI RECIT
TR
R.
3
3
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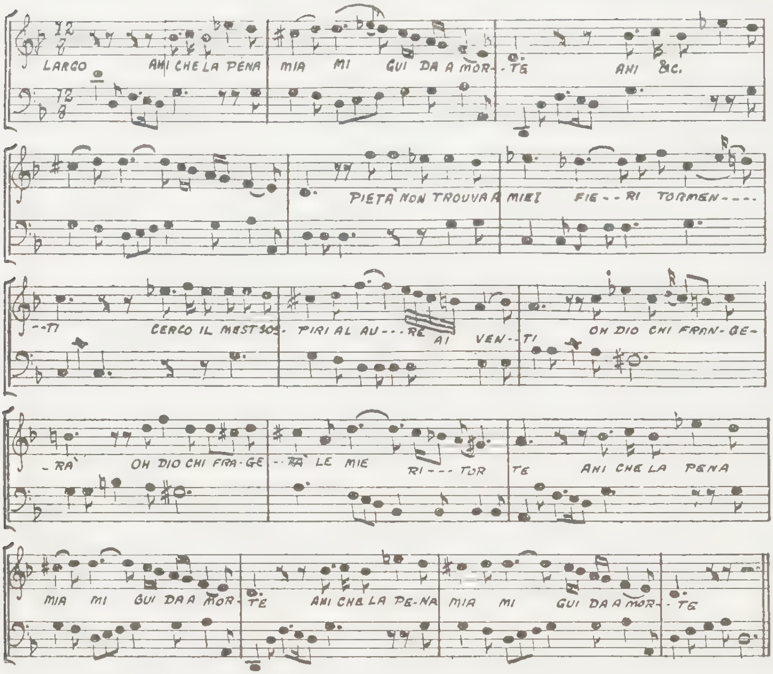
TR.

Aria, alla Lecese.

DI LEO.


LARGO
AHI CHE LA PENA MIA MI GUI DA A MOR--TE AHI &C.
PIETÀ NON TROUVA A MIEI FIE--RI TORMEN----TI
CERCO IL MESTSOS-PIRI AL AU---RE AI VEN--TI
OH DIO CHI FRAN-GE--RA OH DIO CHI FRA-GE--RA LE MIE RI---TOR TE
AHI CHE LA PENA MIA MI GUI DA A MOR--TE
AHI CHE LA PE-NA MIA MI GUI DA A MOR--TE

The celebrated PIETRO LOCATELLI [1693-1764], of Bergamo, who was long resident in Holland, had more hand, caprice, and fancy, than any violinist of his time. He was a voluminous composer of Music that excites more surprise than pleasure.

FERRARI [d. 1780], who died young in his way to England, is one of the few great performers on the violin, of my own time, whom I have not heard. Fame was loud in his praise, and by the solos he composed, of which two books were printed in London, he seems to have been possessed of a powerful hand, and to have been by no means deficient in genius for composition.

BATTISTA SAN MARTINI [or SAMMARTINI, 1701-75], of Milan, though the violin does not seem to have been his instrument, produced for it an incredible number of spirited and agreeable compositions, between the year 1740 and 1770, when I saw him at Milan; at which time he was maestro di capella to more than half the churches in that city, for which he furnished masses upon all the great festivals. He was brother to the celebrated player on the hautbois, whose performance and compositions were so long and so justly admired in London.

BOCCHERINI [1743-1805], who is still living at Madrid, and whose instrument is the violoncello, though he writes but little at present, has perhaps supplied the performers on bowed-instruments and lovers of Music with more excellent compositions than any master of the present age, except Haydn. His style is at once bold, masterly, and elegant. There are movements in his works, of every style, and in the true genius of the instruments for which he writes, that place him high in rank among the greatest masters who have ever written for the violin or violoncello. There is perhaps no instrumental Music more ingenious, elegant, and pleasing, than his quintets: in which, invention, grace, modulation, and good taste, conspire to render them, when well executed, a treat for the most refined hearers and critical judges of musical composition.

GIARDINI having resided upwards of thirty years in England, a tribute to his great abilities will be given elsewhere, in relating the musical transactions of our own country.

Chapter X

Of the Progress of Music in Germany during the Seventeenth Century

THE number of musicians who distinguished themselves in this extensive empire, during the last century, is so great, that a dry indiscriminate list of their names, only, would fill several pages. But as the works of many of them are irrecoverably lost, and their talents forgotten, even by their countrymen, I shall bestow a niche in my work only to such as extended their reputation beyond their native soil, and whose works and fame are not yet consigned to oblivion.

The Lutheran religion, as well as the Roman Catholic, being favourable to ecclesiastical Music, and the princes of Germany great patrons of secular productions of the art, of all kinds, will account for the zeal and success with which it has been cultivated and encouraged throughout the empire; in which, as Music in almost all the common schools of every city, town, and village, is a part of general education, every inhabitant of Germany, gifted with genius, has an opportunity afforded him of discovering and improving it in very early youth.

The number, size, and excellence of the organs erected in the churches of Germany, have consequently been productive of great diligence and emulation in the organists; and as the passion for learned and polyphonic Music was not so early discountenanced by a partiality for simple melody in the cultivation of the musical drama in this country as in Italy, the reign of harmony and fugue continued much longer uninterrupted.

One of the most celebrated *organists* of Germany, during the early part of the last century, according to Mattheson (*h*) and Walther (*i*), was JOHN KLEMME [b. b. 1600, d. a. 1651], in the service of the Elector of Saxony, at whose expence he had had his musical education. In 1631, he published [at Dresden] thirty-six fugues for the organ, after the manner of voluntaries. He was likewise author of spiritual madrigals, in German, for four, five, and six voices, and is in the list of the greatest harmonists of his time.

(*h*) *Crit. Mus.* Tom. I. p. 272.

(*i*) *Musical Lexicon, in Artic.*

JOHN JACOB FROBERGER [d. 1667], organist to the Emperor Ferdinand III. who in his youth had been sent to Rome to study under the celebrated Frescobaldi [1637-41], was regarded about the middle of the last century, as the greatest performer on the organ in Germany. He is much celebrated for his abilities by Kircher, who has inserted a *fantasia* of his composition in his *Musurgia* (*k*), upon the hexachord *ut, re, mi, fa, sol, la,* accommodated to the organ. Few of his compositions were published in his life time; but, according to Walther, his pieces for keyed-instruments were still highly esteemed among organists in 1732, and heard with admiration. Mr. Marpurg says, that his works will be always models for regular good fugues (*l*). His compositions for the harpsichord were published at Mayence, in 1696. And so late as 1714, the most important of his works appeared, for the first time, at Frankfort on the Mayne (*m*).*

About the year 1660, ANDREAS HAMMERSCHMIDT [1612-75], born in Bohemia, and organist of Zittau, in Upper Lusatia, by his performance and compositions acquired great reputation, particularly by his motets, which during the last century, according to Scheiben, were sung by authority in every church and school (*n*). There is a long list of his publications in Walther, which are chiefly choral, and said to have improved church Music so much, that on his tomb-stone he is called *the glory of Germany*. He died 1675, aged sixty-four.

Other celebrated organists and composers of the same period were SCHEIN, SCHEIT, SCHÜTZ, KINDERMANN, SCHEIDEMANN, and REINCKE [Reinken, 1623-1722]. This last arrived at the great age of a hundred, within a few months. In his younger days having been elected successor to the famous Scheidemann, organist of St. Catharine's church, in Hamburg [1654], it is related that a musician of Amsterdam having said, that he must be such a presumptuous man who would venture to take his place, that he should like to see him. Which speech having been repeated to Reincke, he sent him one of his compositions, with the following superscription: " this is the portrait of the audacious man you so much wish to see." The Dutchman found so much genius and learning in this composition, that he went to Hamburg purposely to hear him perform on the organ, which having done, he would have kissed his feet in testimony of the veneration with which his performance had impressed him.

(*k*) Tom. I. p. 465.

(*l*) *Art de la Fugue*. Berlin, 1756.

(*m*) *Diverse ingegnosissime, rarissime & non mai più viste curiose partite, di toccate, canzone, ricercate, allemande, correnti, sarabande, & gighe, di cimbali, organi, istromenti, dal eccelentissimo, e famosissimo organista, Giov. Giacomo Froberger, per la prima volta col diligentissimo studio stampate.*

(*n*) *Critischer Musikus;* Leipsig, 1745. p. 178.

* B. and H. and Artaria publish a large number of keyboard works by Froberger, and Adler has edited some for the *D.T.O.* (Vols. 4 and 6).
The work to which Burney assigns the date 1714 was first printed in 1693. The 1714 edition was a reprint with a different title.

At the latter end of the last century, there were several famous organists of the name PACHELBEL; of these, John, of Nuremberg, born 1651 [1653-1706], is said to have been the first who introduced the overture style into Germany. He was successively organist of the principal cities of the empire, and greatly improved both vocal and instrumental church Music, by his numerous compositions; all of which were still held in great esteem, according to Walther, in 1732, when he published his Dictionary.

JOHN HENRY BUTTSTETT, born 1666 [d. 1727], a scholar of John Pachelbel, and organist of the principal church at Erfurt, the capital of Thuringia, is numbered among the great organ-players and composers, for that instrument, of this time.

DIETERICH BUXTEHUDE [1637-1707], organist of the cathedral at Lubec, is ranked by Mattheson, in his *perfect maestro di capella* among the greatest organists in Germany. His compositions for the harpsichord were numerous and masterly. Two of his works *a violino, viol da gamba, e cembalo,* were published at Hamburg 1696.*

JOHN KUHNAU [1660-1722], of Leipsic, besides being a great organist and composer, was an eminent scholar and mathematician. In 1689, he published the first and second part of his *Praxis* for the harpsichord; and in 1700, *Sacred Histories,* represented in fourteen sonatas, among which is the battle of David and Goliath.** His works in various languages and faculties are innumerable (*o*).

GEORGE MUFFATT [d. 1704] was an eminent organist, composer, and fughist, and one of the great harmonists of Germany, at the latter end of the last century. After being organist of the cathedral of Strasburg, he went to Vienna, Rome, and Paris, where he continued six years; during which time, he made himself in a particular manner acquainted with Lulli's style of composition. In 1690, he published his *Apparatus Musico-organisticus,* dedicated to the Emperor Leopold; a work consisting of twelve *toccate,* which he performed at Augsburg on the day that the emperor's consort was crowned empress, and his son Joseph King of the Romans.

Other great harmonists of Germany during the last century, were KLINGENSTEIN, who flourished about 1605; HERBST, 1619; ROSENMULLER, 1648; EBNER, maestro di capella to the Emperor Ferdinand III. 1655, who published an air composed by his imperial Majesty, with thirty-six variations, and a treatise on accompaniment; JOHN CASPAR KERL, who had been sent from

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(*o*) This composer was sometimes very grotesque and fantastical; for instance, he pretended to express by musical sounds *the ten plagues of Egypt.*

* Spitta has edited the organ works of Buxtehude and vol. xi. of the *D.D.T.* contains some of his instrumental music. Some of the *Abend Musiken* and Church Cantatas are in *Vol. xiv.* of the D.D.T. Peters published 14 Choral-Bearbeitungen edited by Dehn.

** The following is a list of Kuhnau's clavier works: 7 Partien in 1695; 7 Sonates in 1696; and the 6 Biblical Sonates.

The *D.D.T. Vol. iv.* contains the clavier works edited by Päsler. Madame Farrenc included 7 Sonates in Part II. of *Le Trésor des Pianistes,* and some of the Biblical Sonates were edited for Novello and Co. by J. S. Shedlock.

The *David and Goliath* sonate is included in Niemann's *Alter Meister* published by Peters.

Vienna to Rome to study under Carissimi, 1669; BERNHARD 1682: HEINECHEN, 1683, who was so voluminous and excellent a theorist, that he has been called of late years, the Rameau of Germany; KEIRLEBER, 1691, a great canonist, who published a canon for five hundred and twelve voices and instruments; and, 1696, MURSCHAUSER. All these published compositions and treatises, which were well received and useful in their day.

Among THEORISTS and writers on the subject of Music in Germany, during the seventeenth century, must be numbered, Crüger, Baryphonus, Kepler, Kircher, and Printz, some of whom have been incidentally mentioned already, but too slightly to repay the reader for the trouble which a reference would give him; we shall, therefore, assign to each a short article here.

The great mathematician and astronomer KEPLER [d. 1630], in his *Harmonia Mundi*, published at Lintz, in Austria, 1619, speaks upon the subject of Music like a man who had not only thought of it as a science subservient to the laws of calculation, but studied it as an elegant art, and been truly sensible to its powers.

JOHN CRÜGER [1598-1662], director of the Music in St. Nicolas' church, Berlin, published, in 1624, a work entitled *Synopsin Musices, continentem rationem constituendi et componendi melos Harmonicum,* which went through several editions. A treatise on singing, 4to. A hymn-book, with tunes, called *Praxis Pietatis Melica* [1644]; a work which had passed through thirty editions at Berlin, in the beginning of the present century. *Præcepta Musicæ Practicæ Figuralis,* 1625; and *Questiones Musicæ practicæ,* 1650.

HENRY BARYPHONUS [d. 1655], a skilful theorist, flourished about the year 1630, and was author of several treatises, particularly one in Latin, entitled *Plejades Musicæ* [1615], which Walther styles excellent.

ATHANASIUS KIRCHER [1602-80] (*p*) has been severely censured by Meibomius and others, for his barbarous Latin and unclassical ideas of ancient Music, as well as for his credulity and want of taste in selecting his facts and materials; his *Musurgia* [1650], however, contains much curious and useful information for such as know how to sift truth from error, and usefulness from futility.

WOLFEGANG CASPAR PRINTZ [1641-1717], in 1690, had the merit of being the first, in modern times, to publish a *History of Vocal and Instrumental Music,* 4to. The book is now become so scarce that I have never been able by my own diligence, or that of my friends, to procure a copy of it, and all I know of its contents has been derived from M. Marpurg's extracts and account of it in his *Musicale Essays**; by which, however, it appears, that his plan and arrangement were good, and the authors he had consulted, the best on the subject. The work seems never to have been finished, as it consisted but of two hundred and twenty-three pages, and M. Marpurg's extracts advance no farther in the narrative than *Tuisco*

(*p*) See Book I. p. 100.

* *J. Band.*

and *Bardus,* Kings of the ancient Germans and Gauls, who founded the orders of Druids and Bards. Printz was not only an historian, but a musical composer, theorist, and critic. His work entitled *Der Satyrische Componiste* or *Satyrical Composer,* seems to have been produced "in Rabelais' easy chair." The work, which consists of four parts, is written with great wit and humour; the jokes, though not of the most delicate and refined sort, are extremely queer and risible.

German princes had musical dramas, or Operas, performed at their courts, occasionally, both in their own language and in Italian, very early in the last century. In 1627, the celebrated Martin Opitz, whom the Germans call the father of their drama, translated the opera of *Daphne* from the Italian, which was set to Music by the chapel-master Schütz, and performed theatrically at the court of Dresden [at Torgau], on occasion of the marriage of the Elector's sister with the Landgrave of Hesse, George II. (*q*). In 1635, *Judith,* an opera, by the same poet, was set and performed in the same manner. And in 1653, an Italian opera written and set by Benedetto Ferrari, called *L' Inganno d' Amore*, was performed at Ratisbon.

The emperor Leopold, passionately fond of Italian poetry and Music, is said, by Quadrio (*r*) not only to have been the constant patron of both, but to have written and set to Music, himself, many beautiful canzonets and madrigals. This prince, early in his reign, retained in his service the Italian lyric poet Minato, and the composer Antonio Draghi, to write and set operas for the imperial court at Vienna. In 1665, *Alcindo* and *Cloridia* were performed there. Of this last, Draghi was author both of the poetry and Music. This composer continued in the imperial service near forty years.

The first Italian opera performed at Munich seems to have been *Adelaide Regia Principessa di Sūsa* set by Giulio Riva, *Medico Veneziano* (*s*). But the first opera that was exhibited on a public stage, was Theiles' [1646-1724] *Adam and Eve,* in 1678, at Hamburg, in the German language; and the second, *Orontes,* the same year. The operas that were performed after this period at Hamburg, are recorded in Marpurg's Historical and Critical Essays on Musical subjects, and were very numerous. The principal composers of which, during the latter end of the last century, were Strunck, Franck, Förtsch, Conradi, and Cousser, who afterwards came to England, where he obtained the place of composer and master of the state band of Music in Ireland. In 1694, Keiser, Brenner, and Krieger began to compose for the Hamburg theatre, and in 1696 the operas of the celebrated Abate Steffani, which he had set in Italian for the court of Hanover, began to be translated

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(*q*) *Historisch-Kritische Beyträge zur Aufnahme der Musik. von.* F. W. Marpurg. III. band, Erstes Stück, Berlin, 1757.

(*r*) *Della Storia d' Ogni Poesia,* Tom II. lib. 2do. p. 327.

(*s*) *Drammaturgia.*

and performed in the German language at Hamburg, except the airs, which were usually sung in Italian. This custom prevailed in several parts of Germany so late as the year 1733, when Graun set his opera of *Pharao,* the *Gianguir* of Apostolo Zeno, for the theatre at Brunswic, of which only the recitatives were translated into German, while the airs were set and sung in their original language (*t*).

In the beginning of the present century, according to Riccoboni (*u*), the performers in the German operas at Hamburg "were all tradesmen or handicrafts; when your shoe-maker was often the first performer on the stage; and you might have bought fruit and sweetmeats of the same girls whom the night before you saw in the character of *Armida* or *Semiramis.*" This may, perhaps, have been literally true in the infancy of the musical drama in that city; and even later, some of the under-characters may have been filled in the manner mentioned by Riccoboni; but afterwards, it is known that Mattheson was many years a performer in those operas; and the celebrated composer Hasse, before he went to Italy, was a tenor singer on the Hamburg stage, in the operas of Keiser (*x*).

The VIOLIN seems to have been in general use, and more cultivated in Germany, during the last century, than in any other part of Europe; as appears by the number of performers who, according to Walther, have excelled, and the numerous composers and pieces published for that instrument, which he has recorded in his Dictionary; where we frequently find *solos, sonatas,* and *concertos,* expressly composed for it, as well as accompaniments to vocal Music.

JOHN SCHOP [d. *c.* 1665], at Hamburg, so early as the year 1640 [1633] and 1644, published paduanas, galliards, allemands, and thirty concertos for violins: that is, according to the acceptation of the word in those times, vocal compositions accompanied by violins and other instruments.

NICOLAUS HASSE, organist of Rostock, was a voluminous composer for the violin during the middle of the last century. BALTSAR, of Lubec, we have already seen (*y*), was the first great violinist we had ever heard in England during the last century; and KNERLER, about the middle of this, surprised us nearly as much.

CONRAD STENEKEN, of Bremen, a dilettante, published, in 1662, Quartets for two Violins, Tenor, and Base. And DIETRICH BECKER, state violin at Hamburg, Sonatas for a Violin, Viol da Gamba, and Basso continuo, in 1668. JOHN JACOB WALTHER [b. 1650] published, in 1676, at Mentz, *Scherzo di Violino con Basso.* JACOB SCHWEIFFELBUT, in 1684, at Augsburg, *Sonaten vor 2 Violinen*

(*t*) *Vie de Graun,* prefixed in Italian, French, and German, to the collection of that composer's *Duets and Trios,* published at Berlin, 1773.

(*u*) *General History of the Stage,* p. 212.

(*x*) *Life of Graun, ubi supra.*

(*y*) *Supra,* p. 337.

und Bass. HENRY JOHN FRANCIS BIBER, vice Chapel-master to the Bishop of Saltzburg, published, in 1681, Solos for a Violin and Base, of which further mention will be made hereafter. And GODFREY FINGER, a Silesian, who was many years in England [from 1685] during the latter end of the last century and beginning of the present, was a voluminous composer for the violin, who when he quitted England returned to Germany, and according to Telemann (*z*), was chamber-musician to Sophia Charlotte Queen of Prussia, in 1702, and in 1717 chapel-master to the court of Gotha.

So few productions of the numerous German composers of the last century are now to be found, that I have only been able to procure specimens of the following masters. Many of the works of Prætorius have fallen into my hands, which having scored, I found to be dry, and totally devoid of genius, though correct in harmony. Some of Froberger's organ pieces I have seen, which are full, and in the clear and masterly style of his model, Frescobaldi. The violin sonatas of Becker were well known in England during the latter end of the last century, and I have copies of many of them; but they are of a coarse texture. Baltzer's compositions discover genius and a strong hand. Finger is more feeble, but more polished, and like Bassani and Torelli. But of all the violin players of the last century, BIBER [1644-1704] seems to have been the best, and his solos are the most difficult and the most fanciful of any Music I have seen of the same period. One of the pieces is written on three staves, as if a score for two violins and a base, but meant to be played in double stops. Others are played in different tunings of fourths and fifths, as for a treble viol. A second work by this musician, entitled *Fidicinum sacro-prophanum* [no date], consists of twelve sonatas in four and five parts, to be played on three instruments; and a third: *Harmonia Artificioso-ariosa*, published at Nuremberg [no date], consisting of pieces of seven parts, to be played on three instruments. In this last work he is styled *dapifer*.

Of the admirable KEISER, who, though he began to distinguish himself in the last century, lived till the year 1739, I am in possession of many productions. This great musician, the first master of Hasse, was born at Weissenfels 1673, and maestro di capella to the court of Mecklenburg. He was educated at Leipsic, where he was entered of that university. He began to study Music in that city, but was chiefly his own master, forming himself upon the Italian school, by studying the best productions of that country. His first attempt at composition, that was performed in public, was a pastoral called *Ismena*, for Wolfenbuttle [1692]. *Basilius*, his first opera for Hamburg, was performed in 1694, with very great applause; *Adonis* was the next, which gave equal satisfaction. But, according to Mattheson, whatever Music he set to words on the subject of love, was peculiarly excellent. He kept possession

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(*z*) In Matthewson's *Ehrenpforte*.

of the Hamburg theatre upwards of forty years, till his operas amounted to more than a hundred. In the preface to one of them, in my possession, he calls it the hundred and seventh. And to these he afterwards added eleven more, *Circe* being the last, in 1734.* Besides his dramatic productions, he composed *divertimenti, serenate,* and *cantatas,* innumerable. Indeed, this master was as sure of fancy and originality whenever he put pen to paper, as Haydn is at present. In a manuscript collection of near seventy cantatas by the greatest composers of his time, both of Italy and Germany, in which there are twelve by Keiser, in opening the book by chance, in any part of it where his cantatas are inserted, it is instantly known to be his Music, at the first glance; so new are the passages, and so different the arrangement of the notes from that of his companions in this collection, amounting to near thirty of the first order. For grace and facility I do not recommend him; indeed, they were little sought or known during his time; but for modulation, ingenuity, and new ideas, he had scarcely his equal. Much has been said in my German Tour of the abilities of this musician; but it was said traditionally, as I was not then acquainted with his works, but took my ideas chiefly from the excellent authority of the elegant and judicious Hasse. I can now, however, speak from demonstration, and my own knowledge of his productions of various kinds, which manifest all the vigour of a fertile invention, and correctness of study and experience.

Of many other German composers of the last century, whose works I have not been able to find, I make no doubt but that as far as harmony, contrivance, complication, and diligence could carry them, they were superior to all other musicians of the time. But during the present century, by a more frequent intercourse with Italy and the best compositions and vocal performers of that country, with the establishment of Italian operas in all the principal courts of Germany, the inhabitants of that vast empire have cultivated Music to a degree of refinement, particularly instrumental, beyond any former period in the history of the art; and have not only supplied their own country with innumerable great musicians, but exchanged with Italy, and furnished every other part of Europe with professors, whose talents and abilities have been the delight and admiration of all true judges of composition and performance.

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* *Basileus* was first produced for the Brunswick court in 1692. In 1695 a pastorale, *Die wiedergesundenen Verliebten* was given there. This was revised and produced at Hamburg in 1699, as *Ismene.* For the Hamburg Theatre Keiser wrote 116 operas, most of them on a large scale, and joined in the composition of many others.

His last operas were written in 1738.

Vols. 37 and 38 of the *D.D.T.* are devoted to works by Keiser, and the 1902 supplement of the *Handelgesellschaft* edition contains music by him, as does Lindner's *Erste stehende deutsche oper. II.* 3-15.

Chapter XI

Of the State of Music in France during the Seventeenth Century

THE list of great musicians which France produced during the early part of this period is not very numerous, nor does Music seem to have been much cultivated or favoured in this kingdom, till the operas of Lulli were honoured with the patronage of Louis XIV. and excited the attention of the public.

Indeed, France had not sufficiently recovered from the horrors of a long and bloody civil and religious war, during the life of Henry IV. to make much progress in the arts of peace. However, the successor of this heroic and beneficent prince, Louis XIII. who began his reign in 1610, at only six years old, is said to have been not only a lover and encourager of the art, in riper years, but with the assistance of Beauchamp his first violin, who made the base, to have composed several airs (*a*). Pere Mersenne, Kircher, and later musical writers, have given, as a specimen of his invention, an air for a grand dance, in 1618, before he was fifteen years old. *Les vingt quatre violons du Roi,* subsisted in Henry the Fourth's reign, but these only seem to have been used in dancing. The lute was more an instrument of parade in these times than any other; and in 1609, Mary de Medicis, Henry the Fourth's second Queen, was followed in a grand dance by twelve lutes, led by Ballard, the principal lutenist of the court (*b*): and all the numerous collections of the court airs at this time were printed in the lute tablature, or notation, to which they were set by the authors of the tunes themselves.

The principal composer for the church during the reign of Louis XIII. seems to have been Arthur aux Couteaux, who, among various musical works in Latin and French, published psalms which he dedicated to that prince (*c*). The favourite secular court composer of this period was Jean-Batist Boesset [*c*. 1613-85], the best lutenist, and the principal composer of songs of his time.

(*a*) *Receuil d'airs de cour.*

(*b*) *Theatres de France,* Tom. III.

(*c*) A mass in four parts by this venerable master has been inserted in the second volume of *Essai sur la Musique.* 1780, which is in general clear and clean counterpoint, *à capella;* however, several errors have escaped the notice of the learned editor, which seem more likely to have been the mistakes of the engraver than composer, particularly the frequent violation of the well known rule against the succession of fifths.

Some of his *Court Ayres, with their Ditties Englished,* were published in London by Filmer, 1629, of which it is now difficult to find the measure or accent.*

But the most minute and satisfactory account of the state of Music in France, during the reign of Louis XIII. is to be found in the writings of PERE MERSENNE [1588-1648], particularly in his *Harmonie Universelle*, published at Paris in 1636, in Folio (*d*); a work in which, through all the partiality to his country, want of taste, and method, there are so many curious researches and ingenious and philosophical experiments, which have been of the greatest use to subsequent writers, particularly Kircher, as render the book extremely valuable. In his *twenty-third proposition, liv.* i. this author explains and describes twelve different kinds of Music and movement, used in France during his time: these were motets, songs or airs, passacailles, pavans, allemandes, gaillards, voltes, courantes, sarabandes, canaries, branles, and balets, of all which he gives examples in notes. But though most of these movements were the specific names of the dances then in vogue, the *minuet,* which, during the present century, has been in such general favour all over Europe, is never mentioned.

In the *Pref. generale,* Mersenne speaks of Galileo's discoveries in harmonics, and in his Liv ii. *des consonances,* of sympathic vibrations. In other parts of his work he explains clearly, the twelve keys major of practical Music; and shews, for the first time, perhaps, that there may be seventy-two keys, or six for each note, flat, natural, and sharp, major and minor. There is nothing in this good father's book which reflects more honour on his taste and penetration than his partiality for the *violin,* to which, in Liv. 4. *des Instrumens,* prop. i. he gives the preference over all other instruments then in use, at a time when it was thought unworthy of being admitted into the concerts of other countries.

It is amusing, however, to see how contented mankind has ever been in the most rude and uncultivated ages of the world, with their own talents and accomplishments. A singular instance of this mental comfort appears in Mersenne, Chap. *de l'Embellissemens des Chants,* which he addresses " to *posterity,* that they may form some idea, says he, of our manner of gracing and embellishing airs; as such advances have at no time been made in polishing and refining melody, as at present." In his treatise *de la Voix,* where he explains the manner of running *divisions* and making *shakes,* he says, that " of all nations who study singing, and who run divisions in the *throat,* the French execute passages in the neatest

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(*d*) This work, corrected and enlarged, was translated into Latin, and published by the author in 1648, the year of his death, under the following title: *De Sonorum Natura, Causis et Effectibus.*

* These *Court Ayres* were composed by Antoine Boesset (*c.* 1585—1643), the *surintendant* of the King's Music, the Master of the Queen's Musick, and father of Jean-Batist, who succeeded him in these posts in 1644.
Many airs by Antoine are included by Expert in the 2nd series of his *Chants de France et d'Italie* published by Senart at Paris.

manner; this even the Italians confess, who make a particular profession of singing. It is impossible," adds he, " to describe the beauty and sweetness of our vocal embellishments to such as have not heard them; for the purling of a stream, the meandering of a brook, or the warbling of a nightingale, is not half so mellifluous. And I find nothing in nature," continues this pious father, " that can give the least idea of these passages, which are far more ravishing than shakes or trills, for they are the *very quintessence* of Music (*e*)." He afterwards observes, that no traces are to be found in the writers of Music among the ancient Greeks, that this ingenious and voluptuous people ever had " *des fredons & des passages comme nous autres*: trills and divisions in their Music, like us."

One proposition in this book (xxxiv.) is to enquire whether the French method of singing is *the best of all possible methods*? and determines in the affirmative, not only with respect to this proposition, but affirms that of all those he had heard sing in neighbouring countries, as in Spain, Germany, Flanders, and Italy, he had met with none who sung so agreeably as the French. " There may," says he, " be now and then a miraculous performer in other countries, but I speak here in general."

He mentions *recitative* as a thing little practised in France, *for want of courage.* The Italians, he observes, had succeeded in this species of singing, which Giacomo Peri had invented at Florence the beginning of the century. Here he speaks of several musical dramas in Italy, but does not call them *operas* (*f*).

The *si*, to express the seventh of the key, does not seem to have been in use at this time in France; as Mersennus in his solmisation has never introduced it, repeating the *mi*, in the key of C, for E and B.

The favourite singing-master and composer of songs, in France, about the middle of the seventeenth century, was MICHEL LAMBERT, who had so many scholars that he was obliged to teach a considerable number at a time, and at his own house, where he formed a kind of academy, and where he finished every lesson with singing to his own accompaniment several songs to a brilliant and enraptured audience. Marcel did the same, dancing with his best scholars, at the end of the lessons he gave at home, on his public days. The reputation of Lambert, like that of Abelard, was so great, that his disciples followed him into the country as far as Puteaux, where he had a villa (*g*). Lulli married the daughter of this musician, who was born in 1610, and died 1696.

Though the French have long wished to have a dramatic Music of their own, their most patriotic writers on the subject have been obliged to confess, that they owe the establishment of operas in

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(*e*) *Liv. I. de la Voix*, p. 40.

(*f*) Liv. vi. *L'Art de Bien Chanter*. A book with the same title was published at Paris, by Bacilly, 1668.

(*g*) *Essai sur la Mus.* Tom. III. p. 440.

France to the Italians. The continuator of M. Bonnet's *Hist. de la Musique,* M. Freneuse, a furious champion for Lulli and French Music of all kinds, allows that Rinuccini, who followed Queen Mary of Medicis into France [1600], had furnished the first idea of dramatic Music at Paris; and that Cardinal Mazarin, during the minority of Louis XIV. had two operas, in Italian verse and to Italian Music, performed by a company of Italian singers, sent for expressly to impress the court of France with a favourable idea of the fashionable Music of his country.

The first of these operas, performed at the Bourbon palace in 1645, seems to have been a burletta. Its title was *La Festa Teatrale della Finta Pazza,* written by Giulio Strozzi, but by whom set, does not appear.* The second was *Orfeo & Euridice*, 1647. Besides these, at the nuptials of Louis XIV. 1660, *Ercole Amante*, a serious Italian opera, was performed in the same manner, and well received at court by the flatterers of the cardinal, says the continuator of Bonnet's History of Music. M. de Blainville, however, in his short History of Music, says (*h*) that he had seen the score of this opera, "and found, in examining it, all the recitatives, airs, choruses, symphonies, and dances, both in melody and harmony, of the same kind as those of Lulli." And adds, that there was in this opera, "among other things an invocation to sleep, a sommeil, with ritornels and choruses, of great beauty." All these were performed before Italy had sent Lulli into France to render French operas *perfect* (*i*). And even before, Perrin, master of the ceremonies to Gaston Duke of Orleans, had attempted to elevate the French language to the honour of being set to Music. He began by short airs and recitatives for a single voice; then composed dialogues which Lambert, and Cambert [1628-77], a musician in the service of the Queen Mother, set to Music. At length, in 1659, Perrin ventured to write a kind of pastoral drama, which was set [by Cambert] and performed at Issy, in the house of M. de la Haye, and succeeded admirably.

The King being desirous of hearing this pastoral, it was performed before his Majesty and the cardinal, at Vincennes, and was much applauded. Encouraged by this success, Perrin and Cambert associated; and having prevailed on the Marquis de Sourdeac to join them, he not only assisted with his knowledge in mechanics and genius for inventing machinery and decorations, but with money to support the expence of the undertaking. This

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(*h*) Page 87. *J'y ai trouvé entre autres un sommeil coupé de symphonie, de chant, et de choeurs, d'une grande beauté.* In Marpurg's Musical Essays, Vol. I. p. 183, we have not only the names of the poet and composer of this opera, but of all the singers and dancers. In which account, however, there is a mistake: this drama was *written* for Venice, by Bisaccioni, 1645; and the Music composed by Rovetta. Not written by *Camilli,* and set by Bisaccioni, as M. Marpurg tells us.

(*i*) *Hist. de la Mus. ubi supra.*

* The music for the play *La Finta Pazza* was by Sacrati. The first real opera was Luigi Rossi's *Orfeo.* The opera produced at the wedding celebrations in 1660 was not *Ercole Amante* by Cavalli, but the same composer's *Xerse,* which had been produced at Venice in 1654. *Ercole Amante* was not produced at Paris until 1662. For the production of *Xerse,* Lully wrote some additional ballet music.

triumvirate produced three or four operas, each being confined to a particular department: to Perrin was assigned the poetry, to Cambert the composition of the Music, and to the Marquis the machinery and decorations. *Ariane* [1661], on the point of being performed, was stopped by the death of Cardinal Mazarin, as was every further attempt of the same kind, till 1669, when the King granted an exclusive *privilége* to Perrin for establishing operas, not only at Paris, but throughout the kingdom of France. The opera of *Pomona*, set by Cambert, was long performed in the great hall of the Hôtel de Nevers; and, in 1671, at the Tennis Court, called the Hôtel de Guénégaud, where it had a run of eight months.* It was for *Pomona* that the two singers *Cledière* and *Beaumavielle*, who afterwards did such justice to the parts allotted them, came from Languedoc. But upon a difference between the Marquis de Sourdiac and Perrin, in 1672, the King withdrew the patent granted to Perrin, and conferred the *privilêge des academies de Musique* upon JOHN BAPTIST LULLI; who begun his regency and the exhibition of his opera called *Les Fêtes de l' Amour et de Bacchus* [Nov. 15, 1672], at the Tennis Court de Belair, which was honoured, in a singular manner, with the performance of the Duke of Monmouth, the Duke de Villeroi, the Marquis de Rassen, and M. le Grand, in a ballet with four stage dancers, before the King Lulli had already been so fortunate as to find, and connect himself with, the lyric poet Quinault, whose dramas for Music were so superior to all the productions of that kind, which had then appeared in any part of Europe.

This fortunate musician, the son of a peasant in the neighbourhood of Florence, was born 1633 [1639]. He had a few instructions in Music from a Cordelier. His first instrument was the guitar, to which he was always fond of singing (*k*). The Chevalier de Guise brought him into France, in 1646, as a present to his sister. Mademoiselle de Guise, who placed him among the assistants of her kitchen, where he was assigned the honourable office of *sousmarmiton* (*l*).

In his leisure hours, being naturally fond of Music, he used to be scraping on a miserable violin, to the great annoyance of his fellow-servants. However, his disposition for Music being discovered, his patroness had him taught the violin by a regular master, under whom he made so rapid a progress, that he was admitted among the violins of the King's band ; where he distinguished himself so much, that he was employed to compose the Music for the court ballets, in which Louis XIV. at this time very young, used to dance. But though Lulli approached the royal presence early in life, it was by slow degrees that he arrived at solid preferment. In 1652, he was appointed superintendant, or master, of the King's new band of violins [Les Petits Violons], which, if we

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(*k*) Ballard's preface to his edition of Lulli's Operas. (*l*) Under-scullion.

* *Pomone* was produced at the Hôtel de Nevers, and in 1677 in the Tennis Court of the Hôtel de Guénégaud. (*Grove's. Article, Opera, Vol.* 3, *p.* PFL).

may judge by the business assigned them afterwards by Lulli in his operas, was composed of musicians not likely by their abilities to continue the miraculous powers ascribed to Orpheus and Amphion (*m*).

In this station Lulli was twenty years working his way to the opera regency and favour of the public, before he composed operas and had them performed under his own direction. After *Les Fêtes de l' Amour et de Bacchus,* Lulli composed, in 1673, *Cadmus;* 1674, *Alceste*; 1675, *Thesée et le Carnaval*; 1676, *Atys*; 1677, *Isis*; 1678, *Psyché*; 1679, *Bellerophon*; 1680, *Proserpine;* 1681, *Le Triomphe de l' Amour* [Ballet]; 1682, *Persée*; 1683, *Phaëton*; 1684, *Amadis;* 1685, *Roland; L'Idyle de la Paix* [Divertissement]; and *Le Temple de la Paix* [Ballet]; 1686, *Armide*; 1687 [1686], *Acis et Galathée*: all these were written by Quinault, except *Psyché* and *Bellerophon,* both by Corneille, and *Acis et Galathée* by Campistron (*n*).

Lulli, though coarse in his manners, and a bad courtier, was in such favour with Louis XIV. that he could listen to the Music of no other composer. This splendid prince not only granted him *lettres de noblesse* [1681], but conferred on him the charge of *secretaire du roi,* and bestowed many other honours and favours on his family. And that his compositions were profitable, is evident from the treasures found in his coffers after his decease, amounting to 130,000 livres in gold, an extraordinary sum in those days.* Though externally so rough, and unpolished in his manners, he was a man of integrity and free from all malevolence. His greatest defects were the love of wine and money. He had the address to make himself beloved as well as feared by his performers, an art absolutely necessary for the manager of an opera, but which can only subsist by the exercise of authority. Indeed, the superiority of Lulli's talents gave him an ascendant over his dependants which greatly confirmed his dominion. And, however difficult it may be to govern capricious and enthusiastic subjects, real merit, exact justice, and good treatment, will never fail to preserve order and obedience.

Lulli married the daughter of Lambert, the celebrated musician and singing-master of his time, who lived till the year 1720. Having composed a *Te Deum* for the King's recovery after a dangerous illness in 1687, during the performance at the church of the Feuillants, in the animation of beating time and difficulty of keeping the band together, by striking his foot instead of the floor with his cane, he occasioned a contusion that, from a bad habit of body, brought on a mortification, which was soon pronounced

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(*m*) *Ces nouveaux musiciens formés par Lulli, selon M. Laborde, devinerent bientôt les plus habiles de l' Europe, et ce n'est pas beaucoup dire; l' ignorance des musiciens de ce tems étant portée à un tel point, qu' ils ne pouvaient executer que ce qu' ils avaient appris par cœur.* Essai sur la Mus. Tom. III. p. 444.

(*n*) *Armide,* says Bonnet, Tom. III. p. 104, was the favourite opera of the ladies; *Atys,* of Louis XIV.; *Phaëton,* of the public; and *Isis,* of professors.

* His estate at his death was valued at 342,000 livres, or about £14,000.

to be incurable. Every expedient that was tried in order to stop the progress of the malady being ineffectual, he was informed of his situation. His confessor refusing to give him absolution unless he would burn the opera of *Achille & Polixene,* which he was composing for the stage, he consented, and this new Music was committed to the flames. A few days after, being a little better, one of the young princes of Vendôme went to see him: " Why Baptiste," says he, " have you been such a fool as to burn your new opera, to humour a gloomy priest? " " Hush, hush! " says Lulli, " I have another copy of it." However, a few days after, he was not only obliged to submit to the will of his confessor,* but of death himself, who terminated his existence, March the 22d, 1687, at fifty-four years of age.

On a recent examination of the operas of Lulli, I am much less surprised at the high favour they obtained in France, than I used to be; for though the recitative is disagreeable to all but the natives of that kingdom, yet the airs, choruses, and dances, are so easy and natural, that it is hardly possible for a lover of Music, gifted with a voice and disposition for singing, to hear them frequently performed, without remembering them. And this accounts for what I have often heard asserted in my youth, that the audience in the parterre of a French opera-house, used to join with the performers in singing the choruses.

Of the first singers in Lulli's operas, of whom an account of the principal has been given by M. Laborde, in piquant articles of his *Essai sur la Musique,* if we may judge of them by the songs they had to execute, their abilities were not very stupendous; good voices and good action seem to have been their principal merit. Many of them were brought from remote provinces of the kingdom, before they had any knowledge of Music, and were taught their parts by Lulli himself and his father-in-law, Lambert, merely by ear. But Lulli not only taught his vocal performers to sing, but to act, and sometimes gave instructions even to the dancers (*o*). The celebrated LA ROCHOIS had no other master in singing or acting than Lulli. DUMENI, whose voice was a counter-tenor, and who performed the principal men's parts, had been cook to M. de Foucault, and was utterly ignorant of Music, when he first mounted the stage. *Clediere, Rossignol, Beaumavielle, Thevenard,* and the rest, must have been equally ignorant, as no preparation was likely to be made for a profession which did not exist at a time when they should have begun their studies. *La* MAUPIN [*c.* 1673—*c.* 1707], the successor of La Rochois, seems to have been the most extraordinary personage of all this *siren troupe*. She was equally fond of both sexes, fought and loved like a man, and resisted and fell like a woman. Her adventures are of a very romantic kind. Married to a young husband, who was soon obliged to absent himself

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(*o*) *Hist. de la Mus.* Tom. III. p. 207. 209.

* The music for one act survives, and the opera was completed by Colasse, who produced Lully's posthumous works.

from her, to enter on an office he had obtained in Provence, she ran away with a fencing-master, of whom she learned the small-sword, and became an excellent fencer, which was afterwards a useful qualification to her on several occasions. The lovers first retreated from persecution to Marseilles; but necessity soon obliged them to solicit employment there, at the opera; and, as both had by nature good voices, they were received without difficulty. But soon after this she was seized with a passion for a young person of her own sex, whom she seduced, but the object of her whimsical affection being pursued by her friends and taken, was thrown into a convent at Avignon, where the Maupin soon followed her; and having presented herself as a novice, obtained admission. Some time after, she set fire to the convent, and, availing herself of the confusion she had occasioned, carried off her favourite. But being pursued and taken, she was condemned to the flames for contumacy; a sentence, however, which was not executed, as the young Marseillaise was found, and restored to her friends.

She then went to Paris, and made her first appearance on the opera stage in 1695, when she performed the part of Pallas, in *Cadmus*, with the greatest success. The applause was so violent, that she was obliged, in her car, to take off her casque to salute and thank the public, which redoubled their marks of approbation. From that time her success was uninterrupted. Dumeni, the singer, having affronted her, she put on men's cloaths, watched for him in the Place des Victoires, and insisted on his drawing his sword and fighting her, which he refusing, she caned him and took from him his watch and snuff-box. Next day Dumeni having boasted at the opera-house, that he had defended himself against three men who attempted to rob him, she related the whole story, and produced his watch and snuff-box in proof of her having caned him for his cowardice. Thevenard was nearly treated in the same manner, and had no other way of escaping her chastisement, than by publicly asking her pardon, after hiding himself at the Palais Royal during three weeks. At a ball given by Monsieur, the brother of Louis XIV. she again put on men's cloaths, and having behaved impertinently to a lady, three of her friends, supposing the Maupin to be a man, called her out. She might easily have avoided the combat by discovering her sex, but she instantly drew, and killed them all three. Afterwards, returning very cooly to the ball, she told the story to Monsieur, who obtained her pardon. After other adventures, she went to Brussels, and there became the mistress of the Elector of Bavaria. This prince quitting her for the Countess of Arcos, sent her by the count, husband of that lady, a purse of 40,000 livres, with an order to quit Brussels. This extraordinary heroine threw the purse at the count's head, telling him, it was a recompence worthy of such a scoundrel and —— as himself. After this, she returned to the opera stage, which she quitted in 1705. Being at length seized with a fit of devotion, she recalled her husband, who had remained in Provence, and passed with him the last years of her life in a very pious manner, dying in 1707, at the age of thirty-four (*p*).

Concerning the Music of Lulli and his imitators, with which the French nation was so long delighted, I shall enter on no further discussion. It has now, indeed, but few adherents; however, among these may be numbered the author of *Essai sur la Musique,* who, in speaking of Lulli, says " he was the creator of a style of Music, which, since his time, instead of advancing towards perfection. as is imagined, has perhaps lost more than it has gained." A supposition which is not very consonant with the seemingly warm encomiums bestowed by this intelligent writer upon Piccini, Sacchini, and Paesiello, or, indeed on his favourite, Rameau.

Voltaire, who had lived long out of France, and had had an opportunity of hearing the opinions of the rest of Europe about the Music of his country, is more fair and reasonable in speaking of it, than most writers on the subject.

" French Music," says he (*q*), " at least the vocal, is not pleasing to any other nation, on account of the peculiarity of our prosody. We always lay a stress on the last syllable, while other nations lean on the penultima, or ante penultima, like the Italians. Ours is the only language which has words terminated by *e* mute; and this e, which is not pronounced in common speech, has a note assigned it in musical declamation, as *gloi-reu, victoir-reu, barbari-eu, furi-eu*. And this it is that renders most of our airs and recitatives insupportable to all that are not accustomed to them. Besides this, the slowness of our melody, which is a strange contrast to our national vivacity, will always make the Music of France only fit for its own inhabitants.

" Our instrumental Music, though less offensive to strangers, is somewhat affected by the monotony and langour of the vocal; but many of our movements for instruments, especially our airs for dancing, have been much used and admired in other countries.

" It is worth remarking, that when Lulli, the father of true French Music, came into France, the dramatic Music of Italy was of the same grave, noble, and simple kind, as that which we still admire in the recitatives of Lulli. And nothing can more resemble these recitatives than Luigi's famous motet, composed and universally admired in Italy about the same time: *Sunt breves mundi rosæ*.

" However, the poetry of Quinault animated the Music, more than the Music of Lulli animated the words. The genius of two such men, and great acting, were necessary to form such an exhibition in some parts of *Atys, Armide,* and *Roland,* as neither antiquity nor any cotemporary people ever knew.

" The airs are not equal to the recitatives of these great scenes. They are short simple tunes, more in the style of our Nöels, or Christmas carols, and venetian ballads, than opera songs. But

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(*p*) *Essai sur la Mus.*

(*q*) *Collect. complette de ses Oeuvres,* Tom. XVIII.

such was the taste of the times. And the more artless the Music, the easier it was retained.

"After Lulli, COLASSE [1649-1709], CAMPRA [1660-1744], DESTOUCHES [1672/3-1749], and other musicians, have only been his imitators, till the time of Rameau [1683-1764], a man who surpassed them all in science, and whose theoretical writings have made Music a new art.

"With respect to our ecclesiastical composers, though many of them have been celebrated in France, their works have not yet penetrated into other countries."

The opinions of this eminent writer concerning the Music of France will have the more weight, as he was seldom unmindful of the honour of his country.

There were several organists in France during the last century, who are still spoken of with reverence by their countrymen. The chief of these were the three BOURNONVILLES; the three brothers of the name of COUPERIN, whose family and fame still subsist in the present Armand-Louis Couperin [1727-89], a great organ player, whom I heard at Paris, in 1770; CHAMBONIERES, who died 1670 [*c.* 1672], the son of one organist of the name of CHAMPION, and grandson of another; DUMONT [*c.* 1610-84], not only a good organist but a good church composer, and the first in France who, by command of Louis XIV. introduced violin accompaniments to the voices in the Music of the church; L'ABBE DE LA BARRE, a favourite organist and composer to Louis XIV. who died 1678; at which time, that monarch appointed four organists to supply his place, who did duty quarterly: TOMELIN, LE BEGUE, BUTERNE, and NIVERS, all men of abilities, who played for the place, and obtained it by a decided superiority over many candidates; and LA LANDE [1657-1726], the most celebrated organist and church composer of France during the latter end of the last century and beginning of the present, who began to flourish in 1684. M. Laborde (*r*) not only places him at the head of ecclesiastical composers in France, but in all Europe: "he was the creator of church Music," says this author, and adds, "that even foreigners, since his time, give the French the preference in this kind of Music to every other country." This is a bold assertion, more easily made than proved. I have not the least doubt but that La Lande was an excellent fughist and great master of harmony, though, according to M. Suard's rule, his not having been heard of out of France, is a proof to the contrary. I own, that in my researches after new and old Music of every country and kind, I have as yet found none of La Lande's;* nor has his name yet penetrated into England, though both the name and works of Lulli, Rameau, Le Claire, and Mondonville, are well known among us.

(*r*) *Essai sur la Musique,* Tom. III. p. 43.

* A copy, probably unique, of a set of 42 motets by him, for chorus and orchestra (21 books bound in 7 vols.) is in the Fitzwilliam Museum, Cambridge.

Besides the composers for the church and theatre, during the last century, there were several secular composers, chiefly lutenists, whose names are preserved in the musical annals of France. Le Fevre, who flourished about 1613; Guedron [b. 1565]; and the elder Boesset (Anthoine) [*c.* 1585-1643], whose songs were in great favour during the reign of Louis XIII. not only in France but England (*s*). L'ENCLOS, the father of the celebrated Ninon, was a lutenist of considerable eminence, who dying in 1630, left his daughter an orphan of fifteen years old; a lady, who besides her wit and personal charms, was a good performer on the lute and harpsichord, and gave concerts at her house to the first people in France. CAMUS is frequently mentioned by French musical writers as one of their best composers of songs of the last century; he was of the King's band, and died 1677. The younger Boesset (Jean-Baptiste), who died in 1686 [1685], was the author of many melodies that are still sung in parodies and ballad farces, and in the provinces of France. LE MAIRE, a musician of the last century, is certainly entitled to the honour of inventing, or at least of bringing into general use in France, the syllable *si*, to express the seventh of a major key, instead of repeating the *mi* in solmisation, by which students in singing escape the perplexing difficulty of the mutations. The title to the invention, small as it seems, has been often disputed; but having taken great pains to trace the first use of this syllable in singing, I have never been able to discover any musician to whom it is so justly due, as Le Maire.

M. Laborde has inserted in his second volume a great number of French airs of the sixteenth and seventeenth centuries, to which such names of ancient poets and musicians are prefixed as excite great curiosity; but when we see how they are tricked up by the editor, with all the chromatic learning of modern times in the accompaniment, and taste in the appoggiaturas and embellishments, it destroys all the reverence and respect which, in their native simple garb, they would have inspired. This want of fidelity in copying, throws a doubt upon all the transcripts and representations of ancient things that come from France. In the history of an art, nothing can ascertain its state and progress at different periods of its cultivation, or satisfy a careful enquirer, but the most genuine and exact fac-similes. In the drawings given by M. Laborde from illuminations in ancient manuscripts, and Asiatic and African instruments, there is such a mixture of modern and European ornaments, that all ideas of distance in time and place are totally destroyed.

(s) See above, p. 317.

Chapter XII

Progress of Church Music in England after the death of Purcell

THE chief composers for the church, after the decease of Purcell, who have not been already mentioned, were Clarke, the Rev. Dilettanti, Dr. Holder, Dr. Creyghton, William Tucker, and Dr. Aldrich, with Goldwin, Dr. Crofts, Weldon, Doctors Green, Boyce, and Nares.

JEREMIAH CLARKE [*c*. 1659-1707] had his education in the Chapel Royal, under Dr. Blow, who seems to have had a paternal affection for him. In 1693 he resigned, in his favour, the place of master of the children and almoner of St. Paul's, of which cathedral Clarke was soon after likewise appointed organist [1695]. In 1700, Dr. Blow and his pupil were appointed gentlemen extraordinary in the King's chapel; of which, in 1704, on the death of Mr. Francis Piggot, they were jointly admitted to a place of organist.*

The compositions of Clarke are not numerous, as an untimely and melancholy end was put to his existence, before his genius had been allowed time to expand.

Early in life, he was so unfortunate as to conceive a violent and hopeless passion for a very beautiful lady of a rank far superior to his own; and his sufferings, under these circumstances, became at length so intolerable, that he resolved to terminate them by suicide. The late Mr. Samuel Wiely, one of the lay-vicars of St. Paul's, who was very intimate with him, related the following extraordinary story, which he had from his unfortunate friend himself. "Being at the house of a friend in the country, he found himself so miserable, that he suddenly determined to return to London; his friend observing in his behaviour great marks of dejection, furnished him with a horse, and a servant to attend him. In his way to town, a fit of melancholy and despair having seized him, he alighted, and giving his horse to the servant, went into a field in the corner of which there was a pond surrounded with trees, which pointed out to his choice two ways of getting rid of life; but not being more inclined to the one than the other, he left it to the determination of chance; and taking a piece of money out of his pocket, and tossing it in the air, determined to abide by its decision; but the money falling on its edge in the clay, seemed to prohibit both these means of destruction. His mind was too much disordered to receive comfort or take advantage of this delay; he therefore mounted his horse and rode to London, determined to find some other means of getting rid of life. And in July 1707, not many weeks after his return, he shot himself in his own house in St. Paul's church-yard; the late Mr. John Reading, organist of St. Dunstan's church, a scholar of Dr. Blow, and master of Mr. Stanley, intimately acquainted with Clarke, happening to go by the door at the instant the pistol went off, upon entering the house, found his friend and fellow-student in the agonies of death."

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* The coupling of Dr. Blow's name in these appointments is an error. William Croft was the musician who was appointed with Clarke.

The anthems of this pathetic composer, which Dr. Boyce has printed, are not only more natural and pleasing than those of his master Dr. Blow, but wholly free from licentious harmony and breach of rule. He is mild, placid, and seemingly incapable of violence of any kind. In his first anthem (Vol. II.) which required chearfulness and jubilation, he does not appear in his true character, which is tender and plaintive. The subject of the next is therefore better suited to the natural bias of his genius. There is indeed nothing in this anthem which indicates a master of grand and sublime conceptions; but there is a clearness and accuracy in the score, and melancholy cast of melody and harmony suitable to the words, which are likewise well accented, that cannot fail to soothe and please every appetite for Music which is not depraved.

His full anthem: " Praise the Lord, O Jerusalem," is extremely natural and agreeable, and as modern and graceful as the gravity of the choral service, will with propriety, allow. And in his verse anthem, the movements in triple time are as pathetic, and even elegant, as any Music, of the same period; ecclesiastical or secular, that was produced, either at home or on the continent. There is a very agreeable verse anthem of his composition in a collection published by Walsh: " The Lord is my strength and my song," with more spirit in it than I thought he could muster. But the verse " O Lord send us now prosperity," on a ground-base in Purcell's manner, is extremely pleasing and ingenious. Tenderness is, however, so much his characteristic, that he may well be called the musical Otway of his time (*u*).

William Holder [1616-97/8], doctor of divinity [1660], canon of Ely, residentiary of St. Paul's [1672], and sub-dean of the Chapel Royal [1674], not only merits particular notice as an able and learned writer on the theory of Music, but as an ecclesiastical composer of anthems, of which three or four are preserved in Dr. Tudway's collection, British Museum. From the regularity, and unembarrassed arrangement of the several parts in these specimens of his composition, it is easy to discover, that he

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(*u*) I once asked Dr. Johnson, if he did not think Otway a good painter of tender scenes? and he replied, "Sir! he is all tenderness." And the same may be said of Clarke.

had not studied and practised counterpoint in the superficial manner of an idle dilettante, but with the application of a diligent professor.

Besides his eminence as a divine, and deep knowledge in Music, he distinguished himself as a philosopher, a mathematician, and a philologer. He was one of the first fellows of the Royal Society [1663], and in treating several curious subjects, nice selection and application of words manifest him to have been a consummate master of our language. Indeed, the strength, precision, clearness, and compression of his style has been hardly ever equalled by any writer on philosophical subjects in our country; particularly in his admirable treatise on the *Elements of Speech*, published 1669, and drawn up with the benevolent design of giving relief to a person that was deaf and dumb. In this essay he has analysed, dissected, and classed the letters of our alphabet so minutely and clearly, that it is well worthy the attentive perusal of every lover of philology, but particularly of lyric poets and composers of vocal Music; to whom it will point out such harsh and untunable combinations of letters and syllables as from their difficult utterance impede and corrupt the voice in its passage.

In 1694, Dr. Holder, published *A Discourse concerning Time,* in which, among other things, the deficiency of the Julian Calendar was explained, and the method of reforming it demonstrated, which was afterwards adopted in the *change of style*. It is to be lamented that in treating this subject with so much clearness and abilities, so good a musician did not extend his reflections on the *artificial parts of time,* to its divisions and proportions in musical measures; a subject upon which the Abate Sacchi has written in Italian (*x*); but which rhythmically, or metrically considered in common with poetry, has not yet been sufficiently discussed in our own language.

The same year [1694] was published by Dr. Holder *A Treatise on the natural Grounds of Harmony,* in which the propagation of sound, the ratio of vibrations, their coincidence in forming consonance, sympathetic resonance, or *sons harmoniques,* the difference between arithmetical, geometrical, and harmonic proportions, and the author's opinion concerning the Music of the ancients, to whom he denies the use of harmony or Music in parts, are all so ably treated, and clearly explained, that this book may be read with profit and pleasure by most practical musicians, though unacquainted with goemetry, mathematics, and harmonics, or the philosophy of sound (*y*).

Dr. Holder died in 1698, aged eighty-two, and was buried in the subterraneous chapel of St. Paul's church, where a marble

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(*x*) *Del Tempo nella Musica.*

(*y*) This book is said in the introduction to have been drawn up chiefly for the sake and service of the gentlemen of the Chapel Royal, of which he was sub-dean, and in which, as well as other cathedrals to which his power extended, he is said to have been a severe disciplinarian; for being so excellent a judge and composer himself, it is natural to suppose that he would be the less likely to tolerate neglect and ignorance in the performance of the choral service. Michael Wise, who perhaps has fallen under his lash, used to call him Mr. *Snub* dean.

monument is erected to his memory, with an inscription reciting his titles, talents, and extensive knowledge.

ROBERT CREYGHTON, D.D. [*c.* 1639-1734], one of the gentlemen of Charles the Second's chapel, and precentor of the cathedral at Wells, has a just title to a place among reverend dilettanti; for though he was not gifted with great original genius for musical composition, which he only studied as an amusement, at his leisure hours; yet he has left such pleasing and elegant proofs of his progress in the art, as manifest judgment, taste, and knowledge. This venerable divine living to the great age of ninety-seven, died in 1736 [1733/4]. There are two complete services by Dr. Creyghton in Dr. Tudway's collection, one in E flat and one in C natural; and two anthems in E flat, that are extremely pleasing.

The Rev. WILLIAM TUCKER [d. 1679], likewise one of the gentlemen of King Charles the Second's chapel, and precentor of Westminster Abbey, was a very judicious composer of choral Music. Mr. Mason, in speaking of the full anthem: "O give thanks unto the Lord" [B.M. Harl. MSS., 7339], by this ingenious dilettante, very truly observes, that "every syllable in this composition has its just length, and each part of a sentence its proper pause; it admits no perplexing alterations or unmeaning repetitions, but proceeds in one full, yet distinct strain, harmonically, yet intelligibly (*z*)."

So many circumstances must concur in forming a complete musician among the LOVERS of the art, who have no other view in its cultivation, than pure amusement, that however ardent their zeal and sublime their genius, if they have not been early initiated in the mysteries of counterpoint, and pursued its labyrinths with the perseverance of professional students, timidity, embarrassment, ignorance, and confusion, will appear in their scores at the first glance of a regular bred composer. In general, their practice, reading of scores, experience, and application, are inferior to those of the meanest organist, or ripieno performer: disdaining to perform under-parts, or to study them in the works of great masters, as soon as they know their gammut, their chief practice consists in solos and amusing melodies; so that they remain to the end of their lives unable to count rests, or keep time, with professional firmness and accuracy; and either totally neglecting or running away too soon from plain counterpoint to florid, a want of instruction and regular study appear in the bases they put to the slightest and most natural melodies.

The Rev. Dr. HENRY ALDRICH [1647-1710], appointed dean of Christchurch, Oxon, in 1689, was a singular instance of an unprofessional musician obviating all these deficiences, and at the same time that he was greatly distinguishing himself as a polemical writer, a polite scholar, a theologian, a profound critic, an architect,

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(*z*) *Collection of the Words of Anthems,* p. 24, note †. I am acquainted with only three anthems by this composer: "Lord how long; I will magnify thee;" both verse anthems; and his full anthem: "O give thanks unto the Lord."

and a man of sound judgment, and exquisite taste in arts, science, and literature in general, he became so profound and skilled in the theory and practice of harmony, that his compositions, particularly for the church, equal in number and excellence those of the greatest masters of his time (*a*).

Though not more than five or six of his choral productions continue to be performed, except at Oxford, yet he composed near forty services and anthems which are preserved in the third volume of Dr. Tudway's collection, British Museum (*b*). Besides these Dr. Aldrich enriched our protestant cathedrals with many admirable compositions by adapting English words from the psalms, or liturgy, to anthems and motets, of Tallis, Bird, Palestrina, Carissimi, Graziani, and Bassani, that were originally set to Latin words for the Roman Catholic service. Among his compositions of a lighter kind, he amused himself with setting rounds and catches, of which eight or ten are inserted in the two books of the Catch-club, or merry Companion. The smoaking catch: " Good! good, indeed! " and the round: " Hark the bonny Christ-church bells," have been always admired; the first for humour and contrivance, and the second for its pleasing melody and general effect.

The admirable choral discipline he preserved in his college, at Oxford, for upwards of twenty years, is still remembered. Indeed, without neglecting more important concerns, he seems to have interested himself in the cultivation and prosperity of the art with as much zeal and diligence, as if his studies and pursuits had been circumscribed to that alone. He not only had concerts and rehearsals at his apartments weekly, but established a music-school in his college, where he both tried and rewarded genius and assiduity. Music perhaps never flourished so much at Oxford as under his example, guidance, and patronage (*c*).

This worthy and most accomplished divine bequeathed to his college, at his decease in 1710, an admirable collection of Music, to which by the indulgence of the dean and canons, I have not only been honoured with frequent access, but been liberally allowed to transcribe and make extracts from some of the most curious books, out of the college.

Having, in 1778 and 1779, made a catalogue of these musical works, I can venture to say, that for masses, motets, madrigals, and anthems of the sixteenth and seventeenth centuries, the collection is the most complete of any that I have had an opportunity of consulting.

(*a*) His harmony and modulation are unexceptionable; but his melodies are sometimes defective in rhythm, and in his celebrated service in G, the accentuation of the words is inaccurate. But it was a common error in his time for the measure to be broken and amputated.

(*b*) His full anthem: "Out of the deep," inserted in Boyce's second volume, is excellent composition, in the manner of our best old masters. In the full anthem: "O give thanks," in the same volume, he is perhaps a little embarrassed by the unwieldiness of six parts.

(*c*) See *Remarks on Avison's Essay on Musical Expression*, printed 1753, page 100, where a very particular account is given on Dr. Aldrich's choral government.

I examined in the college a port-folio of fragments and memorandums, made by this active dignitary of our church, for a profound and ample treatise on Music, by which it appears, that his reading and mediation on the art, had been equal to his application and practice (*d*).

JOHN GOLDWIN [*c.* 1670-1719], or GOLDING, was a disciple of Dr. Child, and his successor in the free chapel of St. George at Windsor, 1697. In 1703, he was appointed master of the choristers in the same chapel, and continued to occupy both those stations till his decease in the year 1719. Nothing can be more just than the short character given of the productions of this master, by the late honest and candid judge, Dr. Boyce, who, in his short account prefixed to the second volume of his collection, says that " there is in them a singularity of modulation, which is uncommon and agreeable." And when we consider the time of his death, it seems, by the small number of his works that have come to my knowledge, as if this composer had anticipated many combinations and passages of a much later period.

WILLIAM CROFT, educated in the Chapel Royal under Dr. Blow, was born in 1677 [1678-1727], at Nether Eatington, in Warwickshire. His first preferment, after quitting the chapel on the loss of his treble voice, was to the place of organist of St. Anne's, Westminster [1700] where an organ was newly erected. In 1700, he was admitted a gentleman extraordinary of the Chapel Royal; and in 1707, upon the decease of Jeremiah Clarke, he was appointed joint organist with his master, Dr. Blow;* upon whose decease, in 1708, he not only obtained the whole place of organist, but was appointed master of the children and composer of the Chapel Royal, as well as to the place of organist of Westminster-Abbey.

All these appointments at so early a period of life, being now but thirty-one years of age, occasioned no diminution of diligence in the performance of his duty, or zeal in the study and cultivation of his art. And, indeed, he seems to have gone through life in one

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(*d*) Contents of Dr. Aldrich's papers prepared for a treatise on Music:

1. Theory of organ-building, in which are given the measures and proportions of its several parts and pipes.
2. Principles of ancient Greek Music.
3. Memorandums made in reading ancient authors, relative to several parts of Music and its effects.
4. Uses to which Music was applied by the ancients.
5. Epithalamium.
6. Excerpta from Pere Menestrier. Proportions of instruments. Exotic Music.
7. Argument of ancient and modern performance in Music.
8. Theory of modern musical instruments.
9. 10 and 11 ditto.
12. Miscellaneous papers concerning different points in the theory and practice of Music, in great confusion.
13. Another bundle of papers on the construction of the organ.
14. Ditto, on different instruments. The above in the doctor's own hand-writing.
15. Fragment of a treatise on counterpoint, in a different hand. *Theoria Musices.* Transcribed by an amanuensis.

* See editor's note, p. 475, with regard to this. After Clarke's death in 1707, Croft was appointed sole organist.

even tenor of professional activity and propriety of conduct. We hear of no illiberal traits of envy, malevolence, or insolence. He neither headed nor abetted fiddling factions; but insensibly preserving the dignity of his station, without oppressing or mortifying his inferiors by reminding them of it, the universal respect he obtained from his talents and eminence in the profession seems to have been blended with personal affection.

In the year 1711 [/12], he resigned his place of organist of St. Anne's church, in favour of Mr. John Isham; and in the following year published, anonymously, under the title of *Divine Harmony,** a similar book to that of Clifford mentioned above (*e*), containing the words only, of select anthems used in the Chapel Royal, Westminster-Abbey, St. Paul's &c. with a preface containing a short account of our Church Music, and an encomium on Tallis and Bird.

In 1715 [1713], he was honoured with the degree of doctor of Music, in the university of Oxford. His exercise for this degree, which was performed in the theatre, July 13th, by the gentlemen of the chapel, and other assistants from London, consisted of two odes, one in English and one in Latin, written by Dr. Joseph Trapp. The Music to both these odes was afterwards neatly engraved on copper, and published in score.

During the successful war of Queen Anne, the frequent victories obtained by the Duke of Marlborough occasioned Dr. Crofts, as composer to her Majesty, to be frequently called upon to furnish hymns or anthems of thanksgiving. Several of these and other occasional compositions for the church, are printed in his works and still performed in our cathedrals.

In 1724, Dr. Crofts published, by subscription, a splendid edition of his choral Music in two volumes folio, under the title of *Musica Sacra;* or "Select Anthems in score, for two, three, four, five, six, seven, and eight Voices, to which is added the Burial Service, as it is occasionally performed in Westminster-Abbey." The neatness and accuracy with which this work was published, being the first of the kind that was stamped on pewter plates, and in score, rendered it more acceptable and useful to the purchasers; as whatever choral compositions appeared anterior to this publication had been printed with types, in single parts, and extremely incorrect.

In the preface to this work, the author gives a summary account of our cathedral Music from the time of Tallis and Bird, to his own. And here Dr. Crofts, like his colleague Weldon, celebrates Mr. Elford, a counter-tenor, of the Chapel Royal, for whom most of the solo anthems were expressly composed, " as a bright example of excellence in this kind of singing, surpassing, as far as is known, all that ever went before him, and fit to be imitated by all that

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(*e*) Page 370.

* Davy, p. 343, states that the editor was John Church.

come after him; particularly for his manner of giving due energy and emphasis to the words of his Music (*f*))."

To review the works of this respectable master, after his own age and subsequent times have stamped them with the seal of approbation, would perhaps be thought unnecessary and arrogant. Mine is but an individual opinion, it is true; but having for many years been examining and comparing old authors, without neglecting the modern, in order to discover their intrinsic worth, and the rank they held with cotemporary composers, as well as the respect that is due to them from posterity, I should venture, if I had room, with all the justice and candour in my power, to examine his works regularly and critically, with respect to the learning, invention, expression of words, and other constituent parts of good Music, to be found in them; but they are too voluminous for minute discussion; I shall therefore only point out such movements as, upon a recent examination, have appeared to me the most excellent.

Nothing is more easy than to praise or condemn in the gross, and by a single epithet pronounce a composition, or even the whole works of an author, exquisite, or detestable; but as few productions, by professors of eminence, are equally perfect, or totally devoid of merit, it is my wish to discriminate, and my custom to assign specific reasons for censure or panegyric. And with respect to Dr. Crofts, I was long unable to speak of his works but by tradition, not having seen or heard them since I played them on the organ in the course of cathedral service at Chester, upwards of forty years ago. But having lately examined the chief works of his predecessors, and informed myself of the state in which he found our choral Music, I was the better able, in perusing his productions immediately after, to judge of the additions he had made to the common stock of melody, harmony, and modulation, during near twenty years that he presided over the first choir in the kingdom.

Volume I. The movement page first, must have been thought somewhat elegant at the time it was composed; it still stands its ground as an agreeable movement, except at the closes, which, like the sleeves of a coat, change their fashion more frequently than any other of its constituent parts. The subject, however, is better treated as a chorus, page 2. The movement, page 3, is so much in the style of Corelli (see his first solo) that it is difficult not to imagine the author had it in mind when he went to work. Page 4, the composition in two or three places is not clear, or defencible by good rules or example (*g*). The rest of the anthem is pleasing, and

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(*f*) Mr. Richard Elford was brought up in the choir at Lincoln, but his voice settling in a counter-tenor, he was invited to Durham cathedral; where, however, he did not remain long before he was encouraged to go up to London, in order to try his fortune on the stage. In 1706, his name appears in Downes the prompter's list of performers in Durfey's opera of "The Wonders in the Sun, or the Kingdom of Birds." But his person and action being aukward and clumsy, he quitted the theatre, and was admitted [1702] a gentleman of the Chapel Royal, as well as to the places of lay-vicar of St. Paul's and Westminster-Abbey. He had an addition of a hundred pounds a year made to his salary in the chapel, on account of the uncommon excellence of his voice.

(*g*) Line first, bar sixth, the seventh in the treble, not good in itself, is not to be found in the accompaniment as figured by the author. Line fourth, bar second, the base, in two parts, not good. Line fifth, bar first, the base falling a superfluous or redundant fifth is aukward and unnecessary, as B would have led to A much better, without changing the harmony.

the last chorus admirable, particularly the pauses at the beginning, which have a very solemn effect (*h*).

The opening of the second anthem: " Lord, what love have I unto thy law," in two parts, is reverential, and free from common vulgar passages. And the chorus and next movement would be still better if they were not frequently poisoned and imbittered by the combination of major third and minor sixth. The next movement, in $\genfrac{}{}{0pt}{}{3}{2}$, is tame and languid, but the last chorus is sufficiently spirited and pleasing to make the hearers wish it longer.

In the first movement of the third anthem, page 18, the base gives a spirit to an unmeaning treble, till we come to the new point led off by the base, line 3, bar the third, which is pretty and still modern; and as this was a *Thanksgiving Anthem* composed, in 1708, by command, there is a degree of jubilation in the rest of the movement, which is at least entitled to the merit of propriety (*i*). The rest of this anthem has no peculiar marks of strength or originality.

The fugue which opens the fourth anthem, page 31, is on a marked and pleasing subject, and admirably treated. The second movement has only the merit of contrast. The subject of the last chorus is agreeable and well supported.

Of the fifth anthem: " Out of the deep," there is little to remark. The two first strains breathe supplication and contrition, in broken accents, without any marked or measured melody. Indeed, prose but seldom admits of symmetric air or rhythm in the Music. Though Dr. Crofts is in general very attentive to the accent of the words, yet, in the opening of this anthem, laying the stress upon the particle *of,* instead of the more important adverb *out,* seems inaccurate: " Out ŏf thĕ dēep," appears to be the true prosody of the sentence. The words: " Therefore shalt thou be feared," page 42, seem set to an air upon a moving base in the style of Corelli's sarabands; at least, I do not recollect such a regular motion of the base to an air in $\genfrac{}{}{0pt}{}{3}{2}$ in our English church Music previous to the publication of his works. The movement: " I look for the Lord," upon a ground-base, is masterly; but in the next fragment, and in the movement preceding the chorus, we have little attempts at division in the voice-parts, which have been condemned in this and other choral composers, as bordering too much on theatrical levity.

The whole three-part anthem: " O Lord thou hast searched me out," page 50, is so pleasing, elegant, and seemingly simple, that a production of the early part of the present century, that surpasses it in these particulars, will not be easily found. Indeed, it is so superior in every respect to the preceding anthems in this volume, that it seems of a different period and master. It is luckily so long that it usually is divided into two distinct anthems. And

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(*h*) Page 9, line second, bar first, the F natural, in the counter-tenor, against the F sharp, in the second treble, is a bad expedient for avoiding two fifths with the upper part.

(*i*) Page 18, line third, bar second, the fall from D sharp to G natural has never been practised by good contrapuntists since Corelli's works have been known. Page 23, line the last, two plump fifths have escaped the author, very unequivocally.

such is the sublimity of the words, and happiness with which the composer has expressed them, that, notwithstanding its length, every strain is so excellent, that if well performed, every lover of divine poetry and Music must be sorry when it is concluded (*k*).

The fugue which opens the full anthem: " O Lord rebuke me not," in six parts, in the true style, *à capella*, of Tallis, Bird, and Palestrina, is one of the most masterly and grand compositions, of the kind, which our church, or any other church, can boast. The subjects of fugue are solemn, pleasing, and contrasted; the words are well accented, the answers true, and, notwithstanding the number of parts, the whole composition is clear, correct, and free from confusion. The second subject, at the introduction of new words, " neither chasten me," is remarkably beautiful and well treated; after which the plain counterpoint has a good effect in resting the ear and attention, after these labyrinths; and the third subject: " O Lord, I am weak," though not new, is differently conducted from any anterior use that has been made of it; and after it has been allotted to each part, the return to plain counterpoint is happy and striking. The last chorus, which is a double fugue upon two fine subjects, is equally well supported and masterly; and after it has been extended to a sufficient length, the application of this subject to different words, is welcome to the ear; and lastly, in the *Amen,* there is a spirit and design, which manifest both genius and learning (*l*).

The anthem for three voices: " We wait for thy loving kindness," page eighty-seven, has a merit of a very different kind; here the *melody*, particularly in the first movement, is not only pathetic but frequently graceful and elegant in a way not unbecoming the sacred text and place of performance. And the anthem for three voices, from the eighty-eighth psalm, is truly pathetic and expressive, from the beignning to the end; but, unluckily, the key in which it is composed (F minor) is so much out of tune on the organ, as it is usually tempered, that the effect must be doubly offensive to those who, though possessed of good ears, are unable to account for it (*m*).

The thanksgiving anthem: " Rejoice in the Lord," Psalm 33, page 143, is a very elaborate composition, accompanied with instruments; and if it be remembered, that it was produced about the middle of Queen Anne's reign, before the arrival of Handel, our great model for Music richly accompanied, the symphony or introduction, with a solo part for the hautbois, and two violins, tenor, and base, must shew Crofts in the light of a man of genius,

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(*k*) Page 62, line second, bar second, there is a mistake in the tenor part which totally destroys the harmony.

(*l*) The two octaves in the last line of the chorus, between the second treble and the tenor, will be easilv pardoned, in so many parts, by a good contrapuntist, for the sake of the imitations.

(*m*) In the verse, page 139, "Dost thou shew wonders among the dead," the interval, which the author calls a ninth resolved upwards into the tenth, being used as an appoggiatura, should have been figured a ♮ $^{9}_{7}$

who, without leaning, or preying upon the abilities of others, dared to advance farther into the dark recesses of latent effects than his predecessors. This anthem, on account of its wanting instrumental accompaniments, is not performed in our cathedral service, which is to be lamented, as the first and last movements are extremely pleasing and masterly.

The burial service, which finishes the first volume, is composed upon an idea suggested by Henry Purcell, who only lived to accomplish one movement. "Thou knowest Lord the secrets of our hearts," which was performed at the funeral of Queen Mary, and his own. It is in simple counterpoint of note against note, so that every one of the four parts utter the same word and syllable at the same instant, according to the wish of Mr. Mason, and those who dislike fugue and florid counterpoint, in which all the parts are often singing different words. And it must be owned, that in this solemn service, the effect of simplicity and syllabic coincidence is admirable. The additions which Dr. Crofts has made to Purcell's production are worthy of the model he adopted (*n*). The service is chiefly in the key of G minor, with frequent pauses, which, assisted by admirable modulation, have an effect at once grand and sorrowful. Dr. Tudway, who attended the funeral of Queen Mary, says that Purcell's anthem was accompanied by flat trumpets. Though this movement by Purcell begins in E flat, it ends on the chord of G with a natural third. The modulation quits the original key at the third bar, and is afterwards more in G minor than in any other key. On which account Dr. Crofts very judiciously began and ended his additions in that key. In praising the simplicity of this anthem, Dr. Tudway does not, as has been imagined, oppose it to fugue, of which all the old masters he recommends as models were so fond, but to the light style, with symphonies, ritornels, and divisions, of which Purcell, and after him, Crofts and Weldon were so frequently lavish. But the good doctor not being able to keep pace with them in these flights, tried to check and disgrace them by censure.

Vol. II. The opening of the first, anthem, in this volume: "Hear my prayer, O Lord," and indeed every part of it, is peculiarly pathetic; no vulgar passages, or divisions, occur, whose sole merit is derived from execution. The words, the sentiments, and the place of performance, have been equally respected.

The full anthem: "O Lord God of my salvation," is an excellent composition throughout: the first movement is rich in harmony and elegant in expression, and nothing of the kind can be more pleasing than the last movement.

There are few compositions in our church perhaps more replete with excellencies of various kinds than the anthem: "I cried unto the Lord," page 86. The counterpoint is clear and correct,

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(*n*) Page 177, line third, bar first, two octaves have escaped the author, between the treble part and the tenor: $\begin{matrix} c & b \\ dc & bc \end{matrix}$

the contrivance in the fugues and imitations, ingenious and learned, and the expression, particularly of the verse: " I poured out my complaints," truly pathetic. There are many other excellent compositions in this volume, which, to describe separately, would run this article to too great a length.

The full anthem: " God is gone up," in Dr. Boyce's second volume, has been always in favour; the modulation is natural and simple, the harmony clear, and a decorous chearfulness runs through every movement, suitable to the words, and to pious jubilation. The next anthem, in the same volume: " Put me not to rebuke," breathes a different spirit: the subject, key, modulation, and expression, are all plaintive; and though there is much *art* in the conduct of the fugues and imitations, it is so well allied to a seeming *natural pathetic,* as to require no great science to feel its effects in performance.

The first of the two verse anthems by this author, in the same volume is elegant and pleasing. This was probably composed late in his life, when the operas and Italian singing began to have a general effect on our melody, as the use he has made of appoggiaturas seems new in our choral books. " Give the King thy judgments," which immediately follows this, is another very agreeable verse anthem, with rather more fire and spirit than usual in this composer's productions. The divisions, however, in this anthem, were originally too secular for the church, and at present are too common for the stage.

His anthem published by Walsh, in *A Collection of select Anthems*: " Blessed are thy people, O Lord," is clear and correct composition, with considerable art, and some nerves; particularly in the third movement: " For thou art the glory." He continues, however, in all his works, the use of the sharp third and flat sixth, like his predecessors, to the great sorrow of my ears; and this vile combination does not seem to have been held in sufficient abhorrence till the time of Dr. Green, in whose works I find no traces of it.

There is another very agreeable anthem by Crofts in the same collection: " Deliver us, O Lord our God," which has no fault in the composition, except that mentioned above, for the last time, and which he had in common with all the masters of the preceding century. The last chorus of this anthem is so pleasing, that I should insert it here, as a specimen of his clear and unaffected style, if it was difficult to find.

I shall now conclude my remarks on this author, by observing, that though he, perhaps, never reaches the sublime, yet he is sometimes grand, and often pathetic. His allegros are always more feeble than his slow movements. But more melody is necessary, to support chearfulness with decorum and dignity, than Crofts, or indeed the whole nation, could furnish, during the first twenty years of this century.

This pleasing composer and amiable man died in August 1727, in the fiftieth year of his age, of an illness occasioned by his attendance on his duty at the coronation of his late Majesty, King George II. He was buried in the north isle of Westminster-Abbey, where a monument, with a long and honourable inscription, was erected to his memory, at the expence of his countryman as well as intimate friend and great admirer, Humphrey Wyrley Birch, Esq. whose passion for church Music of the pathetic kind, particularly the funeral service by Purcell and Crofts, was such, that he would quit the most remote part of the kingdom, and ride night and day, in order to hear it performed at Westminster-Abbey.

JOHN WELDON [1676-1736], born at Chichester, learned the rudiments of Music of Mr. John Porter [John Walton], organist of Eton college, and afterwards received instructions from Henry Purcell. He was for some time organist of New College, Oxon [1694]. But in 1701, he was appointed a gentleman extraordinary of the Chapel Royal; and in 1708, succeeded Dr. Blow, as one of His Majesty's organists. In 1715, upon the establishment of a second composer's place in the King's chapel, Weldon was the first who filled that station, of which he seemed conscientiously determined to fulfil all the duties; for before he had long been in possession of this office, he gave proofs of his abilities and diligence in the composition of the Communion service, as well as the several anthems required by the conditions of his appointment.

He was likewise organist of St. Bride's church, in Fleet-street; and of St. Martin's in the Fields (*o*) [1726].

Besides many favourite songs and solo anthems of the time, Weldon composed two full anthems, which are inserted in Dr. Boyce's second volume; the first is rather too familiar and common; but the second: " Hear my crying, O God," in six parts, is a very pleasing and masterly composition; particularly the first movement. In the second movement, the words *up upon,* are unfortunately expressed by notes that succeed each other too rapidly for their easy utterance. The passages of the third and fourth movements seem much worn by forty or fifty years use; however, the pauses, at the end of the last strain, have a fine effect.

Six of his solo anthems were published about the year 1730; I say *about* that period, as musical chronology is become a very difficult study. The late Mr. Walsh, finding that *old* music-books were like old almanacks, ceased very early in this century to ascertain the time of their birth by dates, which have ever since been as carefully concealed as the age of stale virgins.

(*o*) King George I., having been chosen church-warden of his own parish of St. Martin's in the Fields, soon after his arrival in England; in order to get rid of the trouble of so inglorious an office, made the parish a present of the instrument which is now standing in the church, built by Schwarbroock; and the parish, probably as a mark of duty and respect, appointed Weldon, his Majesty's own organist, to play upon it; who, at his decease, was succeeded by the late Mr. Kelway, and Mr. Kelway by Dr. Cooke.

Weldon's powers of invention and of harmonical combination seem very much limited. His anthems had the advantage of being sung in the Chapel Royal by a celebrated singer, Mr. Richard Elford; but now, let who will execute them, they must appear feeble and old-fashioned, unless the embellishments of George the First's time are changed for those in present use. The truth is, that the fund of original conception or science, which alone can render old Music valuable to the curious, long after the style in which it was written is become antiquated and forgotten, was never very considerable in Weldon's productions. His first anthem: "O Lord rebuke me not," remained long in favour, when well sung in our cathedrals, from its resemblance to the style of Purcell; and the natural and easy slow minuet air to "Turn thee, O Lord, and deliver my soul," which has so much of a secular song and rondeau in it, that it is remembered with pleasure by the musical part of a congregation, who are more likely to bear it in mind, than more serious parts of the service.

The productions of Weldon appear flimsy after those of Crofts; and Dr. Green's after Handel's; yet Green compared with Weldon is a giant: that is, a Handel.

There is a vice of which composers of small resources are often inadvertently guilty, for want of a sincere and judicious friend to tell them of it; and that is, eternal repetition of the same passage, a note higher or a note lower, which the Italians call ROSALIA. This certainly originates in the want of ideas, and yet it may be avoided by attention, though the sheet would not fill so fast. Weldon has indulged himself in these repetitions to a tiresome degree, in several of his anthems; but in the ritornel to "Have mercy upon me, O God," he has iterated the same poor passage, a note lower, seven times, successively!

His song for two voices: "As I saw fair Clora walk alone," was in great favour during my youth; and his air in the *Judgment of Paris*: "Let ambition fire thy mind," is a melody so natural and pleasing, that, like an ever-green, in vegetation, it will always be fresh and in season. And there is no air in greater favour than this at present, in the English opera of *Love in a Village*, to the words: "Hope, thou nurse of young desire" [adapted by Arne].

This composer died in 1736, and was succeeded in the King's chapel by the late Dr. Boyce.

Having had a personal knowledge of Dr. Greene early in my musical life, and well remembering the effect which many of his compositions had on the public at the time of their first appearance, I shall the less frequently be obliged to have recourse to tradition, or to seek information concerning him, from others.

MAURICE GREENE [1695-1755], was the son of the Rev. Thomas Greene, vicar of St. Olave Jewry, in London, and nephew of John Greene, serjeant at law. He was brought up in the choir of

St. Paul, and when his voice broke was bound apprentice to Brind, the organist of that cathedral [1710]. He was early noticed as an elegant organ player and composer for the church, and obtained the place of organist of St. Dunstan in the West, before he was twenty years of age [1716]. In 1717, on the death of Daniel Purcell, he was likewise elected organist of St. Andrew's, Holborn; but the next year, his master Brind dying, Greene was appointed his successor by the dean and chapter of St. Paul's; upon which event, he quitted both the places he had previously obtained. In 1726 [1727], on the death of Dr. Crofts, he was appointed organist and composer to the Chapel Royal [1728]; and on the death of Eccles, 1735, master of his Majesty's band. In 1730, he obtained the degree of doctor in Music at Cambridge, and was appointed public Music professor in the same university, in the room of Dr. Tudway. Greene was an intelligent man, a constant attendant at the opera, and an acute observer of the improvements in composition and performance, which Handel, and the Italian singers employed in his dramas, had introduced into this country. His melody is therefore more elegant, and harmony more pure, than those of his predecessors, though less nervous and original. Greene had the misfortune to live in the age and neighbourhood of a musical giant, with whom he was utterly unable to contend, but by cabal and alliance with his enemies. Handel was but too prone to treat inferior artists with contempt; what provocation he had received from Greene, after their first acquaintance, when our countryman had a due sense of his great powers, I know not; but for many years of his life, he never spoke of him without some injurious epithet. Greene's figure was below the common size, and he had the misfortune to be very much deformed; yet his address and exterior manners were those of a man of the world, mild, attentive, and well-bred. History has little to do with the infirmities of artists; who being *men*, in spite of uncommon gifts and inspirations, are subject to human frailties, which enthusiasm, praise, and the love of fame, more frequently augment than diminish.

The same want of room, which shortened my account of the anthems of his predecessor, Dr. Crofts, will now oblige me to be very concise in speaking of Greene's ecclesiastical compositions, though in both there is much room for discrimination and fair criticism. Among the faults to be ascribed to this composer, none are so flagrant as the light divisions in which his solo anthems abound, and the repetition of passages a note higher or a note lower in what the Italians call *rosalia,* which are always dull, tiresome, and indications of a sterile fancy. The opening of his second solo anthem, Vol. I. page 26,* is very solemn and pathetic, and the organ-part judicious and pleasing; but, page 45, *Santa Rosalia* tells her beads six times, while one very short passage is singing. "Lord how long wilt thou be angry," *alla Palestrina,* for five voices, though none of the subjects are new, seems to me to be the best full anthem by this author. The style is clear, the answers are regular, and the modulation such as discovers a familiar acquaintance with the best ancient writers for the church. Of the full anthem: "O sing unto the Lord," for five voices, the fugue in the first movement is well worked, and has a good effect in performance; but the rest of the anthem is not equal in its subjects, or their treatment. "Lord how are they increased that trouble me," seems one of the most pleasing of Dr. Greene's solo anthems. The last anthem in the first volume, for two voices, has many pleasing passages, and rather more variety of subject than most of the others.

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* *Forty Select Anthems in Score, composed for* 1, 2, 3, 4, 5, 6, 7, *and* 8 *voices, etc.* 2 Vols. printed for J. Walsh, London, 1743.

The first movement in the second volume seems calculated to display, in the performers, the power of making a shake upon short notice. A shake, judiciously applied, is a brilliant embellishment in a singer; but when lavished, improperly, is pert and unmeaning; nor is it ever more so than upon the first note of a movement. There are no fewer than seventeen or eighteen shakes distributed among the performers in the course of one page, which are more than a modern opera singer of judgment, taste, and expression, would use in a month, were his shake ever so good; the rest of the anthem is on common subjects, which are commonly treated.

The two-part anthem: "Thou, O God, art praised," has repeatedly a passage on the word *praised,* which has to my ear the disagreeable effect of two fifths; and there is a point at "unto thee shall my vow be performed," for which he was manifestly obliged to the second movement of Handel's fourth organ concerto. The rest of the anthem consists of agreeable passages of the times, but nothing like originality appears in any one idea.

"The King shall rejoice," for three voices, is agreeable common-place. Perhaps that is hardly enough to say of the second movement: "O Lord grant me a long life."

"Let my complaint," a full anthem, à 5, is very solemn and solid composition.

The anthem for Christmas day has an air of chearfulness, suitable to the occasion, which runs through the whole composition. "Hear my prayer, O God," has more merit of gravity and expression than most of the anthems in this volume. "O sing unto God," is agreeable Music, but too secular in its melody, and return to the subject. "Have mercy upon me," the two first movements of this anthem, are sober and affecting; but the second and third have too many vulgar and worn-out divisions; the last chorus, however, is more ecclesiastical, and less common in melody and modulation. The solo anthem: "Hear, O Lord," for a base voice, is grave and pathetic, on the model of Handel's best oratorio songs. The same may be said of the next, for two voices: "I will seek unto God." "O God of my righteousness," is superior in the duet movement, solo verse, and chorus, to any thing in the preceding part of this volume; this anthem rises somewhat above mediocrity. " O give thanks," is wholly built with Corelli's and Handel's materials, though somewhat differently disposed; particularly page 86, where the whole harmony moves together, one note lower, three times, after a crotchet rest, to this base; E, B ♯3d, E; D, A ♯3d, D; C, G, C. " The Lord is my shepherd," has too many light song-passages in it, notwithstanding the white and square notes which give it a venerable look on paper. " O how amiable are thy dwellings," is a very agreeable anthem, though the passages were not new at the time it was composed. The movement with an organ accompaniment, in the anthem: "My soul truly waiteth," is well conducted, and not common; the rest of the anthem has merit, particularly the chorus of the last movement. " The Lord, even the most mighty God," for a base voice, is set with great gravity and propriety; few anthems, indeed, for that species of voice, are more agreeable; the points, however, in the chorus, are very common. The anthem in eight parts, *à due cori*: " How long wilt thou forget me," is very well written, *à capella,* and good Music. Indeed, the first movement of this anthem manifests greater abilities than any thing that I have seen by this author, who is usually very correct in his harmony, but as to invention and design, he seldom soars above mediocrity. " O Lord give thine ear unto my prayer," for two voices, is very pleasing Music, particularly the first movement. The last anthem of this volume is made up of common play-house passages; the first movement is heavy and monotonous; the andante tiresome, by the repetitions of an old harpsichord-lesson passage in the base; the chorus justifies Mr. Mason's censure of this author, by too long and frequent divisions; these are too vulgar and riotous for the church, and, indeed, would have no merit of novelty any where. The *vivace,* page 151, upon which the last chorus is built, has more of the dancing-minuet, or Vauxhall song, in it, than belong to that species of gravity and dignity which befits devotion. I think I could neither play nor hear this movement in a church, without feeling ashamed of its impropriety.

There is considerable merit of various kinds in the Collection of Catches, Canons, and two-part Songs, published by Dr. Greene; the composition is clear, correct, and masterly; the melodies, for the times when they were produced, are elegant, and designs intelligent and ingenious. It was sarcastically said, during the life of this composer, that his secular Music smelt of the church, and his anthems of the theatre. The truth is, he produced but little secular Music. His song of " Go rose," was long in general favour, and some of his easy ballads, as " Busy, curious, thirsty fly;" " Dear Chloe while thus beyond measure," &c. were the delight of ballad-mongers fifty years ago. The collection of harpsichord lessons, which he published late in his life, though they discovered no great powers of invention, or hand, had its day of favour, as a boarding-school book; for being neither so elaborate as those of Handel, nor difficult as Scarlatti or Alberti's, they gave but little trouble either to the master or scholar. Indeed, as all the passages are so familiar and temporary, they seem to have been occasionally produced for idle pupils at different times, with whom facility was the first recommendation.*

Dr. Greene, during the last years of his life, began to collect the services and anthems of our old church composers, from the single parts used in the several cathedrals of the kingdom, in order to correct and publish them in score; a plan which he did not live to accomplish; but bequeathing his papers to Dr. Boyce, it was afterwards executed in a very splendid and ample manner. Dr. Greene died in 1755, and was succeeded, as composer to the Chapel Royal** and master of his Majesty's band, by his worthy pupil Dr. William Boyce.

John Travers [*c.* 1703-1758], brought up in St. George's chapel at Windsor, and afterwards bound apprentice to Dr. Greene, about the year 1730, was elected organist of St. Paul's, Covent-garden [*c.* 1725]; and in 1737, on the death of Jonathan Martin, was appointed one of the organists of the King's chapel. He afterwards attached himself to Dr. Pepusch, and confined his studies solely to the correct, dry, and fanciless style of that master. His compositions, however pure the harmony, can only be ranked with pieces of mechanism, which labour alone may produce, without the assistance of genius.

Dr. William Boyce [1710-79] has been frequently mentioned in the course of this work, as a professor to whom our choral service is greatly indebted for the well selected, correct, and splendid collection of our cathedral Music, which he published in three volumes large folio, upon the plan, and at the recommendation, of his master and predecessor Dr. Greene; and now, in gratitude for the care he has taken of the productions and fame of others; it becomes the duty of an historian of the musical art, to pay a just tribute to his own memory, as an artist.

In 1734, he was a candidate for the place of organist of St. Michael's church, Cornhill, with Froud, Young, James Worgan, and Kelway.*** But though he was unsuccessful in this application,

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* Two volumes of keyboard music by Dr. Greene have been published. Some of his Anthems have been published by the Oxford Un. Press.

** Dr. Boyce was appointed Composer to the Chapel Royal in 1736 in place of John Weldon, who died in that year.

*** There are mistakes of dates here. Kelway was appointed organist of this church about 1730, and resigned in 1736 when he was appointed organist at St. Martin's-in-the-Fields in place of Weldon.

Boyce resigned the post at Oxford Chapel in 1736 and succeeded Kelway at St. Michael's, Cornhill.

Kelway having been elected, yet he was appointed, the same year, to the place of organist of Oxford chapel [Vere St.]; and in 1736, upon the death of Weldon, when Kelway being elected organist of St. Martin's in the Fields, resigned his place at St. Michael's Cornhill, Boyce was not only elected organist of that church, but organist and composer in the Chapel Royal.

The same year he set *David's Lamentation over Saul and Jonathan,* which was performed at the Apollo Society [and in 1740 at Covent Garden]. About the year 1743, he produced his serenata of *Solomon,* which was not only long and justly admired, as a pleasing and elegant composition, but still affords great delight to the friends of English Music, whenever it is performed. His next publication was *Twelve Sonatas or Trios for two Violins and a Base* [1747], which were longer and more generally purchased, performed, and admired, than any productions of the kind in this kingdom, except those of Corelli. They were not only in constant use, as chamber Music, in private concerts, for which they were originally designed, but in our theatres, as act-tunes, and public gardens, as favourite pieces, during many years.

In 1749, he set the ode written by the Rev. Mr. Mason, for the installation of the late Duke of Newcastle, as chancellor of the University of Cambridge, at which time he was honoured with the degree of doctor in Music, by that university. Soon after this event, he set the *Chaplet* [1749], a musical drama, written by the late Mr. Mendez, for Drury-lane theatre, which had a very favourable reception, and long run, and continued many years in use among the *stock* pieces for that theatre. Not long after the first performance of this drama, his friend Mr. Beard brought on the same stage [1750] the secular ode, written by Dryden, and originally set by Dr. Boyce for Hickford's room, or the Castle concert, where it was first performed, in still life. This piece, though less successful than the *Chaplet,* by the animated performance and friendly zeal of Mr. Beard, was many times exhibited before it was wholly laid aside. These compositions, with occasional single songs for Vauxhall and Ranelagh, disseminated the fame of Dr. Boyce throughout the kingdom, as a dramatic and miscellaneous composer, while his choral compositions for the King's chapel, for the feast of the sons of the clergy at St. Paul's, and for the triennial meetings at the three cathedrals of Worcester, Hereford, and Gloucester, at the performances in all which places he constantly presided till the time of his death, established his reputation as an ecclesiastical composer and able master of harmony.*

Dr. Boyce, with all due reverence for the abilities of Handel, was one of the few of our church composers who neither pillaged nor servilely imitated him. There is an original and sterling merit in his productions, founded as much on the study of our own old masters, as on the best models of other countries, that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without any mixture of styles, or extraneous and heterogeneous ornaments.

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* The Oxford Un. Press have published 8 Symphonies by Boyce, edited and transcribed by Constant Lambert for Strings and optional Wind instruments.

Dr. Boyce dying in 1779, was succeeded, in the Chapel Royal, by Mr. Dupuis, and, as master of his Majesty's band, by Mr. Stanley.

John Stanley, B. M. was born 1713 [d. 1786]. At two years old he totally lost his sight, by falling on a marble hearth with a china bason in his hand. At the age of seven he first began to learn Music, as an art that was likely to amuse him, but without his friends supposing it possible for him, circumstanced as he was, to make it his profession. His first master was, Reading, a scholar of Dr. Blow, and organist of Hackney. But his father finding that he not only received great pleasure from Music, but had made a rapid progress, placed him with Dr. Greene, under whom he studied with great diligence, and a success that was astonishing. At eleven years of age he obtained the place of organist of All-hallows, Bread-street, and in 1726, at the age of thirteen, was elected organist of St. Andrew's, Holborn, in preference to a great number of candidates. In 1734 the benchers of the honourable society of the Inner Temple elected him one of their organists. These two places he retained till the time of his death. Few professors have spent a more active life in every branch of his art, than this extraordinary musician; having been not only a most neat, pleasing, and accurate performer, but a natural and agreeable composer, and an intelligent instructor. He was the conductor and soul of the Swan and Castle concerts in the city, as long as they subsisted. Upon the death of Handel [1759] he and Mr. Smith undertook to superintend the performance of oratorios, during Lent; and after Mr. Smith retired, he carried them on, in conjunction with Mr. Linley, till within two years of his death, in 1786. This ingenious and worthy professor, whose blindness excited the pity, and performance the admiration, of the public, for so many years, will be long lamented by his surviving friends; for they have lost in him, exclusive of his musical talents, a most intelligent and agreeable companion, who contributed to the pleasures of society as much by his conversation in private, as by his professional merit in public. He was succeeded [1786] in his office, as master of the King's band, by Mr. Parsons [afterwards Sir William].

Dr. Nares [1715-83], was a studious and sound musician, who had distinguished himself as an organ-player and composer of anthems at York, before his advancement to the Chapel Royal, in 1758, as successor to Travers. On the death of Bernard Gates,* he was likewise appointed master of the children of the Chapel Royal; and in both these capacities, his diligence in composing for the chapel, and instructing the children, to which he devoted his whole time, acquired him great respect. Dr. Nares dying in 1783, was succeeded in the Chapel Royal by Dr. Arnold, and as master of the children, by Dr. Ayrton.

END OF THE THIRD BOOK.

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* Gates did not die until 1773, but Nares succeeded him as Master of the Children in 1757. His appointment as organist to the Chapel Royal was *vice* Dr. Greene in 1756.

Nares published in 1759 *Il Principio, or, A regular introduction to playing on the Harpsichord or Organ* (B.M. *e.* 135. b), which was the first systematic instruction book on the subject. Dr. Ayrton succeeded Nares as Master of the Children in 1780, which position Dr. Nares had resigned in that year.

ESSAY ON THE EUPHONY

or Sweetness of Languages and their Fitness for Music

AS we are now arrived at that period in the History of Music, when the musical drama or opera had its origin, in the progress of which lyric poetry and melody have received their chief polish and refinements, it seems a necessary preliminary to the following narrative, to bestow a few remarks and reflexions on the formation of syllables, and emission of vocal sound.

There can be no doubt but that the dialect which has the greatest number of open vowels, mixed with its consonants, is the most favourable for vocal purposes. The tones of voice can only be heard with purity and clearness by the assistance of vowels: as the words, *vowels,* and *voice* are equally derived from *vocalis,* which implies a *sound,* a *musical tone,* vocal melody, or modulation. And it is not only from the general facility with which the syllables of a language can be uttered with neatness and articulation that it is rendered favourable to the singer, but from the number of *vocal terminations,* or words ending with vowels, which allow the voice to expand, and finish a musical phrase with ease and purity.

It is generally allowed that the French language is *nasal,* the German *guttural,* and the English *sibilating* and loaded with consonants, nasal syllables ending with *ng,* and other harsh and mute terminations. We have, indeed, filed off the Saxon roughness in words where *gh* occur: as *cough, trough, laugh, plough, through, eight, freight, enough,* &c. which used to be pronounced in the Teutonic manner, and which are still guttural words in Scotland, and some parts of England.

But besides the obstructions which the voice meets with in its passage, from clashing consonants in the middle of words, we have a greater number of terms that end with absolute mute and abrupt consonants, than either the French or Germans: such are those which terminate in *b, d, g, k,* or hard *c, p,* and *t.* And it is not easy to defend our language from the *hissing* of which it is accused by foreigners, on account of the frequent use of the letter *s* at the end of words, and the great number of words which terminate with a double *s*. For though the plural number of French nouns is distinguished in writing by an *s*, as well as the English, yet the final *s* is never pronounced. The German plurals too are terminated by the letter *n*: as *haus, hausen*; *strass, strassen; pferd, pferden*; &c. in the same manner as *house* used to be *housen* in the plural, *hose, hosen*; and as the substantive *ox* still has *oxen* in the plural. And the letter *n* being a liquid, renders the words which it terminates less difficult to utter, as well as less offensive to the ear, than the letter *s*, with which we have more words begin and end than with any other letter in the alphabet. Indeed, modern refinements or corruptions in pronouncing our language have greatly augmented the sibilation with which we are justly charged, by changing the *eth* and *ath* of verbs into *es* and *as*; and saying *gives* for *giveth, has* for *hath,* &c.

The learned Dr. Wallis, a profound musician, in his treatise *De Loquela,* prefixed to his Grammar of the English Tongue, has considered with great exactness the accurate formation of all sounds in *speaking,* to which few have attended before; but with respect to *singing,* the work is still to be done.

Dr. Holder, who was a very learned musician and a composer, though he has admirably analysed the principles of pronunciation, and described the organs of utterance, with respect to colloquial language (*a*), has not pointed out the means by which the musical voice in articulating words is assisted or impeded in its formation and delivery, or the causes of its arriving at the ear with more or less clearness and purity. It was a subject that did not immediately concern the purport of this excellent essay, which was written with the benevolent intention of assisting persons born deaf and dumb to comprehend the speech of others by the eye, from its effect on the external organs; and therefore the omission of such enquiries as seem necessary in this place cannot be termed a defect.

Rousseau, in his ingenious and spirited *Lettre sur la Musique Françoise,* has confined his remarks chiefly to the vices of the French language; but to all, except the natives of France, a less eloquent and forcible writer might easily have proved it unfavourable to every kind of vocal Music, superior to a *Vaudeville,* or *Chanson à table*: for the words of these compositions being their principal merit, the hearer is the less inclined to judge severely of the Music, or the singer, provided he loses none of the wit or ingenuity of the poem. And, indeed, it is at the *serious* French opera, and by the performance of *slow Music,* and *airs tendres,*

(*a*) *Elements of Speech; an Essay of Inquiry into the natural Production of Letters,* 1669.

that those accustomed to good singing are most offended. However, in the parallel which Rousseau has drawn between the languages of France and Italy, after describing all the inconveniences arising to a singer from the compound, mute, nasal, and dead syllables, of the French language; he asserts, that the paucity of sonorous vowels, and abundance of consonants and articulations, force the lyric poet to exclude many words, and allow the musical composer to give only elementary, or short and single sounds, to the others (*b*). Hence the melody necessarily becomes insipid and monotonous, and its movement slow and tiresome; for if the time of such Music be at all accelerated, its velocity resembles that of an angular body rumbling on a pavement. He goes on with his strictures, and supposes, that "such a language as he has been describing, has a bad prosody, unmarked, without exactitude and precision; that the long and short syllables have no sensible and determinate proportion between them in duration, or numbers, by which the rhythm can be rendered agreeable, exact, and regular; that it has both long and short syllables of an uncertain duration, with others that are neither long nor short; and that the difference between them is wholly incommensurable."

These vices and inconveniences," he adds, " have such an effect upon the time or measure of Music, when applied to such words, as to render it wholly unmarked, irregular, and disjointed." After these, and innumerable invectives against such a language, he concludes, that " the French neither have, nor, in reality, ever can have any Music; or, if they should, it would be so much the worse for them."

His character of the Italian language, and description of its beauties, and advantages over all others, for vocal purposes, are so apposite to the present enquiries, that I shall faithfully translate the whole passage.

" If it should be asked what language is the most grammatical, I should answer, that of the people who reason the best; and if it should be asked what people are likely to have the best Music, I should say those that have the best language for it. Now if there is in Europe one language more favourable to Music than another, it is certainly the Italian; for this language is soft, sonorous, melodious, and more accentuated than any other; four qualities peculiarly important to vocal Music. It is *soft* from its articulations being uncompounded; from the infrequency of clashing consonants; and from every word in the language being terminated by a vowel. It is *sonorous* from most of its vowels being open; its diphthongs uncompounded; from having no nasal vowels; and from its articulations being few and easy, which render the sound of each neat and full. It is *melodious* from its

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(*b*) There is no language in which *all* the words of its vocabulary are equally fit for Music, or lyric poetry; according to Salvini, out of forty thousand words in the Italian language, only six or seven thousand can be adopted by the writers of serious musical dramas. Indeed, some of these rejected words, by their want of dignity, as well as softness, may be unfit for lyric compositions.

own native sweetness, which renders it vocal even in declamation and common speech, without the assistance of musical notes (*c*). But what renders the Italian language more peculiarly melifluous, as well as more expressive of sentiment, than any other, is the great compass and variety of its tones, and the choice it allows in painting the passions. To prove this, let any one who imagines it to be only the language of love and tenderness, take the trouble of comparing the two following stanzas of Tasso.

Teneri sdegni e placide è tranquille
Repulse e cari vezzi e liete pace,
Sorrisi, parolette, e dolce stille
Di pianto e sospir, tronchi e molli bacci
Fuse tai cosé tutte, e poscia unille,
Et al foce tempro di lente faci;
E ne formo quel si mirabil cinto
Di ch' ella avena il bel fianco succinto.
Canto XVI. Stanza xxv.

Chiama gl' abitator de l'ombre eterne
Il rauco suon de la tartarea tromba;
Treman le spaziose atre caverne,
E l'aer cieco a quel romor rimbomba;
Ne si stridendo mai de la superne
Regione del cielo il folgor piomba,
Ne si scossa giammai trema la terra
Quando i vapori in sen gravida serra.
Canto IV. Stanza iii.

It will be found, perhaps, equally difficult to express in any other language the sweetness of the one or the vigour of the other of these stanzas. But the roughness of the last stanza does not consist in hard and uncouth words; they are all sonorous, and, though rough to the ear, easy of utterance.

These stanzas, however, which Rousseau, and, after him, almost all musical writers have instanced as of remarkably easy utterance, should have been confined to reading and declamation; for better lyrical or vocal verses may be found in Metastasio, and, indeed. in almost all Italian lyric poets, since it has been found that the vowel *a* is the best for divisions, and all the other vowels have been long in disuse for such purposes, by the best Italian composers for the stage. In the stanza cited as a model of softness, in vocal verses, there are but two words, to which, in a lively air, divisions would be given: *Gari, pace.* But even these, in which the vowel *a* occurs in the *first syllable,* would have no long divisions assigned them, if there was a *final syllable* terminated by that letter, as in the third person singular of the future tense of verbs: *vedrà, ucciderà, farà, darà, parlerà, cantarà, fuggirà*; in the elision of the infinitive mood: *trionfar, riposar, scordar, lusingar, naufragar;* and in the substantives: *fedeltà, pietà, felicità, libertà, crudeltà,* and *Mar.*

In setting Metastasio's early operas, till about the middle of the present century, we find the best composers giving divisions to the vowels *o* and *e*: as in *morirò, dovrò, fugirò, re, te, fè, freme, speme, vender, voler; è, mercè,* &c. but never to *i* or *u.*

Rousseau declined discussing the accents of the Italian tongue; but if, as has been imagined, the Greek accents were used as a notation of the tone or tune of voice in reading or speaking; the acute accent raising the voice, the grave depressing it, and the circumflex keeping it at a middle pitch or tone, the Italian would

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(*c*) On conversing with the late exquisite lyric poet, Metastasio, at Vienna, on the euphony of languages, and observing how much more favourable Italian was for Music, than any other European tongue; he so far agreed with me as to cry out, *è musica stessa,* "it is itself Music."

afford a more varied and pleasing melody than any of the other European dialects.

All *tuneable sounds,* says Dr. Holder, of which the human voice is one, are produced by a regular and equal vibration of the sonorous body and undulation of the air, proportioned to the acuteness or gravity of the tone. And, according to Dr. Wallis, this gravity, or acuteness of tones in speech, depends on the openness of the aperture in the *larynx,* which is the seat of voice; and roughness and smoothness of vocal tones, he refers to the state of this organ.

But as these learned philologers have only dissected our alphabet, and analysed the articulation of our language, as far as concerns its pronunciation in *speech,* I shall examine it with respect to *lyric poetry* and *singing,* to which alone my remarks will be strictly confined.

If it be considered that of the five vowels in European alphabets, only two, *a* and *o,* are favourable to the clear emission of vocal sound; that of the nineteen consonants eight are absolutely *mute*: as *b*, hard *c* and *g, h, k, q, p, t*; seven *semi-mute,* that is, allowing only a murmuring noise, but no musical sound: as *f, m, n, s, v, x, z*; that the soft *g* and the consonant *j* are likewise of this kind; and that *r*, though accounted a liquid, only admits of a snarling, canine kind of a noise; *l*, indeed, is a true liquid, allowing a continuation of sound after it is formed; and *w* and *y* may be accounted *semi-vowels;* yet so numerous are the impediments to a neat, clean articulation, as well as sweetness and purity of musical tones, that some care should at least be used by the lyric poet in the *selection* of words, as well as great precaution by the composer, who gives them a melody.

If our alphabet be critically examined, in order to discover the effect which each letter has upon the voice, in singing; it will be found, that peculiar letters, as well as combinations of letters, have peculiar vices and tendencies to impede or corrupt musical sounds, both in their formation and passage: that *f* admits only of a whisper; for though regarded as a semi-vowel on account of its allowing us to breathe after it has been pronounced, without altering the form of the mouth; yet, as Dr. Holder has well observed, "it is one thing to *breathe*, and another to *vocalise* that breath." *M, n,* and *ng,* likewise allow us to breathe; but as it is only nasal breath, the sound we are able to emit is *snuffling* and impure. *S*, and its substitute, soft *c*, are *hissing*; *v* and *z* afford only a *jarring* buz, by the vibration of the teeth and underlip, like that of a wasp or bee; *th*, cannot be uttered without a *lisp*; and the Saxo-Norman syllables *ble, cle, fle, gle, kle, ple, tle,* are all immusical, and of difficult utterance.

The vowel *a*, according to our manner of sounding it in the words *all, ball, call,* &c. affords the purest and most open passage to the voice through the mouth; and long divisions and vocal effusions should be appropriated as much as possible to this vowel, which is still more convenient to the singer when combined with no other letter, which alters the form of the organ. *O*, allows a free passage to sound; yet, as it separates the lips and teeth less than the letter *a*, it is in less favour with singers: however, the English words *blow, flow, glow, slow, woe,* &c. are well calculated for musical divisions. *E, i,* and *u,* partake of the nature of consonants, by putting the organs of speech in motion when they are first sounded; and in dwelling upon these vowels no *voce di petto,* no voice can be produced from the chest, as they confine it to a small part of the mouth, or render it nasal. Indeed, the *u*, by almost closing the lips, allows but a very narrow and inconvenient passage to the voice: the *i* and the *e*, are more favourable to a falset, a *voce da testa,* or feigned voice, than to a true *portamento*.

Tosi (*e*), sixty years ago, recommended the exercising the voice upon the three open vowels, which among the Italians are *a, e, o,* equivalent to our *aw, a, o*. The Italian *i*, sounded like our double *e*, and *u* as our double *o*, are never honoured with divisions or long sounds by the best composers or singing masters of Italy.

As open vowels are the most desirable to singers; so distinct, determinate, and uncompounded consonants, are the best crutches for the voice to lean on; for a neat, clear, and articulate pronunciation of consonants is as necessary to the intelligence of what is singing, as open vowals are to its being well sung. The letters *p, t, k,* for instance, are such clear and distinct articulations, that the voice, after any one of them, is delivered with a gentle kind of explosion, which considerably augments its force.

The *i*, in English, as it is sounded in the word *smile*, and which is so peculiar to English mouths, seems a diphthong, compounded of *e* feminine, and *y*, or the Greek diphthong *ει*, or rather the German *ei*, as sounded in *eisenac, eichner,* &c. and not a simple, or original vowel. Indeed, most of the diphthongs in our language require action in the organ, and spring in the muscles, as *ay, oy, eu, ou,* in the words *bay, boy, Europe, our*.

As accent and emphasis have great influence in varying the sound of oral language, they are not indifferent to vocal melody: the Italian tongue, though it is easy to pronounce, and soft and mellifluous to the ear, from the openness and frequency of its vowels; yet the articulations of its consonants, are more firm, vigorous, and poignant, than in any other language; and as every dialect has peculiar inflexions of voice which form a kind of *tune* in its utterance, the Italian seems to have a greater compass and variety of intervals in this colloquial *tune,* or *cantilena*, than any other with which I am acquainted.

Diomedes calls accent the soul of speech, *anima vocis* (*f*). And every word of more than one syllable in prose, must have one

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(*e*) *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato,* In Bologna, 1723.

(*f*) See *Essay on the Harmony of Language*, p. 22.

emphatic or accented syllable among the rest. However, in verse, this rule cannot be observed without absurdity.

Of mān's first disobēdience, and the frūit
Of that forbidden trēe, &c.

Awake my Sāint John, leave all meaner thīngs
To low ambītion, and the pride of kīngs.

In each of these two last verses, were they set in recitative, which is the best musical criterion of *accenting* any language, there can only be two emphatic, accented syllables: as in Handel's opening of *Alexander's Feast*:

'Twas at the royal feāst, for Persia wōn.

A syllable in English, as well as Latin, which has two consonants after a vowel, is long, except one of these consonants be mute, and the other a liquid, as in rĕgrét, rĕplēte. Indeed, the accented syllable in our words which have double consonants, is short: so that accent and long do not always imply the same thing. In the case of double rhymes this rule should be observed: as pleasure, measure, manner, banner; which should all have short notes. Here *accent* and *quantity* certainly differ. By applying Italian melody to English words, we seem to lose in sense what we gain in sound. The universality of double rhymes in Italian poetry must have an influence upon vocal melody, which our single rhymes but aukwardly imitate.

Dacier, in a note to his translation of Plutarch's Life of Lycurgus, says, that "the progress of Music, in all times, has ever been proportioned to the genius and language of the people." The ancient Romans, though great in arms, agriculture, and literature, were not successful cultivators of the fine arts; and nothing was atchieved in them, throughout their empire, but by Grecian artists. For this we may, however, account, by the slaves only being allowed to cultivate the polite arts, among the Romans; whereas in Greece, on the contrary, they were wholly prohibited their use.

No visionary innovation, or fantastical change, is here intended, in a language so excellent as our own for every purpose of reason and philosophy; all I would recommend, is care to our lyric poets in the selection and arrangement of syllables, as well as unity of subject (*g*); and attentive observance to the composers who set them to Music, not to dwell on harsh, mute, nasal, or guttural words, which either preclude or vitiate all musical sound.

Song and *sing,* unfortunately, the two most common words in our lyric poetry, begin by a *hiss,* and end with a sound entirely *nasal*; and if we examine the syllables which terminate each line in Dryden's Ode on St. Cecilia's day, the best of our lyric poems, and perhaps the most noble production, to *read,* of modern languages, we shall find that the dead letter *d* predominates; terminating in the course of the poem no less than two or three and thirty lines;

(*g*) See *Present State of Music in France and Italy,* p. 48.

in more than half of which, this hard and dumb letter is preceded by *n,* which though it does not wholly silence the voice, yet allows it no passage, but through the nose. However, this junction is not so injurious to vocalised sound, as *ng* in the words *sung, young, beginning, winning, destroying, enjoying*; or *s* and *z* in *ears, hears, spheres, comes, drums, prize, skies,* &c. which terminate each musical phrase or period with a hiss. The impervious consonant *t, in sate, state, fate,* &c. preceded by a vowel, is less difficult to pronounce, and less offensive to hear, than the sibilation in *breast, opprest,* &c.

Admirable and sublime as this Ode is in the perusal, some of the lines are extremely difficult to sing, without injuring either the poet or musician; the first, by a languid and inarticulate utterance, or the latter by a pronunciation too rough and violent. The recitatives may, with propriety, admit of strong accentuation, as only such a portion of sound is wanting as will render the words more audible, and nearer singing, than mere speech: but as recitative is the medium between declamation and musical air, some attention seems necessary in selecting the words, and polishing the verses, even for this narrative melody; in shunning harsh alliterations, such as in the lines, *thrice he slew the slain—the sweet enthusiast from her sacred store,* &c. where there is a constant and unavoidable hissing upon all the accents; and in placing such words at the pause, or resting-place, in the middle, as well as at the end, of each line, where the punctuation requires a repose, or long note, as will neither wholly silence the voice, nor impede its expansion. If such precautions should be thought necessary for words of quick utterance in *recitative,* still more solicitous should the lyric poet be in their choice and arrangement when he writes an air, where every syllable is lengthened and vocalised, and where the vowel in each is all that the composer can tune, or the singer sweeten and refine.

It has been said, with more wit, perhaps, than candour, that singers in general are so ignorant and inattentive to all but the sweetness of their own voices, that a syllable may be slipped from any verse they are singing, without its being missed by them; but though I mean not to enter the lists as a champion for the learning and propriety of singers in general, it is but justice to say, that many individuals have deserved to be exempted from the weight of so a heavy a charge; though their private practice, and public performances, employ so much of their time, as to leave a very small portion for the study of literature.

Mr. Mason, in his *Anthem-book for York Cathedral* [1782], has divided vocal compositions for our church into three series: 1. From the Reformation to the Restoration, in the year 1660; including Tye, Tallis, Farrant, Bird, Bull, Orlando Gibbons, William Lawes, and Palestrina, adapted to English words, by Dr. Aldrich. 2. To the year 1700; Battin, Child, Rogers, Humphreys, Lock, Tucker, Wise, Hall, Purcell, Blow, Aldrich, Tudway, Creyghton, Turner, and Carissimi and Stefani, adapted.

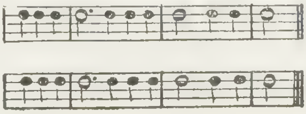
3. To the present time: Clarke, King, Weldon, Goldwin, Croft, Handel, Greene, Kent, Boyce, Nares, with Marcello adapted by Garth.

Mr. Mason, p. 24. commends Tucker, who was gentleman of Charles the Second's Chapel, for his very exact attention to accent, and length of syllables; and p. 72. in summing up the excellencies and defects of the second series of our church composers, speaks with exact discrimination of " the pleasing melodies of Wise; pathetic airs of Clarke; majestic movements of Blow; and sublime strains of Purcell."

It is very natural for poets to wish that the language, in setting it to Music, should be more respected than it generally is, in our church compositions. Purcell, the pride of every Englishman who loves Music, was, in general, not only accurate, but happy and touching in the expression of words. Many of his melodies are, however, now become wholly obsolete and uncouth, from the temporary graces, with which he overloaded them, for the sake of ignorant singers; and, indeed, he wrote for no other. But these being the furbelows and flounces of a particular period, are very short-lived, and soon disgrace that melody which they were intended to embellish. If these were taken away, and the melodies of Purcell simplified and reduced to elementary sounds, by the rules of harmony and good taste, they might, in every age, be rendered elegant and pleasing.

Handel, as a foreigner, was very likely to make mistakes in the accent of our language, from an erroneous pronunciation of it, in speech; and he has not only often made long syllables short, and short long, but assigned accents and long notes to syllables and words, which in reading would be rapidly pronounced. Indeed, it seems as if there could be no better guide for a composer of songs, with respect to accentuation, than reading them first, and afterwards giving only long notes and accents to such words and syllables as require emphasis and energy in the utterance (*h*).

(*h*) If we try Handel's admirable and justly celebrated air, as Music, in the Messiah, *"He was despised and rejected of men,"* by this rule, it will be found very inaccurately accented. In reading, the accents would certainly be these: Hĕ wăs dĕspīsĕd ănd rĕjēctĕd ŏf mēn ; ă măn ŏf sōrrŏw, ănd ăcqūaintĕd wīth grief ; or in musical notes:



Now Handel's accents are: He wās despised and rejectēd, &c.

A GENERAL HISTORY OF MUSIC

BOOK IV

Chapter I

Of the Invention of Recitative, and Establishment of the Musical Drama, or Opera, in Italy

THE annals of modern Music have hitherto furnished no event so important to the progress of the art, as the recovery or invention of *Recitative,* or dramatic melody. Musicians till this period having been chiefly employed in gratifying the ear with " the concord of sweet sounds," without respect to poetry, or aspiring at energy, passion, intellectual pleasure, or much variety of effect. Epic poetry could never derive great advantage from Music, or Music from epic poetry: so long a poem as the Iliad or Æneid, if we suppose either of them to have been originally sung, could admit of few embellishments or refinements from lengthened tones; it was the *lyric* poetry of the ancients as well as the moderns, consisting of short effusions of passion or sentiment, in various measures, that best exercised the powers of musical expression. That narration which is sung, like the epic poems of the ancients by the original bards, or their dependents the rhapsodists, as well as the historical ballads of later times, must have been set to the most simple and artless melody, or it would have been utterly unintelligible.

Pulci, who is regarded as the Ennius of modern Italy, and the first who attempted an epic poem in the language of that country, is said by Crescimbeni (*i*) to have sung his *Morgante Maggiore*, at the table of Lorenzo de' Medici, in the manner of ancient rhapsodists, about the year 1450, by which we may conjecture, that the Music was very simple (*k*).

As the ORFEO of Politian* was certainly the first attempt at the musical drama, which was afterwards perfected by Metastasio, I shall here present the reader with an account of it, as lately published in the seventeenth volume of the *Parnaso Italiano*, where it is said to be a beautiful piece of poetry, written by the elegant pen of Politian in the dawn of dramatic representation.

To this drama there is an argument in verse. The piece is in five acts, and founded on the ancient fable. Aristæus, a shepherd, the son of Apollo, loved Eurydice, the wife of Orpheus, in so violent a manner, that he pursued her in the fields, and in her flight from him she was stung by a serpent, of which she died. Orpheus by singing so softened the infernals, that they suffered her to depart, on condition that he would not look behind him. But not obeying this injunction, she was forced back to hell. Upon his grief, and resolution never to love another female, the Thracian women tore him to pieces.

Atto primo, Pastorale.

Part of the first scene seems to have been declaimed; though it is in verse, in *terza rime;* but the rest is called *Canto di Aristeo*.

Udite, selve, mie dolce parole,
Poichè la bella ninfa udir non vuole.

These two lines are the burden of his song, which is beautifully pastoral.

Atto secondo, Ninfale.

Aristæus, a Dryad, and chorus of Dryads.

This is beautiful poetry, consisting of complaints for the death of Eurydice.

Atto terzo, Eroico.

Orpheus comes in singing the following Latin verses, accompanying himself on his lyre.

Orpheus. *Musa, triumphales titulos, et gesta canamus.*
Herculis, et forte monstra subacta manu.
Et timidæ matri pressos ostenderit angues
Intrepidusque fero riserit ore puer (*l*).

(*i*) Vol. II. Parte 2da, p. 151. *Coment.*

(*k*) This work, printed so early as 1488, was produced at the Tuscan court; and Politian, Ficinus, and Lucrezia de' Medici, wife of Alphonsus of Ferrara, all concurred in singing and reciting it, to entertain the illustrious personages with which that learned court was then crouded. The *Orlando Inamorato* of Boiardo was written and sung in the same manner at the court of Este, and first printed in 1496; and Pancirollus (*De Rebus Inventis et de Perditis*, l. i. c. 3), tells us, that this author recited his poem at Ferrara; and as it was divided into sonnets, or stanzas, *which were rehearsed in a tune*, they were denominated *Cantos*. Pancirollo flourished in the sixteenth century.

(*l*) This is the subject of Sir Jos. Reynolds's *Infant Hercules*.

* The *Orfeo* of Politian with music by Germi was produced at Mantua about 1474. In 1486 G. Pietro della Viola set the same text to music.

Then the Dryad tells the sorrowful tale of Eurydice's death This act seems all to have been sung. A Satyr follows the afflicted Orpheus to see whether the mountains are moved by his song.

Atto quarto, Nigromantico.

Orpheus visits the infernal regions; himself, Pluto, Proserpine, Eurydice, and Tesiphon, are the interlocutors.

E' vien per impetrar mercede o morte
Dunque m' aprite le ferrate porte.

The whole of this act is admirable, and all the interlocutors speak in character.

Atto quinto, Baccanale.

Orpheus, one of the Menades (not Thracian women), and chorus of Menades, who tear him to pieces.

The whole of this drama which, from its brevity, seems chiefly to have been sung, is admirably calculated for impassioned Music of every kind.

First act, one hundred and twelve lines; second, eighty-two; third, forty-four; fourth, one hundred and seventeen; fifth, seventy-eight; in all four hundred and thirty-four verses.

Politian (Angelo Poliziano), was born 1454, and died 1494. He revived literature in his time, as Petrarca had done before.

1555 [1554]. *Il Sacrificio dell' Agostino Beccari Favola Pastorale.** To this piece there is a prologue, not in rhyme. After this, two other prologues. The length of this drama is such, that it could not have been *entirely* sung in the usual time of an evening's representation. In the third scene of the third act, the Priest and Chorus seem singers. This short scene, and a *canzone,* for finale, is all that could have been sung in this drama, which is no more than we had frequently sung in our masques of Queen Elizabeth's and James the First's time (*m*).

At the latter end of the sixteenth century, during all the rage for fugue, elaborate contrivance, and the laboured complication of different parts, without rhythm, grace, melody, or unity of design; the lovers of poetry were meditating the means of rescuing her from musical pedants, who, with a true Gothic spirit, had loaded her with cumbrous ornaments, in order, as was pretended, to render her more fine, beautiful, and pleasing, after having fettered, maimed, and mangled her.

(*m*) Beccari, the author, lived to upwards of eighty, and died in 1590. This was the first pastoral intended for the stage. And, perhaps, says the editor of *Il Parnaso Italiano,* he first introduced Music on the stage, as appears by a note at the beginning of the piece, which says, "*Fece la Musica Alfonso della Viola*: *rappresentò il sacerdote colla Lira Messer Andrea suo Fratello.*" But, besides the *Orfeo,* there are pieces among the Italian mysteries of much higher antiquity than 1555, in which there are hymns, madrigals, and choruses that were sung.**

* *Il Sacrificio* with music by Alfonso della Viola was produced at Ferrara on Feb. 4 and again on March 4, 1554, before Duke Ercole II. The music has been preserved and published by Signor Solerti in *Precedenti del melodramma.*

** For a short account of the early Italian *Sacri Rappresentazioni* see *The Beginnings of Opera* in Romain Rollands' *Some Musicians of Former Days* (English edition. London 1915).

That no musical dramas, similar to those that were afterwards known by the names of *operas* and *oratorios*, had existence in Italy before the beginning of the seventeenth century, seems certain by no mention being made of them in the ample list given by Angelo Ingegneri, 1598, of all that were then known, in his discourse on the representation of dramatic fables and poetry (*n*), where he treats of *tragedie, comedie, pastorali, piscatorie, boschereccie,* &c. all declaimed entirely, except the choruses, which seem to have consisted of odes or madrigals, set to Music in parts: Music is the *first* consideration in operas and oratorios; but this author says at the end of his book (*o*), " I now come to Music, the *third* and *last* part of dramatic representations, which, in comedies and pastorals, without choruses, will be used at pleasure, in interludes, between the acts, to relieve the spectators, whose minds may be fatigued by the attention they have bestowed on the fable (*p*)."

We are often told, however, of musical dramas performed at Rome and Venice, long before this period: and every writer on the subject informs us, that Sulpitius, in his dedication of Vitruvius, speaks of a tragedy that was recited and *sung* at Rome, under the auspices of Cardinal Riario, 1480 (*q*); that Alfonso della Viola set a drama to Music, in 1560 [1554], for the court of Ferrara (*r*); and that at Venice there was an opera performed for the entertainment of Henry III. of France, at his return from Poland, on the death of his brother Charles IX. 1574, which was set by the famous Zarlino (*s*).* These, and more, have been confounded by father Menestrier (*t*) with the musical dramas of later times, after the invention of *recitative,* which alone should distinguish the opera and oratorio from every other species of theatrical exhibition; but these early attempts at singing were no more dramatic than a *mass, service, full anthem* or *madrigal,* would be if sung on a stage. Indeed, some of the dramas which preceded the year 1600, had choruses, and intermezzi in measured Music, and incidental songs, like our masques in the reign of Queen Elizabeth and James I. in which, however, the dialogue was all spoken.

Being in possession of the first dramas that were set to Music in *stilo rappresentativo*, or *recitative,* I shall present my readers not

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(*n*) *Della Poesia Rappresentativa, e del modo di rappresentare le favole sceniche.* In Ferrara. 1598.

(*o*) Ibid. p. 78.

(*p*) *Vengo alla Musica, terza, e ultima parte della rappresentatione, la quale nelle comedie e nelle pastorali che non bavranno' chori sara al arbitrio altrui, per servir per intermedj—e frà l'un atto e l' altra, per porger alquanto di riposo à gl' intelletti, affatticati nell' attentione prestata alla favola, &c.*

(*q*) *Quam—et agere, et cantare primi hoc ævo docuimus.*

(*r*) *Nel* Sacrificio *del* Beccari—*Feçe la Musica* Alfonso della Viola. Crescimbeni. Tom. I.

(*s*) *La Glorie della Poesia, e della Musica, ne Teatri della Città di Venezia.* 1730.

(*t*) *Des Representations en Musique, anc. et mod.*

* Alfonso della Viola's first drama with music was the tragedy *Orbecche,* produced in 1541. Another work *Il sacrificio* was performed in 1554, and the pastorals *Lo sfortunato*, and *Arethusa* in 1557 and 1563 respectively. With the exception of *Il Sacrificio* the music for these productions has been lost, but the choruses appear to have been in the style of madrigals.

Zarlino's attempt at dramatic music was *Orfeo,* which was produced in the *Sala del Gran Consiglio,* at Venice.

only with specimens of this *Musica parlante,* or speaking Music, but extracts from the prefaces both of the poet and musicians by whom it was invented, as well as from cotemporary writers on the subject, who thought its origin sufficiently important to be recorded.

It appears from all these, that persons of taste and letters in Tuscany, being discontented with every former attempt at perfecting dramatic poetry and exhibitions, determined to unite the best lyric poet, with the best musician of their time; three Florentine noblemen, therefore, Giovanni Bardi count of Vernio, Pietro Strozzi, and Jacopo Corsi, all learned and enlightened lovers of the fine arts, chose Ottavio *Rinuccini,* and Jacopo *Peri,* their countrymen, to write and set to Music the drama of *Dafne,* which was performed in the house of Signor Corsi, in 1597, with great applause;* and this seems the true æra whence the *opera,* or drama, *wholly set to Music,* and in which the dialogue was neither sung in measure, nor declaimed without Music, but *recited* in simple musical tones, which amounted not to singing, and yet was different from speech, should be dated. After this successful experiment, Rinuccini wrote *Euridice* and *Arianna,* two other dramas for the same kind of Music.

In the same year [1600], however, that Ariadne [Euridice], set to Music by Jacobo Peri, was performed at Florence, there was a sacred drama, *oratorio,* morality, or mystery in Music, of the same kind, by Emilio del Cavaliere, performed at Rome; which makes it difficult to determine who was the original inventor of that peculiar species of melody, or chant, which is called *recitative,* and which has ever since been the true characteristic of the opera and oratorio. To the printed copies of Peri's *opera,* and Cavaliere's *oratorio,* both published in 1600, there is a long preface, in which the origin of the invention is claimed by each of these composers: Peri, however, modestly says, " though Signor del Cavaliere, with wonderful invention, brought our kind of Music (*u*) on the public stage before any other that I know of; yet Signor Jacopo Corsi, and Ottavio Rinuccini, were pleased, so early as the year 1594, to wish that I would *adopt it,* in a different way, and set the fable of Daphne, written by Ottavio Rinuccini, to Music, in order to try the power of this species of melody, which they imagined to be such as was used by the ancient Greeks and Romans throughout their dramas."

However, in the dedication of the oratorio, *dell' Anima, e del Corpo,* to Cardinal Aldovrandini, it is said by the editor, Guidotti, that the work consists of " Singular and new musical compositions, made in imitation of that style with which the ancient Greeks and Romans are supposed to have produced such great effects by their dramatic representations." He adds, that " seeing the great applause which was universally given to the productions of Signor Emilio del Cavaliere (a Roman gentleman) who had been able by his own industry and abilities so happily to revive the melody of the ancient declamation; particularly in three pastorals which were

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(*u*) *La nostra Musica.*

* Peri sang the part of Apollo at this performance.

repeatedly recited in the presence of his serene highness the duke of Tuscany: during the year 1590, was composed *il Satiro*, as was *la Disperatione di Fileno*, and both were privately performed in the same year: and in 1595 *il Giuoco della Cieca* was exhibited in the presence of Cardinal Monte, and Mont' Alto, as well as the archduke Ferdinand, with great admiration, *as nothing like it had ever been seen or heard before.*" And farther, fixing the precise time when this oratorio was performed at Rome, he says, "nothing could prove more indisputably what power this style of singing had in exciting devotion, and affecting the heart, than the prodigious applause of the concourse of people assembled together at the performance of this sacred drama in the oratorio of Vallicella in Rome, last February."

Emilio del Cavaliere, the composer, in his own advertisement to the reader, speaks of his Music as that of the ancients, recovered, or revived, and as having such powers over the affections as could excite grief, pity, joy, and pleasure, as was effectually shewn in a scene of his *Disperatione di Fileno*, which, when *recited* by Signora Archilei, whose excellence in Music is universally known, drew tears from the audience, while the character of Fileno made them laugh (*v*).

There are such instructions given in this preface for the performance of his simple and infant drama, as would now suit the best productions of Metastasio, set by the best composers, for the best singers of modern times.

Giovanni Batista Doni [*c.* 1593-1647] (*w*), a learned and elegant writer on Music, though extremely warped in his judgment by a predilection for antiquity, in a dissertation on the Origin of Stage-singing, during his own time, gives so curious and instructive an account of the first operas which were performed at Florence, that I shall translate the chief part of it.

"Some kind of *Cantilena*, or melody, has been introduced in dramatic representations, at all times, either in the form of intermezzi (interludes), between the acts; or, occasionally, in the body and business of the piece. But it is still fresh in the memory of every one, when the WHOLE DRAMA was first set to Music, and sung from the beginning to the end; because, anterior to the attempt of *Emilio del Cavaliere*, a Roman gentleman, extremely well versed in Music, there seems to have been nothing of that kind undertaken that is worth mentioning. This composer published a drama at Rome in 1600, called *dell' Animo, e del Corpo*; in the preface to which, mention is made of a piece represented at Florence in 1588, at the nuptials of the grand duchess, in which were many fragments

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(*v*) Though the performers are never mentioned in the *Dramatis Personæ* to the first musical dramas, yet it appears that Italy has never been without singers of great abilities, and powers to captivate and enchant an audience. Gagliano, in his preface to the Daphne of Rinuccini, which he set to Music a second time, allows that a great deal of its success was owing to the singers; and mentions the great taste and feeling with which Jacopo Peri sung his own Music, of which there was no forming an adequate idea by those who had never heard him. But long before this period, *Castiglione*, in his *Cortegiano*, describes the different abilities of the two singers *Bidon* and *Marchetto Cara*.

(*w*) *Op. omn.* Tom. II. In Firenze, 1763. Folio.

of his Music; and where, likewise, two years after, was represented another drama set by him, called *Il Satiro*.

"It is necessary, however, to declare here, that those melodies are very different from such as are at present composed in what is commonly called *recitative*; being no other than *ariets*, full of contrivance, repetitions, echoes, &c. which are totally different from the true and genuine theatrical Music, of which Signor Emilio could know nothing, for want of being acquainted with ancient authors, and the usages of antiquity (*x*). It may therefore be said, that the first attempt at reviving theatrical Music, after being lost for so many ages, was made at Florence, where so many noble arts have been recovered. This extraordinary event was brought about by the invention of *recitative*, which is now universally received, practised, and preferred to the madrigal style, in which the words are so utterly unintelligible.

"The beginning of this century (1600), was the æra of musical recitation on the public stage at Florence, though it had been used there in several private exhibitions before. There resided in that city, during these times, Signor Gio. Bardi de' Conti di Vernio, who was afterwards called to the service of Pope Clement VIII. by whom he was tenderly beloved, and made his Maestro di Camera. This most accomplished nobleman, was particularly attached to the study of antiquity, and to the theory and practice of Music, to which he had applied himself for many years so closely, that he became, for the time in which he lived, a correct and good composer. His house was the constant rendezvous of all persons of genius, and a kind of flourishing academy where the young nobility often assembled to pass their leisure hours in laudable exercises and learned discourse: but particularly on musical subjects, when it was the wish of all the company to recover that art of which the ancients related such wonders, as well as other noble inventions which had been ruined by the eruptions of barbarians.

During these discussions, it was universally allowed that as modern Music was extremely deficient in grace, and the expression of words, it became necessary in order to obviate these objections, that some other species of Cantilena, or melody, should be tried by which the words should not be rendered unintelligible, nor the verse destroyed.

"Vincenzio Galilei was at this time in some credit among musicians; and, flattered with his reputation, pursued his musical studies with such diligence that, either by the help he received from others, or by the force of his own genius, he composed his work upon the Abuse of modern Music, which has since gone through two impressions (*y*). Animated by success, Galilei attempted new

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(*x*) Specimens of this Music will be given hereafter, in speaking of oratorios, by which it will appear, that Doni either had not seen the book, or was partial to the Florentines, his countrymen.

(*y*) *Dialogo della Musica antica e moderna,* 1588 [1581] and 1602. Doni insinuates elsewhere, that Galilei was assisted in this work by Girolamo Mei. See Book III. p. 145.

things, and assisted by Signor Giovanni (*z*), was the first who composed melodies for a single voice, having modulated that pathetic scene of Count Ugolino, written by Dante, which he sung himself very sweetly, to the accompaniment of a viol. This essay certainly pleased very much in general; however, there were some individuals who laughed at the attempt; notwithstanding which, he set in the same style, parts of the Lamentations of Jeremiah, which were performed to a devout assembly.

" At this time, Giulio Caccini Romano, a young, elegant, and spirited singer, used to attend these meetings at the house of the Count di Vernio; and being seized with a strong passion for this kind of Music, he studied it with great dilgence; composing and singing to a single instrument, which was generally the theorbo, or large lute, played by *Bardilla,* who happened then to be at Florence.*

" Caccini, therefore, in imitation of Galilei, but in a more beautiful and pleasing style, set many canzonets and sonnets written by excellent poets, and not by such wretched scribblers (*a*) as were usually employed before, and are still very frequently the favourites of musicians; so that he may be said to have been the first to see this error, and to discover that the art of counterpoint will not alone complete the education of a musician, as is generally imagined; and he afterwards confessed, in a discourse prefixed to one of his works, that the conversations held at the Count del Vernio's were of more use to him than thirty years study and exercise of his art. Here he likewise claims the merit of having first published songs for a single voice, which, indeed, had the greatest success. And it must be confessed, that we owe to him, in a great measure, the new and graceful manner of singing, which at that time spread itself all over Italy; for he composed a great number of airs which he taught to innumerable scholars, and among the rest to his daughter, who became a famous singer, and still continues very excellent in that faculty (*b*).

" But not to defraud any one of his just praise, it is necessary to acknowledge in this place, that Luca Marenzio, who flourished now at Rome, had brought the madrigal style to the highest degree of perfection, by the beautiful manner in which he made all the several parts of his compositions sing; for before his time, if the harmony was full and masterly, nothing else was required.

" In the recitative style, however, Caccini had a formidable rival in Jacopo Peri, a Florentine, who was not only a good composer, but a famous singer, and performer on keyed instruments, having been taught by Christopher Malvezzi; and

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(*z*) *Bardi de' Conti di Vernio.*

(*a*) *Rimatori à Dozzina.*

(*b*) I find this singer mentioned with great eloge, in the prefaces to several dramas, sacred and secular.

* Antonio Waldi Bardella, a famous performer on the theorbo, was a musician in the service of the Duke of Tuscany in the late 16th and early 17th centuries.

By Arteaga he is accredited with the invention of the theorbo. The theorbo was first introduced into England about 1605 by Inigo Jones.

applying with great diligence and enthusiasm to this kind of singing, succeeded wonderfully, and met with universal applause.

"After the departure of Signor Bardi from Florence, Signor Jacopo Corsi became the patron of Music and its professors, as well as of every other art and science; so that his house, during the remainder of his life, continued to be the retreat of the Muses and their votaries, of every country, as well as of Tuscany. Ottavio Rinuccini was at this time united with him in the strictest bands of friendship, which seldom is durable, unless cemented by sympathetic affections; and being, as is well known, an excellent poet, whose works are, to the last degree, natural, pathetic, full of grace, and, in a particular manner, calculated for Music; as poetry and Music are sister arts, he had an opportunity of cultivating both together, with equal success, and of communicating his discoveries and refinements to this illustrious assembly.

"The first poem, set in this new way, and performed at the house of Signor Corsi, was *Dafne,* a pastoral written by Rinuccini, and set by Jacopo Peri and Caccini in a manner which charmed the whole city. Afterwards, other little fables and entire dramas were thus recited; but, above all, the *Euridice* of Rinuccini, written and set to Music for the royal nuptials of Mary of Medicis with the most Christian King Henry IV. The Music of this drama, which was publicly exhibited at Florence, in the most splendid manner, was chiefly composed by Jacopo Peri, who performed a part in it himself, as in his *Dafne* he had represented Apollo; the rest of the Music was composed by Caccini, and the whole was exhibited in 1600; in which year, and on the same occasion, was also performed the *Rape of Cephalus,* in which the chief part was set by Caccini.

"Great applause was likewise bestowed on *Ariadne,* another dramatic production of Rinuccini, and cloathed in suitable melody by Claudio Monteverde, at present Maestro di Capella to the republic of Venice.* He afterwards published the principal part of this production, which is the *Lamentation of Ariadne,* and perhaps the most beautiful composition of this kind which our times have produced. Thus the orginal and true architects of this species of scenical Music were Jacopo Corsi, and Ottavio Rinuccini, assisted by the three eminent artists above-mentioned, who had conferred great honour upon our city, as well as on the profession of Music (*c*)"

It is not difficult to discover from this account, that all the patrons and artists of this new species of Music, except Monteverde, were *Dilettanti,* and *shallow contrapuntists,* who, as is usual, condemned and affected to despise that which they could not

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(*c*) As second-hand intelligence requires authority to give it weight, it may afford some satisfaction to the careful enquirer to be told, that Doni had his information of things which happened before his own time, from Signor Bardi, jun.

* Monteverdi's *Ariadne* was produced about 1607, but with the exception of the famous *Lament,* which he afterwards arranged as a 5-part madrigal (1614), the music is lost.

understand, and in which they were unable to excel. The learned contrapuntists, on the contrary, had abused their art, to the ruin of lyric poetry, and confined it in such narrow limits, that even instrumental Music made no advances in their hands; for all they produced, that was not in canon and fugue, was utterly dry, fanciless, and despicable. These early attempts, however, at clearness, grace, and facility, though they now appear but mean and feeble, had a happy effect upon the art. In process of time they approximated parties, (for when was Music any more than politics, without its cabals and factions!) and in appealing to the public ear, by bringing Music on the stage, drove pedantry to lament the degeneracy of the age in holes and corners; and encouraged zeal and unprejudiced musical learning to unite with taste in simplifying the art, and calling upon the graces for assistance.

As EURIDICE was the first musical drama, after the invention of recitative, that was publicly represented, I shall endeavour to give my readers all the information concerning it that I have been able to collect.

This drama, written by OTTAVIO RINUCCINI, and set by JACOPO PERI [1561-1633], was performed at Florence in 1600, on occasion of the marriage of Mary of Medicis, to Henry IV. of France. The poem, and the Music, were published separately, the same year. The poet, in his dedication to the Queen of France, says, "It is generally imagined that the tragedies of the ancient Greeks and Romans were entirely sung; but this noble kind of singing had not till now been revived, or even attempted, to my knowledge, by any one; and I used to think, that the inferiority of our Music, to that of the ancient, was the cause; till hearing the compositions of Jacopo Peri to the fable of *Daphne*, I wholly changed my opinion. This drama, written merely as an experiment, pleased so much, that I was encouraged to produce *Euridice*, which was honoured with still more applause, when sung to the Music of the same composer Jacopo Peri, who with wonderful art, unknown before (*d*), having merited the favour and protection of the Grand Duke our sovereign, it was exhibited in a most magnificent manner at the nuptials of your majesty in the presence of the Cardinal Legate, and innumerable princes and nobles of Italy and France," &c. The only copy of the Music that I have been able to find was in the library of the Marchese Rinuccini,* a descendant of the author, at Florence; in examining and making extracts from which, I observed that it was printed in score and barred, two very uncommon circumstances at the time of its publication; that the recitative seemed to have been not only the model of subsequent composers of early Italian operas, but of the French operas of Lulli; that figures were often placed over the base to indicate the harmony, as a ♭ for a minor third, a ♯

(*d*) *Da altri non più usata.*

* Peri informs us that some of the music was written by Caccini. The score was published at Florence in 1600, and reprinted at Venice in 1608. A copy of this reprint is in the B.M. (K.1. i. 4). A modern edition was issued at Florence in 1863.

for a major third, and a 10 and 11 for the octaves of the third and fourth; that the time is changed as frequently as in the old French serious operas, and though the word *aria* sometimes occurs, it is as difficult to distinguish air from recitative, in this drama, by any superiority of melody, as in those of Lulli; except in the choruses which were sung and danced at the same time, like those on the French stage.

Peri, in his preface, after enumerating the great personages who were present at the representation, and the eminent musicians to whom his Music had been shewn, tells us, that it was sung by the most excellent performers of the time; among whom were Signor Francesco Rasi, a nobleman of Arezzo, who represented the part of Aminto ; Signor Brandi, Arcetro ; and Signor Melchior Palantrotto, Pluto. He then tells us, that " behind the scenes, Signor Jacopo Corsi played the *harpsichord;* Don Garzia Montalvo the *chitarone,* or large *guitar*; Messer Giovambatista dal Violino the *lira grande,* or *voil da gamba*; and Messer Giovanni Lapi a *large lute.*"

These four seem to have composed the whole band.* For though he celebrates the performance of Giovambatista Jacomelli on the violin, neither he, nor any one else, played on that instrument at the exhibition. He concludes his account of this drama by owning that some parts of it were composed by Giulio Caccini, detto Romano, " whose great merit was known to the whole world," because it was to be sung by persons dependent on him; by which he probably means to say, that they were his scholars. He boasts of having *opened the road* for others, by his essays at dramatic Music.

The only arrangement of sounds, however, resembling an air in Euridice, is a short *Zinfonia,* which the reader will find on the next plates.

GIULIO CACCINI, *detto Romano* [*c.* 1558—*c.* 1615], set this entire drama likewise to Music, *in stilo rappresentativo,* and published it in 1600, at Florence. There is still another resemblance in Lulli's operas to these first attempts at the musical drama in Italy, which is, that every one that I have seen has a *prologue,* set to what is called an air, such as the reader will likewise see on the next plates; where will be inserted a scene of recitative, spoken by Dafne *nuncia,* who relates the melancholy event that had befallen Euridice.**

MONTEVERDE, one of the principal legislators of the musical drama, set the opera of *Orfeo,* for the court of Mantua, in 1607, which was printed at Venice 1615 [1st ed. 1609]. And in examining this Drama, it is as difficult to distinguish airs from recitative, as in the operas of Peri and Caccini, except where there are more than two parts employed, which happens but seldom.

It has been said that recitative had great obligations to Monteverde; for though Emilio del Cavaliere, Jocopo Peri, and

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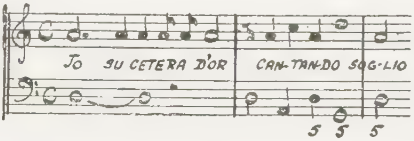
* Three flutes were used in a *Ritornello.*

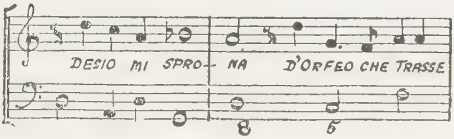
** Caccini's *Euridice* was reprinted at Venice in 1615, and Eitner included it in *Die Oper, Vol. I.*

Caccini, had attempted that style before him, yet he had so much improved it, that he might almost be called its inventor. But being in possession of most of the works of these early dramatic composers, I am unable to discover Monteverde's superiority. More forms of phrases of musical recitation still in use, may be found in Peri and Caccini, than in Monteverde. But what surprised me still more, was that his counterpoint in two parts is more frequently deficient than in the other two composers, who had never, like him, distinguished themselves in the learned style of masses, motets, and madrigals. His controversy with Artusi, early in life, for breach of rule, has been already mentioned (*e*); but though, in the new *musica rappresentativa,* he was to emancipate himself from the trammels of canon, fugue, and other restraints which had been thought necessary in composing *à capella,* and was now to have a poetical and picturesque Music, more varied and impassioned than that of the church or chamber; yet there were certain fundamental rules and prohibitions, totally independent of taste, which to violate, would offend cultivated ears. Among these, the common precept of avoiding two fifths or two eighths, particularly in two parts, is frequently and wantonly neglected, without the least necessity or pretence of producing new and agreeable effects by such a licence.

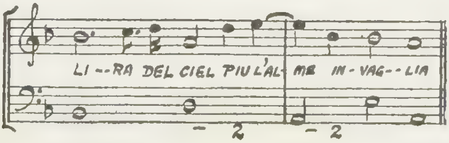
In the prologue, which is only in two parts, there are three fifths by contrary motion, which, when unaccompanied, offend my ear as much as if direct:



P. 4. the falling from the octave to the fifth, in two parts, is still worse.



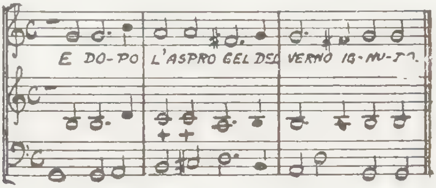
The following anticipations are beyond my comprehension; and by the difficulty of finding such in other composers, it should seem as if they would be as unpleasant to other ears as my own.

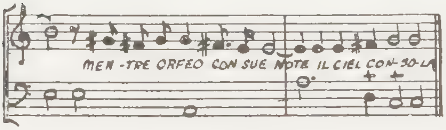


(*e*) See Book III. p. 190.

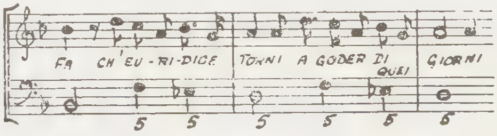
The best fragment of his recitative that I can select, will be given on the plates, and the ritornello or symphony page 21, being extremely curious and short, will be inserted likewise, as a proof of his abilities in close fugue or canon, four of the five parts moving for a considerable time after each other in the same intervals.

The dramatic composers were now trying new effects, combinations, and licences, some of which succeeded, and were adopted by subsequent composers; others were rejected, as too crude and offensive to the ear. Of this kind is the following, where in order to express the word *aspro,* he has a flat seventh with the second, and sixth and false eighth.

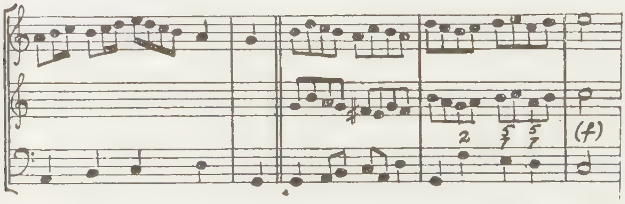

E DO-PO L'ASPRO GEL DEL VERNO IG-NU-DO


MEN-TRE ORFEO CON SUE NOTE IL CIEL CON-SO-LA

In the fourth act, where Proserpine is pleading the cause of Orpheus to her husband Pluto, the succession of fifths must strike the youngest student in composition.

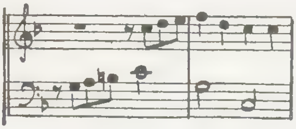

FA CH'EU-RI-DICE TORNI A GODER DI QUEI GIORNI
5 5 5 5 5 5

And afterwards, he makes as free with seventhsand eighths as here with fifths.



(*f*) However, Della Valle says, that Monteverde, under the guidance of men of letters, continued improving his style, and that his late compositions (he means, I believe, only dramatic) were very different from the 1st. *Op. di Doni,* II. 251.

P. 28 he seems the first to have used the *unprepared* seventh in two parts.



P. 36. again; but *Cavaliere* has a similar use of the seventh in the first act of *L' Anima e Corpo.*

In the ritornel of page 32 there are more frequent changes of measure than in any of Lulli's French operas, where it has been imagined that the expression or metre of the words was thought to require broken measures; but this ritornel or symphony, which the reader will see on the next plates, is merely instrumental.

The work is so ill-printed, that some sagacity is necessary to discover the errors of the press from those of the composer. The best piece of recitative that I have been able to find in the whole opera seems to be the scene, page 39, where Orpheus, after hearing of the death of Euridice, determines to quit the world, and descend into the infernal regions to try the power of song over Charon, Cerberus, and Pluto, in prevailing on them to restore his Euridice. In this recitative there are several new modulations and discords hazarded, seemingly, for the first time: such as the sharp seventh with the fourth and second, extreme sharp sixth, &c.

The orchestra, however, for the performance of this drama was greatly superior to that of Euridice, as the reader will see by the following list: *Duoi gravicembani, duoi contrabassi di viola, dieci viole da brazzo, un arpa doppia, duoi violini piccioli alla Francese, duoi chitaroni, duoi organi di legno, tre bassi da gamba, quattro tromboni, un regale, duoi cornetti, un flautino alla vigessima seconda, un clarino, con tre trombe sordine.**

The overture is called TOCCATA *che si suona avanti il levar della tela tre volte con tutti li stromenti, et si fa un tuono più alto volendo sonar le trombe con le sordine.* It is in five parts, consisting of only one movement of nine bars; and seems merely a flourish of instruments, in which the chord of C is only employed.

Monteverde set Rinuccini's *Arianna* for the court of Mantua, in 1606, the words only were then printed, and reprinted several times after. This opera was performed at Venice, 1640, to Monteverde's composition, and the words again reprinted; but whether the Music was ever published, I know not.**

On the following plates will be exhibited a specimen not only of Monteverde's ritornelli and recitative, but each of the founders of that *Canto che parla,* or speaking Music.

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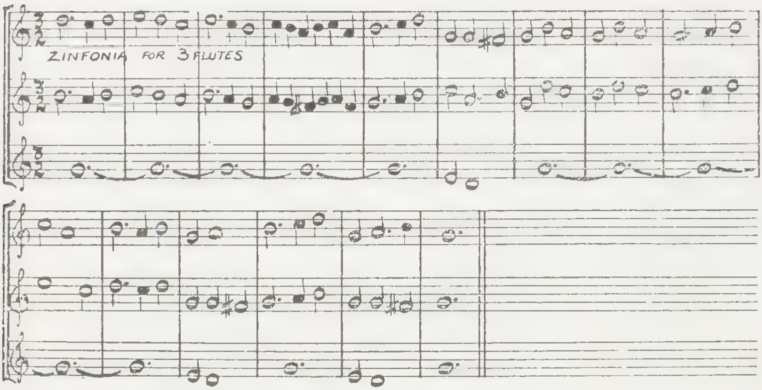
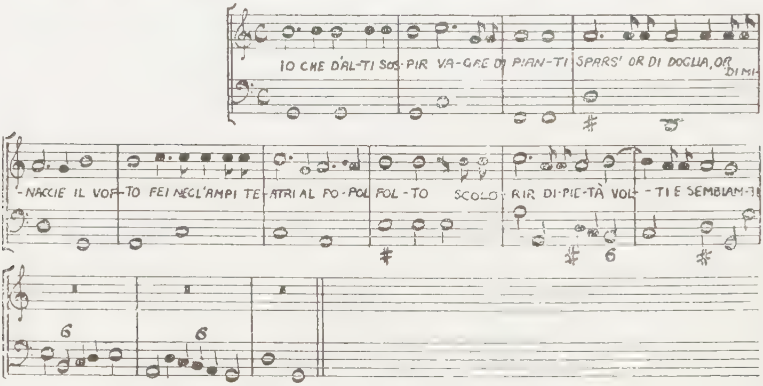
* The gravicembani were harpsichords; the contrabassi di viola were tuned an octave lower than the bass viol; the violino piccolo was a small violin tuned a fourth higher than the violin; the chitarone was the theorbo; the regale a small portable organ; and the organi di legno, small organs with wooden pipes.

** See editor's note p. 514.

Fragments of the first Dramatic Music. *Dall' Euridice del Peri.*
Fol. 11.

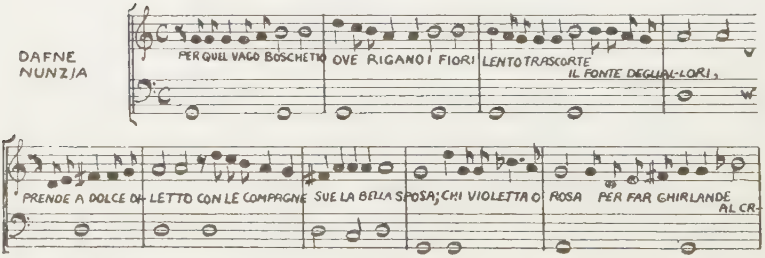

ZINFONIA FOR 3 FLUTES

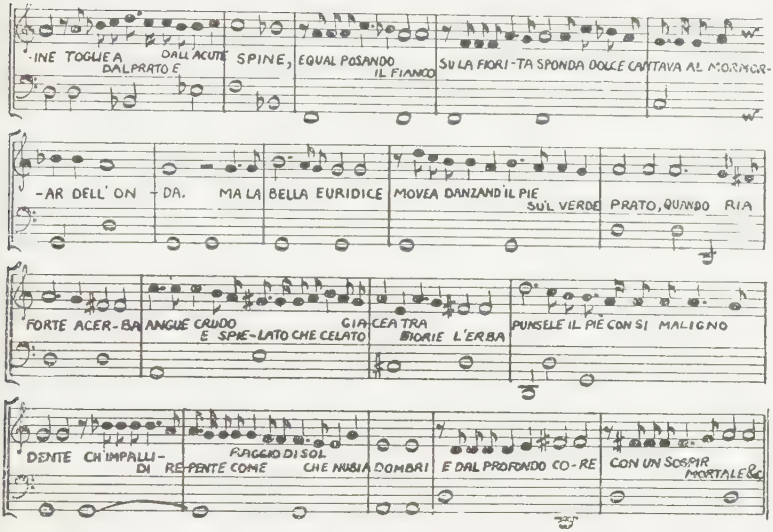
Prologue to Caccini's *Euridice.* Sung by Tragedy, Personified.


IO CHE D'AL-TI SOS-PIR VA-GHE DI PIAN-TI SPARS' OR DI DOGLIA, OR DI MI-
-NACCIE IL VOL-TO FEI NEGL'AMPI TE-ATRI AL PO-POL FOL-TO SCOLO-RIR DI-PIE-TÀ VOL-TI E SEMBIAN-TI
6
6
6
6

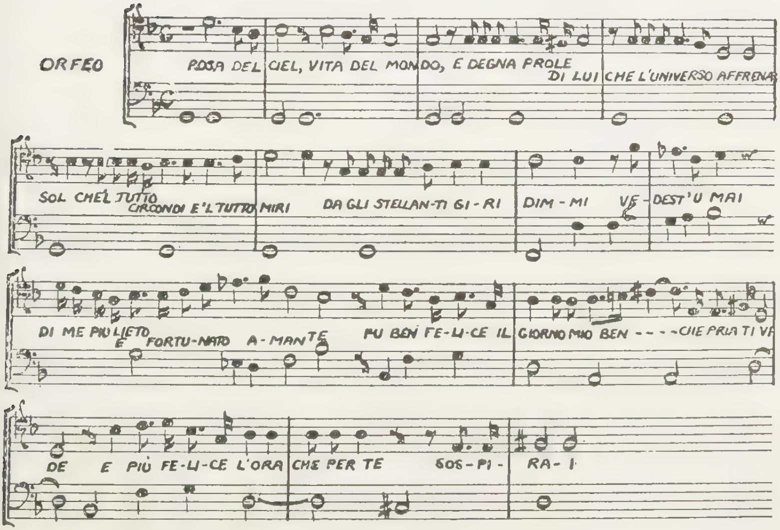
This melody is sung to 7 different Stanzas.

Scene of Recitative in Caccini's *Euridice.*

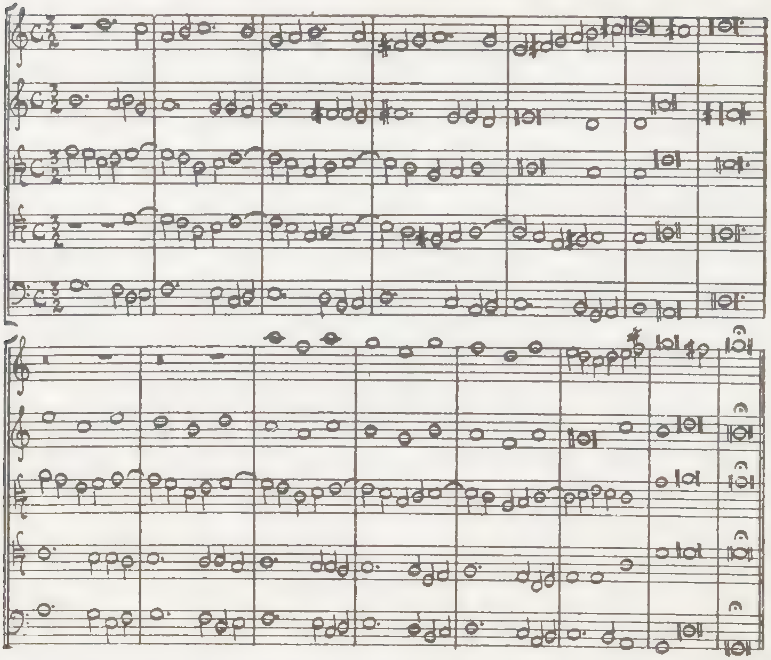

DAFNE NUNZJA
PER QUEL VAGO BOSCHETTO OVE RIGANO I FIORI LENTO TRASCORTE IL FONTE DEGLI AL-LORI,
PRENDE A DOLCE DI-LETTO CON LE COMPAGNE SUE LA BELLA SPOSA; CHI VIOLETTA O ROSA PER FAR GHIRLANDE AL CR-


-INE TOGLIE A DAL PRATO E DALL'ACUTE SPINE, E QUAL POSANDO IL FIANCO SU LA FIORI-TA SPONDA DOLCE CANTAVA AL MORMOR-
-AR DELL' ON - DA. MA LA BELLA EURIDICE MOVEA DANZAND'IL PIE SU'L VERDE PRATO, QUANDO RIA
FORTE ACER-BA ANGUE CRUDO E SPIE-LATO CHE CELATO GIA-CEA TRA FIORI E L'ERBA PUNSELE IL PIE CON SI MALIGNO
DENTE CH'IMPALLI-DI RE-PENTE COME RAGGIO DI SOL CHE NUBIA D'OMBRI E DAL PROFONDO CO-RE CON UN SOSPIR MORTALE &c

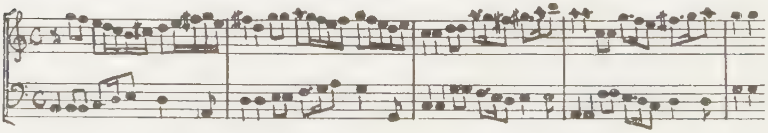
Fragment of Recitative in Monteverde's *Orfeo*.


ORFEO
ROSA DEL CIEL, VITA DEL MONDO, E DEGNA PROLE DI LUI CHE L'UNIVERSO AFFRENA
SOL CHE'L TUTTO CIRCONDI E'L TUTTO MIRI DA GLI STELLAN-TI GI-RI DIM-MI VE-DEST'U MAI
DI ME PIU LIETO E FORTU-NATO A-MANTE FU BEN FE-LI-CE IL GIORNO MIO BEN - - - - CHE PRIA TI VI
DE E PIU FE-LI-CE L'ORA CHE PER TE SOS-PI-RA-I

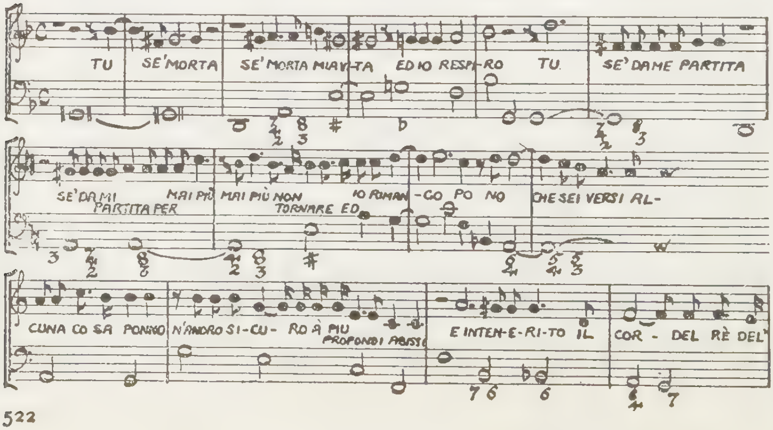
Ritornello, in Monteverde's *Orfeo*.

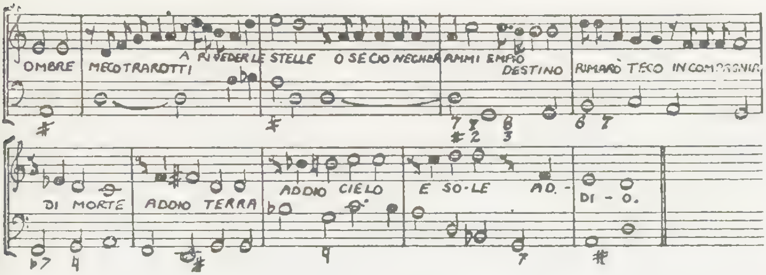


Ritornello, in Monteverde's *Orfeo*. Atto II. do. Page 32.



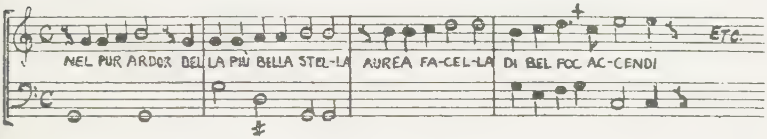
Recitative, Page 39. *Un Organo di Legno & un Chitarone*.


TU
SE' MORTA
SE' MORTA MIA VI-TA
ED IO RESPI-RO
TU
SE' DA ME PARTITA
SE' DA MI PARTITA PER
MAI PIÙ
MAI PIÙ NON TORNARE ED
IO RIMAN-CO
PO NO
CHE SEI VERSI AL-
CUNA CO SA PONNO
N'ANDRO SI-CU- RO À PIU PROFONDI ABISSI
E INTEN-E-RI-TO IL
COR - DEL RÈ DEL'

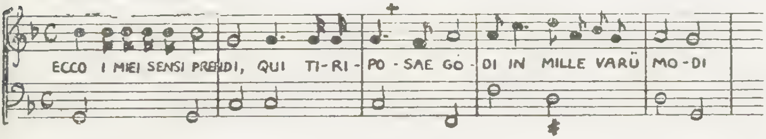

OMBRE
MECO TRAROTTI
A RIVEDER LE STELLE
O SE CIO NEGHERAMMI EMPIO
DESTINO
RIMARÒ TECO IN COMPAGNIA
DI MORTE
ADDIO TERRA
ADDIO CIELO
E SO-LE
AD-
DI - O.

Similar Passage in the Recitative of all the Founders of that *Canto Che Parla.*

Jacopo Peri

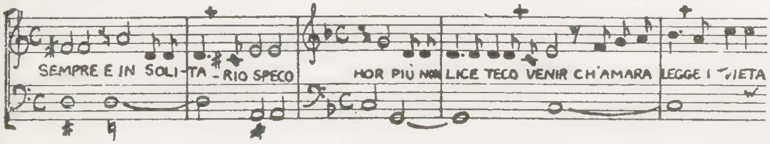

NEL PUR ARDOR DEL
LA PIÙ BELLA STEL-LA
AUREA FA-CEL-LA
DI BEL FOC AC-CENDI
ETC.

Emilio del Cavaliere.

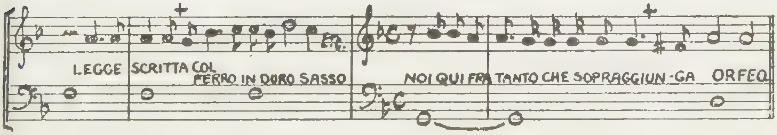

ECCO I MIEI SENSI PRENDI,
QUI TI-RI-
PO - SAE GO-
DI IN MILLE VARÜ
MO-DI

Monteverde.

See page 49.


SEMPRE E IN SOLI-
TA - RIO SPECO
HOR PIÙ NON
LICE TECO VENIR CH'AMARA
LEGGE I VIETA

Giulio Caccino.


LEGGE
SCRITTA COL
FERRO IN DURO SASSO
ETC.
NOI QUI FRA
TANTO CHE SOPRAGGIUN-GA
ORFEO

+ This passage likewise freqently occurs in the melody of the times.

Though Doni complains of the little progress which the dramatic style had made in his time, yet, in 1624 (*g*), he says, that "experience, which is always making discoveries, has shewn, on many occasions, that this kind of Music has since been progressively

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(*g*) *Lezione*, or lecture, read at Cardinal Babarino's: *Se le azione drammatiche degl' antichi, si rappresentavano in Musica in tutto, o in parte.*

so much meliorated, that we may soon hope to see it arrive at its ancient splendor; and it is but a little while since the *Medoro* of Signor Salvadori was sung on the stage, by which it clearly appeared how much the recitative style was improved (*h*)."

In a discourse by Pietro della Valle, on the Music of his own time, addressed by that celebrated traveller to Lelio Guidiccione in 1640, and published in the second volume of the works of Battista Doni, at Florence, 1763, there is an interesting, clear, and admirable account of the state of Music in Italy, but particularly at Rome, during the beginning of the seventeenth century.

This agreeable writer, who had studied Music under the best masters from seven years old, and who seems to have been a perfect judge of the subject, having been of a different opinion from his correspondent, who, in conversation, had asserted that Music for fifty years back had been declining, and that there were no professors left, equal to those of former times; endeavours to prove that, on the contrary, so far from having degenerated, it was in a state much nearer perfection at the time he wrote, than at any former period.

" If canons, fugues, inversions, and all the artifices of elaborate and learned compositions are less practised in vocal Music now," says the author, " than formerly, it is because they are so unfavourable to poetry, and the intelligence of what is sung; for in fugues of many voices, there are as many different words as notes sung at the same time, which occasions such confusion, that it is utterly impossible to discover the sentiment of the poet, which is the soul of the song, and that which chiefly makes a voice superior to an instrument. If the words and the notes do not mutually help to explain and enforce each other, they are ill-matched, and unfit to be together. To the confusion arising from all the parts singing different words at the same time, may be added the little attention to accent in fugues, where the ligatures and other accidents in harmony frequently throw the emphasis on wrong words, and make long syllables short, and short long. Another inconvenience, or rather absurdity, seems inevitable in vocal fugues of much subtilty and contrivance, where quick and slow, chearful and pathetic notes, are moving at the same time, which makes good performers unwilling to sing them, as they can neither manifest taste, nor sense, in the execution.

"The old masters certainly were well acquainted with harmony, but few knew what use to make of it. Their compositions are full of the most artful and difficult inventions and contrivances, which the ear can neither taste nor comprehend in the performance; such may be seen in the works of *Soriano*, and one of the *Nanini* (*i*), as well as in many others that might be named, who,

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(*h*) The composer's name is not recorded, but this drama was printed 1623, *Drammatur.*

(*i*) Both singers in the Pontifical Chapel; for an account of Nanini, see Book III. p. 163 and Soriano has a place among the celebrated canonists of his time.

it is said, are so far from thinking of the accent or expression of words, that they never chuse them till after the Music is composed, and then adapt the first they can find.

" This is not the method by which modern masters proceed; they have learned how to chuse and respect good poetry, in setting which they relinquish all the pedantry of canons, fugues, and other Gothic inventions; and, in imitation of the ancient Greeks, aspire at nothing but expression, grace, and propriety.

" The first good compositions of this kind that have been heard in modern times, were Dafne, Euridice, and Arianna, written by Rinuccini, and set by Jacobo Peri and Monteverde, for the courts of Florence and Mantua.

" And in Rome, the first who introduced this intelligent kind of Music to the notice of the public, was my last harpsichord master, Paolo Quagliati; who was happily imitated by *Tarditi,* and others, still living (*k*); and who, to the facility and grace of his melody, have added new and greater beauties of their own; and in which, if there appear but little complication and contrivance, it must not be ascribed to ignorance or want of art, but regarded as the effect of judgment and choice; reserving such resources for particular occasions; in this they differ widely from their predecessors, who never lost an opportunity of shewing their skill in vanquishing difficulties of their own making."

Della Valle's account of the manner in which the first opera, or secular musical drama, was exhibited at Rome, is so curious, that I shall translate his own words as literally as possible.

" My master Quagliati was an excellent Maestro di Capella, who introduced a new species of Music into the churches of Rome, not only in compositions for a single voice (*monodie*), but for two, three, four, and very often more voices, in chorus, ending with a numerous crowd of many choirs or choruses, singing together; specimens of which may be seen in many of his motets that have been since printed. And the Music of my *cart,* or moveable-stage, composed by the same Quagliati, in my own room, chiefly in the manner he found most agreeable to me, and performed in masks through the streets of Rome during the Carnival of 1606, was the first dramatic action, or representation in Music, that had ever been heard in that city (*l*). Though no more than five voices, or five instruments, were employed, the exact number which an ambulant cart could contain, yet these afforded great variety: as, besides the dialogue of single voices, sometimes two, or three, and, at last, all the five sung together, which had an admirable effect. The

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(*k*) Orazio Tarditi was Maestro di Capella in the cathedral of Faenza, in the Roman state, and a very voluminous composer of masses, psalms, and motets, besides what he produced in the recitative style.

(*l*) Here he seems to have forgotten the performance of Emilio del Cavaliere's oratorio, *Dell' Anima, e del Corpo,* which was exhibited at Rome, in action on a stage, in the church of Sta. Maria della Vallicella, 1600 [Feb.]. If Della Valli had said the first *secular* dramatic representation in this kind of Music, he would have been more correct.

Music of this piece, as may be seen in the copies of it that were afterwards printed, though dramatic, was not all in simple recitative, which would have been tiresome, but ornamented with beautiful passages, and movements in measure, without deviating however, from the true theatrical style; on which account it pleased extremely, as was manifest from the prodigious concourse of people it drew after it, who, so far from being tired, heard it performed five or six several times; there were some even who continued to follow our cart to ten or twelve different places where it stopt, and who never quitted us as long as we remained in the street, which was from four o'clock in the evening till after midnight."*

This narration seems to furnish a curious circumstance to the history of the stage, which is, that the first opera or musical drama, performed in modern Rome, like the first tragedy in ancient Greece, was exhibited *in a cart*. It has been imagined by many of the learned, that the recitative in modern operas is a revival of that species of *melos* in which ancient dramas were sung; and here the *moveable stage* on which it was performed, like that used by Thespis at Athens, furnishes another resemblance.

> ———*Plaustris vexisse,*
> *Poemata Thespis.* Hor.

Della Valle, after having proved that the *singing* of his time was better, and the *compositions* more varied, more rational, and amical to poetry, than the more ancient, proceeds to speak of *instrumental* Music; and after discriminating the different kinds of playing on an instrument, in a solo, in a full-piece, in accompanying a voice, or leading a band; he says he must agree with his friend, that solo playing, however exquisite and refined, at length tires, and that it had frequently happened to organists of the highest class when lost and immersed in carrying on a happy subject of voluntary, to be silenced by a bell; which never happened to singers, who, when they leave off displease the congregation or audience to whom their performance seems always too short. In this kind of playing he however allows, though he only knew their merit by tradition, that Correggio of Parma, Luzzasco of Ferrara, Annibale of Padua, Andrea and Giovanni Gabrielli of Venice, Giovanni Macque of Naples, Il Cavalier Leuto of Rome, and others whom his friend had praised, were very great men. "But," says he, "however admirable these performers may have been, has not Ercole di San Pietro had great reputation, and have you not confessed that Frescobaldi, who is still living, has often surprised and affected you by his performance? There are many," continues Della Valle, "who played the organ in his manner, that I could name." And as for other instruments, he asks his friend if he does not remember "Gregorio del *Violino*, a great contrapuntist as well as performer; another who played wonderfully on the spinet; and Gio. Francesco de Leuto who all played in his cart? " After these, he mentions a performer on the cornet, and the first violin of the bishop of Padua, Marco Fraticelli on the viol da gamba, Kapsberger on the theorbo, Orazio on the harp, Michael Angelo on the violin, and others of equal reputation, who had all surpassed the performers of anterior times (*m*). These were solo players, but with respect to the art of accompanying others, he says it was brought to such perfection that he could not imagine it ever had been or could be surpassed.

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* Quagliati's opera was called *Carro di fideltà d'amore*, and was published in 1611, with some additional Airs.

He supposes that there had been at all times musicians who could lead a band well; but believes that at no time there ever was a person who discovered more judgment and abilities in this station than Signor Pietro Eredia, in the church of Jesus, where, though Music is not his profession, he frequently plays for his *devotion* (*n*).

He then comes to *singing,* as the last thing he has to discuss; and this he considers in *solo songs,* and in Music of many parts. His friend, among the *soprani,* or treble voices, of his youth, had greatly praised the falsetti who used to sing in the Pope's chapel, and elsewhere; and Della Valle says he remembered one of them, Gio. Luca *Falsetto,* who had great execution, and went up to the clouds (*o*); and mentions Orazietto, a very good singer, either in a *falset* or tenor; Ottaviuccio and Verovio, famous tenors, who all three sung in his *cart.* " However, these," he adds, " trills, graces, and a good *portamento,* or direction of voice, excepted, were extremely deficient in the other requisites of good singing; such as *piano* and *forte,* swelling and diminishing the voice by minute degrees, expression, assisting the poet in fortifying the sense and passion of the words, rendering the tone of voice chearful, pathetic, tender, bold, or gentle at pleasure (*p*): these, with other embellishments in which singers of the present times excel, were never talked of even at Rome, till Emilio del Cavaliere, in his old age, gave a good specimen of them from the Florentine School, in his oratorio, at the *Chiesa Nuova,* at which I was myself, when very young, present (*q*)."

(*m*) In speaking of the great improvement in taste which these last had introduced on their several instruments, he tells us, in the *Musical Technica* of the times, that these excellent modern musicians had joined to all the subtilties of counterpoint, a thousand graces in their performance, *di trilli, di strascichi, di sincope, di tremoli, di finte, di piano, e di forte, e di simili galanterie,* which were wholly unknown to past times.

(*n*) Protestants would perhaps mistake it for *diversion.* Tartini dedicated himself and his violin to the service of St. Anthony of Padua, and during the last years of his life would play no where else, in public, but at the church of that saint.

(*o*) *Gran cantore di gorge, e di passeggi, che andava alto alle stelle.*

(*p*) It is difficult, in our language, to find equivalents for some of these musical terms: such as *rallegrar la voce, o immalinconirla, farla pietosa, o ardita quando bisogni, e di simili altre galanterie,* which, in the original, are very expressive and comprehensive to a lover of Music who has attended much to the refinements of singing.

(*q*) Della Valle, in the course of his letter, says, that he was fifty-four at the time it was written; and as he began to learn Music of good masters at seven years old, he may be said to have served an apprenticeship to the art, and be allowed a competent judge at fourteen, when he heard the performance.

What follows is extremely curious and satisfactory concerning a delicate point of musical history, which is, the first establishment of *Evirati* in the Pope's Chapel, and the use of them in early operas.

Signor Santarelli, the present Maestro di Capella of the Pontifical Chapel, himself a *soprano,* among the *memorandums concerning the history of Music* (*r*), with which he favoured me at Rome, has the two following articles, which fix the precise time when *Evirati* were first admitted into the chapel, and when falset voices ceased to be employed. " Father *Girolamo Rossini* of Perugia, priest of the congregation of the oratory, flourished in the seventeenth century. He was an excellent singer, in *soprano,* and was the first *Evirato* employed in the Pontifical chapel, in which, till then, the soprano, or treble part, was sung by Spaniards, in *falset*. Padre Rossini was admitted into the Pontifical Chapel in 1601, and died in 1644 (*s*).

" Giovanni de Sanctos, a Spaniard, who died at Rome, 1625, was the last soprano, who sung with a falset voice in the Papal Chapel (*t*)."

These two records are decisive, which, with what Della Valle says on the subject, will, it is to be hoped, sufficiently gratify reasonable curiosity with respect to the origin and progress of the inhuman practice of mutilating children in order to keep the voice in its adolescent state. I had, indeed, made extracts and memorandums in the course of my enquiries towards a more detailed discussion of the practice, as connected in a peculiar manner with the history of Music; but it is so difficult to treat the subject with due delicacy, that I shall add as little as possible to what Della Valle has said of the number and use of these ill-fated mortals, in Italy, during the beginning of the seventeenth century. I must, however, in justice, as well as humanity, endeavour to remove some prejudices which throw an unmerited contempt upon beings, who, as they are by no means accountable for that imperfection under which they labour, are entitled to all the pity and alleviation we can bestow.*

There seem to have been no *singing eunuchs* in antiquity, unless we allow the Galli, or Archigalli, priests of Cybele, to be such; who, in imitation of Atys, the favourite of that goddess, mutilated

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(*r*) *Estratto di alcuni notizie storiche appartinenti alla facoltà musicale.* MS.

(*s*) Padre Girolamo Rossini da Perugia, *prete della congregatione dell' oratorio, fiorì nel* secolo XVII. *Fu eccellente cantore della parte di soprano, e fu il primo evirato, che avesse luogo nella Capella Pontificia, avenda fin d'allora servito la capella in qualità di soprani i nazionali Spagnuoli con voce di falsetto. Il prelodato Padre fu amesso tra cantori Pontifici nel* 1601, *e morì nel* 1644, *alli* 23 *di Decembre.* Vedi Adami, *Osserv. per ben. reg. il Coro della Cap. Pontif.*

(*t*) Giovanni de Sanctos, *Spagnuolo, quale morì in Roma nell' anno* 1625, *e fu sepolto nella Chiesa di S. Giovanni in Campo Marzo. Estato l'ultimo soprano di voce di falsetto, che abbià servito la Capella Pontificia.* Vede Matteo Fornari, *Notizia Storiche della Cap. Pontif.*

* For a concise account of the male soprano see an article by Francis Rogers in the *Musical Quarterly* for July, 1919 (*Vol. V. No.* 3).

themselves at their initiation, and used to sing extempore songs, and play on instruments through the streets (*u*).

Castration has, however, at all times been practised in Eastern countries to furnish jealousy and tyranny with *safe-guards* to female chastity; yet never, as I have been able to ascertain, merely to preserve the voice for the vain amusement of the public, till about the latter end of the sixteenth century. But though I detest the perpetrators of such horrid crimes against human nature as the parents commit, who sacrifice that tenderness which every other part of creation manifests for its offspring, in order to gratify avarice or ambition; yet I cannot subscribe to the common assertion that *Evirati are all cowards, devoid of genius* for literature, or any solid study; and that even the voice, for the melioration of which they are so inhumanly treated, is inferior to that of a woman or a boy (*x*).

With respect to the operation affecting the mind so much as to deprive it of all fortitude in times of danger, there is great reason to doubt the fact: most of the generals of Eastern monarchs having been at all times of this class; and the bravest stand that ever was

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(*u*) It has, however, been imagined from some explanations in Hesychius that the words *αοιδος* and *ευνουχος*, were synonymous: Αοιδος. *περι βοητοι. ονομαστοι. η ευνουχοι.* He says in another place, Ευνουχος. *σπαδων. τομιας.* Again: Αοιδος. *ωδος. κιθαρωδος. και ὁ ποιητης, και ὁ θρηνωδος. ὁ ευνουχος. σπαδων.*

In these senses this word must have been used by some writer or writers before the fourth or fifth century, about which time Hesychius is supposed by his last learned editor to have compiled his Lexicon.

Dion Cassius Lib. LXXV. p. 1267. Vol. II. Ed. Reimari, relates, that after the death of Plautianus, the favourite of Severus, it was discovered, that *εξετεμε ου παιδας μονον, ουτε μειρακια αλλα και ανδρας, και εστιν ους αυτων και γυναικας εχοντας, ὁπως ἡ Πλαυτιλλα ἡ θυγατηρ αυτου, ἡν ὁ Αντωνινος μετα ταυτ' εγημε, δι' ευνουχων την τε αλλην θεραπειαν και τα περι την μουσικην, την τε λοιπην θεωριαν.*

The reader will see, Book I. p. 284, according to Eustathius *ad Odys.* 3. v. 267, that some writers have supposed the Αοιδος who attended Clytemnestra to have been a eunuch: *Τινες δε αοιδον, τον ευνουχον ταρενοησαν, ὡς αιδοια μη εχων.* This, however, was not the case; for *αοιδος* never signifies *ευνουχος* in Homer, but always simply *Cantor*, a singer. The reason of this *αοιδος* being intrusted with the charge of Clytemnestra may be inferred from an observation of Suidas, who tells us, that Το *αοιδων γενος σωφρον ην το παλαιον.*

(*x*) *Voyez l'Encyclopedie,* art *Voix, & Dict. de Mus. par* Rousseau. It is very certain that the ancients never supposed eunuchs to have been men of inferior intellects, or that they possessed less vigour of mind, than other men. At least the Persians were not of this opinion; for Herodotus relates, Lib. VI. 32. p. 451, Ed. Wesseling, that when they had taken possession of some Ionian cities, *παιδας τε τους εν ειδεστατους εκλεγομενοι, εξεταμνον, κοι εποιευν αντι ειναι ενορχιας ευνουχους.* It is certain, however, Herodotus, Lib. viii. p. 668, says, in relating the melancholy story of Hermotimus, that *παρα τοισι βαρβαροισι τιμιωτεροι εισι ὁι ευνουχοι, πιστιος εινεκα πασης, των ενορχιων,* "among the barbarians, the eunuchs are more valued than other men, on account of their universal fidelity."

It appears from this passage of Herodotus, that in Persia, eunuchs were far from being objects of contempt; and were even frequently promoted to the highest honours. This was, indeed, the case with Hermotimus.

Dion Chrysostom has touched on this subject, Orat. XXI. p. 270. Ed. Morell.

We find in Agathias, who was one of the Byzantine historians, that a general in the Roman army, named *Narses,* was a eunuch. This was in the later ages. The passage is in Lib. I. *ὁ δε Ναρσης, ὁ στρατηγος των Ρωμαιων, τομιας ην.*

In Plutarch's Life of Aristides, Vol. II. p. 501, Ed. Reiske, Themistocles is related to have chosen a *eunuch,* whose name was Arnaces, from among his prisoners, to send on a secret embassy to Xerxes. This surely may serve to shew, that mental imbecility was not supposed by the Greeks, to be the characteristic of *eunuchism*. The same story of the confidence placed in Arnaces, who was one of the Persian king's eunuchs is related also in the life of Themistocles, Vol. I. p. 470. *Plutarch Ed. Reiske.*

Aristotle paid such high respect to Hermias, who was a eunuch, and governor of Atarnea, which is in Mysia, that he even offered sacrifices, in honour of him; as Lucian informs us, in his Dialogue, entitled *Eunuchus,* Vol. II. p. 357. *Ed. Hemsderh.* This regard of Aristotle for Hermias has been often celebrated, and is mentioned by Suidas, Harpocratio, and others. See also Book I. of this History, p. 363.

Suidas, in Voce Ευνουχος, says, *'Οτι Αριοτονικος Πτολεμαιου του Βασιλεως ευνουχος ην, αλλ' ανδρωδης την προαιρεσιν.*

made against Alexander the Great, was at Gaza, under the command of one of Darius's generals, who was a eunuch. Ammianus Marcellinus (*y*) gives an account of Menophilus, a eunuch, to whom Mirthridates entrusted his daughter, which proves the possibility of such unfortunate persons possessing a heroism equal to that of the most determined Stoic. I think Guadagni and Pacchierotti were so far from timid and pusillanimous, that they would *seek* danger rather than *shun* it, if called upon or irritated.

As to genius, I never found those of the first class in Music deficient in intellectual abilities for more serious studies (*z*). Indeed, I have seen *real* genius and disposition for literary pursuits, in more than one great opera singer; and as for composition, and the theory of Music, not only the *best singers* of the Pope's Chapel ever since the beginning of the last century, but the *best composers* are among the *soprani,* in that service.

Prejudice has been carried so far as to say, that an *Evirato* is unable to utter the letter *r*; indeed, if an Italian, he will not perhaps snarl that letter in so canine a manner as some French and English singers do, perhaps to shew their manhood; but defect of elocution is no more peculiar to eunuchs, than to any other part of the human species (*a*).

I shall now return to Della Valle's account of singers in Italy from the beginning of the sixteenth century to the year 1640, when he wrote his *Discourse*. After saying he had been present at the performance of the first oratorio in Rome; he tells us, that the style of singing began to improve from that time; and at present, says he, we have Nicolini, Bianchi, Giovannini Lorenzini, Mario (*b*) and many others, who not only equal, but surpass the singers of more early times, at least in taste and judgment.—" But let us quit the consideration of all other voices, and speak only of *sopranos,* the greatest ornaments of Music. You are pleased," he says to his friend, " to compare the *falsetti* of former times with the *soprani,* which at present are so common? but who ever sung then

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(*y*) L. xvi. c. 7.

(*z*) It has, however, been said: *e mille Spadonibus qui literarum studiis operam addixere, vix unum aliquem doctum evasisse; ac planum est, quam rudis omnino in Musica fuit, quæ tamen propria ipsorum professio est.* Janus Huartus *Scrutiniorum,* p. 594. Ed. Jenens. Another has gone so far as to say: *produxi ergo virum a mille Eunuchis ratiocinia docentem. Quæ de Musica, addit, de ejus theoria seu scientia capio. Castrata animalia pristinum animi vigorem, generositatem, audaciam, solertiam, amittunt, fiunt debilia; frigida, timida, et effæminata animo et corpore, ut patet, nedum in hominibus, sed etiam in equis indomitis, &c.* Jo. Alphon. Borelli. De Motu. Anim.

(*a*) Where these cruel operations are performed, and by whom, I never was able in my journey through Italy to discover, though it was one of my constant enquiries. M. de la Lande, however, was more fortunate, having asserted, positively, in his *Voyage d' Italie,* that there are shops at Naples with this inscription: *Qui si castrano raggazzi;* but I was not only utterly unable to see or hear of any such shops during my residence in that city, but was constantly told, both by the natives and English settled there, that the laws against such a practice were so numerous and severe that it was never performed but with the utmost secrecy. A spirited modern Italian writer, in a book entitled, *Shozzo del Commercio di Amsterdam,* 1783, has taken up the defence of his country with a zeal truly patriotic against the assertions of late writers concerning the morals and manners of the Italians.

(*b*) These had chiefly tenor voices.

like a Guidobaldo, a Cavalier Loreto, a Gregorio, an Angeluccio, a Marc-Antonio (*c*), and many more that might be named? The best resource then was a boy, with a good voice; but boys, the instant they begin to know their business, lose their voices, and it is allowed, even while they remain in their greatest perfection, that their performance, on account of their youth and inexperience, must inevitably be devoid of taste, judgment, and grace; indeed, it is generally so mechanical and unfeeling, that I hardly ever heard a boy sing without receiving more pain than pleasure. The *soprani* of the present times, being, on the contrary, persons of mature age, and judgment, sing with such science, expression, and taste, as to ravish every hearer of sensibility. During the last age there was no such singer, except Padre Soto (*d*), and afterwards, Girolamo (*e*), who is still living.

" At present every court and every chapel in Italy is furnished with them; and besides *Evirati*, what age could boast of so many excellent female singers? " Here he celebrates the talents of a great number, who had been in high favour at Florence and elsewhere, both for dramatic and chamber singing, but particularly at Rome. In speaking of these, he asks, " who hears without rapture Signora Leonora sing to her own accompaniment on the arch-lute, which she touches in so fanciful and masterly a manner? And who will now venture to say, which is the best performer, she, or her sister Caterina? nor is there one who, like me, has seen and heard Signora Adriana, their mother, when, during her youth, she sailed in a felucca, near the Pausilippan grotto, with her golden harp in her hand, but must confess that in our times, these shores were inhabited by Sirens, that are not only beautiful and tuneful, but virtuous and beneficent." He praises likewise Signora Maddalena with her sister, who were called the Lolle, and were the first he heard sing well at Rome, after his return from the Levant; and Signor Sofonisba, who a few years before had as great applause in Rome, as ever was given to any one in the ancient theatre of Marcellus. After celebrating the talents of several others, who were living at the time of his writing, he mentions la Francesca Caccini,* by the Tuscans called la Cecchina, daughter of the famous Giulio Caccini Romano, who had been many years the admiration of Florence, where he heard her himself in his youth, not only for her musical abilities both in singing and composition, but for her poetry both in the Latin and Tuscan language. He then speaks of the nuns of his time, as exquisite singers, particularly la Verovia, and others, *Nello Spirito Santo* at Rome, who for many years had astonished the world: the nuns of Santa Lucia in Silici, as well as

(*c*) All *Evirati*.

(*d*) Of these early soprani farther mention will be made hereafter.

(*c*) See above, p. 528.

* Francesca Caccini was born about 1581. Besides being known as a vocalist, she published books of cantatas in 1618, an opera *La Liberazione di Ruggiero* in 1625, and some ballets. It is said that she played the part of Euridice in Peri's *Orfeo*.

the nuns of San Silvestro, of Magnanopoli, and Santa Chiara, whom people flock to hear as miraculous. In short, he concludes, that such was the number and excellence of the singers of his time, that those who were not content with their performance, must certainly be either too fond of antiquity, as is usual with old people; or too fastidious and unwilling to be pleased; which proceeds from affectation, and a pretence to more taste and delicacy than other people, or from a nausea, resembling that of persons in sickness, who want appetite for the most exquisite dainties.

He then speaks of composition, and asks his friend, who could possibly bear the Villanelle, or ballads of forty or fifty years ago? which seem, words and Music, the production of some blind, strolling musician. " The songs in favour at present," adds he, " are of a very different kind;" and instances, among the serious, one by *Luigi,* beginning *Or che la notte del silentio amica*: and, among the comic, one by Orazio (*f*), *per torbido mare,* which for delicacy he thought could not be exceeded. And for those who delight in triple time, and *Canzonette alla Napolitana,* which are all in Spanish time, and in such favour at present with the vulgar, what could be prettier than those published by Gio. Batista Bellis a few years ago? As for Sicilian airs, which are extremely graceful and pathetic, Valle says, that he was perhaps the first himself who brought them to Rome from Naples in 1611, and afterwards from Sicily; " though at present," he adds, " they are as common, and as well sung there, as in Sicily itself." He then speaks of the Spanish *Ciacona,* the *Saraband,* the *Passacaille,* the Portuguese *Ciacotta,* and many other foreign airs, which had been but lately known at Rome, but with which the Villanelle and Canzonette of that city were already enriched; and adds, that he himself had in his travels made a very curious collection of Persian, Turkish, Arabian, and Indian tunes, wholly different from those of Italy, both in time and intervals.

Della Valle then proceeds to tell his friend Guidiccioni, that if he was long ago almost *out of himself* when he heard Correggio perform on the organ at Parma; he had been informed that he was likewise in ecstacy, a few years since, when he heard the verses of Virgil sung, which the eldest Mazzocchi had so beautifully set to Music.

After this he mentions the madrigalists of his own time, who had polished and improved that species of composition far beyond those of the preceding age. However, he says, madrigals grew every day in less request than formerly; as the singing single songs with taste and expression, accompanied by an instrument, was now preferred to four or five people poring over their book at a table, which seemed too studious and scholastic for the entertainment of a company.

(*f*) A performer on the harp, celebrated elsewhere by Della Valle.

However, he tells his friend, that not only learned madrigals were still composed by Muzio, Pecci, Zoilo, Nenna, and Mel;* but masses and motets in the grand and boasted style of the preceding century, particularly by the younger Mazzocchi,** who, at the Roman College, not long since had admirably gratified the lovers of full composition by pieces for six choirs; and since that, at St. Peter's church, with a mass for twelve or sixteen choirs, with a choir or chorus of echo placed at the top of the cupola, which, in the amplitude of that vast temple, had a wonderful effect. Whoever is able to accomplish this, is able to do any thing that can be required of the most learned contrapuntist. "But give me leave to observe," says Della Valle, that "these gigantic performances, in which all the harmony possible is crouded, are so apt to be coarse and violent, that every idea of taste, expression, and refinement, is annihilated; and men content themselves with such playing and singing, in the aggregate, as, if heard alone, would not be good enough for a barber's shop, or the street (*g*)."

He had a reverence, he said, for old compositions, which he would carefully preserve, not for use, but, like antiques, to grace a collection, or museum.

In the Pontifical Chapel, which in choral Music gives the law to all other Christian churches in the world, some ancient compositions are still in use, but not to the utter exclusion of every thing that is modern; for composers are always retained there, in order to furnish the chapel with a constant supply of new productions.

A few years ago, after his return to Italy, Della Valle says, he had heard the vespers performed on Easter-Monday, by the nuns only, at the church *dello Spirito Santo*, in florid Music, with such perfection as he never in his life had heard before: and on the last Christmas-eve, in attending the whole service at the church of St. Apollinare, where every part of it was performed agreeably to so solemn an occasion; though by arriving late he was obliged to stand the whole time in a very great crowd, he remained there with the utmost pleasure, to hear the excellent Music that was performed. In the beginning, he was particularly enchanted by the *Venite exultimus*, which was more exquisite than words can describe. "I know not," says Valle, "who was the author of it, but suppose

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(*g*) *Questo si chiama da persone conosciente ed intendente del mestiero, sonar a Barbieri.*

* There were two composers, probably brothers, with the name of Pecci:—

(1) Tomaso (b. 1576), who wrote madrigals and canzonets. Christ Church, Oxford, has the MSS. of 16 madrigals by him.

(2) Desiderio, who wrote a book of arias and a volume of madrigals.

There was a composer named Pomponio Nenna who died before 1618, and is thought to have been the teacher of Gesualdo. He published 9 books of madrigals and a quantity of Church music.

Presumably the Mel mentioned is Rinaldo del Mel (not Gaudio Mel). Some modern reprints of work by him have been issued by Proske in the *M.D.*, and by Commer in *Musica Sacra.*

** This would be Virgilio Mazzochi (d. 1646), who published works for voices in 1640. Some psalms for a double choir were published in 1648.

it to have been the production of the Maestro di Capella of that church (*h*)."

What he says farther on church Music appears reasonable and liberal; I shall, however, quit this author for the present, as more copious extracts have been already given from him than were intended; but as this discourse by Della Valle is but little known, and his information and remarks are written with the spirit of an auditor, and discover a thorough knowledge of the subject, they are so much more alive than such fragments and scraps of intelligence as could be gleaned of so remote a time elsewhere, from the writings or compositions of different authors, that it was not easy to relinquish so good a guide.

And it is hoped that his defence of what *he* calls *modern* Music will not offend the present patrons of the ancient, as this very Music is now become respectable for its antiquity. The *croaker* family is very ancient: Plato 2000 years ago complained of the degeneracy in the Music of *his* time, as much as the greatest enemies of innovation can do at present: where then can judgment, reason, and good taste draw a line between improvement and corruption? If it were possible in the history of the world to find a period when all mankind were of one opinion about matters of taste and fancy, we would there fix our standard of perfection; but in all my enquiries, having met with no such *golden age* of Music, I fear the partizans on both sides must still be left at war, without the least hope that the Temple of Janus will ever be shut.

The learned, who neither know the art, nor feel the power of Music, and are inimical to its cultivation, are compelled by historical evidence to allow, that the ancient Greeks and Romans *sung their dramas throughout*; but then they comfort themselves in supposing that this was done in simple narrative melody, like recitative, without what they call the absurd and preposterous modern mixture of AIRS, accompanied with instruments playing different melodies from the voice-part. Airs thus accompanied in a musical drama may be difficult to defend by cold reason and criticism; but they are nevertheless very delightful to sense. And if melody united with harmony cannot narrate or moralize, and is equally unable to instruct the mind or mend the heart, it can neither deprave nor corrupt either. Music is, itself, a very expressive and intelligible language to all those whose ears and hearts are obedient to its vibrations. I shall not therefore join with these four censurers, whose reasoning and complaints only convince me, that they are as deaf to the sweetness or refined tones, as near-sighted mortals are blind to remote objects. The hearer of Music, as well as the composer and

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(*h*) There was no master in Italy at this time, 1640, whose compositions this description will so well suit, as those of the admirable Carissimi, who was now, in all probability, the Maestro di Capella in question; though so young, that his fame was as yet unfledged; however, it was in composing for this church that he acquired that great and extensive reputation which he enjoyed during a long life, and which his offspring, or musical productions, still deservedly enjoy.*

* This surmise is probably correct, as Carissimi was appointed Maestro di Capella at St. Apollinare about 1628, and held the post until his death.

performer, must be gifted with *one* perfect sense at least. Every eye that can assist its owner to avoid a post, is not able to see the beauties of a fine picture; nor every ear that faithfully conveys to the mind the most rapid and minute articulations of speech, equally faithful in conveying to the inmost recesses of the soul those excellent inflexions, of musical voice or instrument, which thrill and enchant every sincere votary of the tuneful art.

Mankind always seem more ready to own a deficiency in any other sense than that of *hearing* or *feeling*, when Music is in question. "I am so near-sighted, that I did not know you—pray pardon me, Sir." But who ever confesses with equal frankness, that his contempt for Music arises from any other cause than superiority of judgment or pursuits? No one says: "doubtless the Music you have composed, performed, or praised, may be exquisite; but my ear is not so well constructed as to vibrate truly on hearing it;" or allows that he wants feeling or taste for such elegant works of art. The lively St. Evremond and the candid Addison, with the decision of men of letters, ignorant of Music and impenetrable to its powers, determine the merit of French and Italian operas, without the least knowledge or feeling in the art; and their decisions are often referred to by other αμουσοι, with a degree of triumph as great as if they were mathematical demonstrations.

After this digression, for which we hope the musical reader will pardon us, we shall proceed in our narrative concerning dramatic Music with as little mixture of extraneous matter as possible.

The inhabitants of BOLOGNA not only dispute the priority of musical dramas with the Romans and Venetians, but even the Florentines, who, as has already been related, had exhibitions of this kind as early as the year 1590. However interesting such disputes may be to the good people of Italy, but few of my English readers will, I fear, think the decision of much importance. Yet if a more minute investigation of the subject should be wished by those who have had the patience to follow me thus far, the best information to which I am able to recommend them is contained in two small books entitled *The Glory of Poetry and Music,* published at Venice, 1730 (*i*); and a *Chronological Series of musical Dramas,* at Bologna, 1737 (*k*). By these publications, and by other information that has been acquired, it appears that the first Italian operas were performed in the palaces of princes for the celebration of marriages, or on some particular occasion of joy and festivity, at the expence of the sovereign or republic; and not in theatres supported by general contribution.

Though a regular series of the names and writers of the musical dramas performed in the city of Bologna is preserved, from the year 1600, yet I have not been able to discover who composed the

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(*i*) *Le Glorie della Poesia e della Musica contenute nell' esatta notizia de Teatri della città di Venezia, e nel Catalogo purgatissimo de Drami Musicali quivi sin' ora rapresentati, con gl' autori della poesia, e della Musica, e con le annotationi a suoi luoghi proprii.*

(*k*) *Serie Cronologica dei drammi recitati sù de' publici Teatri di Bologna, dall' anno* 1600, *sino al corrente* 1737.

Music of any of these dramas till the year 1610, when Girolamo Giacobbi [*c.* 1575-1630], Maestro di Capella of San Petronio, set the opera of *Andromeda*.* This was a learned and classical composer of the Bologna School, whose productions for the church are still much esteemed. His opera of Andromeda was revived eighteen years after its first performance.

In 1616, the famous drama of *Euridice*, written by Rinuccini, which had been exhibited in Bologna in 1601, was again performed there, to the Music of Jocopo Peri, Marco da Gagliano, and Girolamo Giacobbi; where, according to Ger. Eggnazio Corsi, who was one of the audience, the applause and crowd of strangers attracted thither, were as great as in ancient times, at the sight of the gladiators and public games with which Vitellius Cæsar regaled the people in the great amphitheatre of that city.

Though operas continued to be performed almost every year at Bologna during the last century, yet they were chiefly composed by Venetian masters, till the year 1674, when Petronio Franceschini set the prologue to the opera of *Caligula*; and afterwards *Oronte di Mensi*, 1676; *Arsinoe*, 1677; and *Apollo in Tessaglia*, 1679.

There seems to have been no *public* theatre in this city till the year 1680, when four operas are said to have been performed there, *nel Teatro pubblico*. After this period the Music of subsequent operas seems to have been supplied by native contrapuntists, among whom Giuseppi Felice Tosi, Giacomo Ant. Perti, Giov. Paolo Colonna, Giuseppi Aldrovandi, Pirro Albergati, the elder Bononcini, and Pistocchi, the celebrated singer, contributed to form and render that school eminent.

But these masters have severally contributed so much to the progress of their art, that it would be injustice not to specify their peculiar merits.

Perti, born in 1656,** was a solid grave composer of church Music; with his theatrical style I am but little acquainted: but as he long continued to be employed, not only for the operas of Bologna, but Venice and other cities of Italy, we may reasonably imagine that it was excellent. Paolucci (*l*) has printed a good duet by this master, in the church style; and Padre Martini (*m*) has given several admirable specimens of his science in his *Saggio di Contrappunto*. This great harmonist, however, does him still more honour, by calling himself his disciple. Petri, before his decease, must nearly have attained the age of 100; for his name

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(*l*) *Arte prattica di Contrap*. Tom. I. p. 15. Mr. Perkins, an English gentleman, settled at Bologna, and a great admirer of the compositions of Perti, kindly furnished me with an admirable printed mass by this master, in eight real parts.

(*m*) Tom. II. p. 142.

* An opera by Giacobbi entitled *Dramatodia*, or *L'Aurora ingannata*, was produced at Bologna in 1608.

** Perti was born in 1661 and died in 1756. The Fitzwilliam Museum, Cambridge, has the MS. of an *Adoramus Te* by Perti, and Novello included works by him in his *Sacred Music*.

appears as the composer of *Atide* in 1679, and, according to Quadrio, he was living in 1744.

Tosi [*c.* 1630-83], the father of the writer of an excellent treatise on singing, well known in England by the late Mr. Galliard's translation,* between the year 1679 and 1691, composed ten operas, chiefly for the theatre of Bologna.

Giov. Paolo Colonna [*c.* 1637-95], Maestro di Capella di S. Petronio di Bologna, was the son of *Antonio Colonna,* alias *del Corno,* a celebrated organ-builder of Brescia (*n*). He composed but few operas; indeed, I know of but one, *Amilcar in Cipro,*** for the theatre of Bologna, 1692; but he published about the latter end of the last century many excellent works for the church, of which P. Martini has given a list, to the amount of twelve, in the second volume of his History of Music (*o*).

It was the opinion of the late Dr. Boyce, that Colonna was Handel's model for choruses accompanied with many instrumental parts, different from the vocal. His psalms in eight parts, published at Bologna, 1694 (*p*), have been very justly admired for their masterly composition. Paolucci has inserted (*q*) the hymn, *Pange lingua,* set in plain counterpoint of four parts by him, in a manner sufficiently simple and syllabic for the most zealous reformers of church Music. His *Sacre lamentationi della settimana santa, a voce sola,* published 1689, contain many pleasing and elegant fragments of pathetic recitative, which I should have admired much more if I had not previously been acquainted with the works of Carissimi, who had anticipated not only all the thoughts of Colonna in this species of Music, but almost all those of every composer of the present century. The airs of these *Lamentationi* are too short to make much impression on the hearer.

Colonna had a controversy with Corelli in 1685, concerning the consecution of fifths in the first movement of the third sonata of his Opera 2da. Every lover of Music will be sorry that the charge against Corelli should be well-founded; but it must be owned that the base is indefensible in the passage which has been condemned by Colonna, and was not likely to have passed uncensured, even in an age much more licentious than that of Corelli.

Antimo Liberati, with whom Colonna was in correspondence at the time of this controversy, seems to defend Corelli's violation of the known rule against the consecution of fifths, in a letter written 1685, *sopra un seguito di quinte,* in which he reasons thus: " If a

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(*n*) See P. Martini's *Storia della Mus.* Tom. III. p. 260, note (158).

(*o*) *Vedi l'Indice degli Autori.*

(*p*) Lib. III. Op. ii.

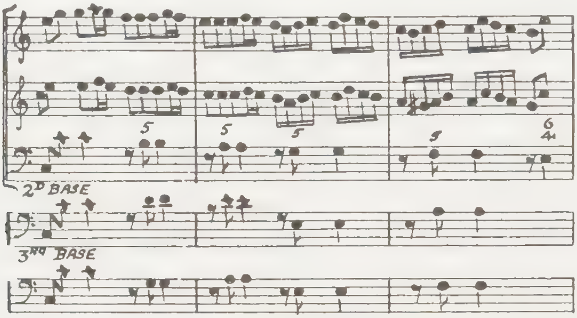
(*q*) Tom. I. Esemp. xi. p. 199.

* The book on singing by P. F. Tosi, the son of G. P. Tosi, composer of operas, etc., was translated into English by Galliard and published in 1742 as *Observations on the Florid Song, or sentiments of the Ancient and Modern Singers.*

** *Amilcar,* which was produced at Bologna in 1693, was the only opera written by Colonna. A number of books and masses by him were published, and there are 6 Oratorios in MS.

quaver rest, or even a semiquaver, were not sufficient to satisfy the rule against fifths and eighths, a composer writing in many parts would have very narrow limits for the expansion of his genius and fancy, or for varying the harmony." But with due respect for the authority of Antimo Liberati, and with peace to the ashes of the gentle Corelli, the passage is unwarrantable, and seems the more inexcusable, as several better bases were easy to find, without altering his design, or destroying the effect of his trebles.

Fragment of Corelli, Sonata third, Opera 2da.



It appears that the excellent theorist Berardi had a reverence for the professional erudition of Colonna, by his dedicating to him the seventh chapter of his *Miscellanea Musicale* (*r*).

ALDOVRANDINI [Aldrovandini *c.* 1673-1707], between the year 1696 and 1711, composed for Bologna and Venice seven operas; some of which were comic, particularly one, entitled *Amor Torna 5 al* 50, which was written in the dialect of the Bolognese peasants.

COUNT ALBERGATI [*c.* 1663-*c.* 1735] was a Bolognese Dilettante of a very illustrious family in that city, whose musical compositions were very much esteemed. I meet but with two of his operas: *Gli amici,* 1699, and *Il Principe Selvaggio,* 1712.

Of the three BONONCINIS: Giovanni Maria the father, and Giovanni and Marc' Antonio, his two sons, it will be necessary to speak hereafter in a more particular manner, as Music has great obligations to their genius and abilities.

Giov. Maria [*c.* 1640-78] calls himself Modanese; however, he seems to have resided long in Bologna, and to have published the chief part of his works in that city, where his son Giovanni's *Duetti da Camera* Op. 8va. likewise first appeared. Both were also members of the Philharmonic Society there, and may be properly considered as ornaments of the Bologna School of counterpoint.

(*r*) Della Battuta, p. 78.

Of the celebrated Pistocchi [1659-1726], who founded the Bologna School of singing, Mr. Galliard in a note to his translation of Tosi, has given the best account that I have found. "This performer," says he, "was very famous about the latter end of the last century, and refined the manner of singing in Italy, which was then a little crude. His merit in this is acknowledged by all his countrymen, and contradicted by none." It is recounted of him, that in his youth, when he first performed in public, he had a very fine treble voice, and was admired and courted universally; but by a dissolute life, lost both that and his fortune. Being reduced to the utmost misery, he entered into the service of a composer, as a copyist, where he made use of the opportunity of learning the rules of composition, and became a considerable proficient.* After some years, he recovered a small portion of voice, which by time and practice changed to a fine *contralto*. Having experience on his side, he took care of it, and as encouragement returned, he took the opportunity of travelling all over Europe, where hearing the different manners and tastes of the different performers, he appropriated to himself the flowers of them all, and formed that agreeable mixture, which he produced in Italy, where he was admired and imitated. At length he settled at the court of Anspach [*c.* 1696], where he lived in great affluence, and had a considerable stipend as a Maestro di Capella. After continuing there several years in an easy and honourable station, he returned to Italy [*c.* 1699], and retired into a convent at Bologna [1715], where, when his duties of devotion were performed, he instructed for his amusement such young professors as were remarkable for voice, disposition, diligence, and good morals. Tosi speaks of Pistocco as remarkable in his day for a strict adherence to measure, and firm and steady manner of introducing graces and embellishments without breaking its proportions. The celebrated *Bernacchi, Pasi, Minelli* of Bologna, and *Bartolino* of Faenza, were four of his most renowned scholars.

Antonio Bernacchi [1685-1756], who was in England** several times, supported the reputation of the Bologna School of singing many years after the decease of his master Pistocchi. *Amadori, Guarducci,* and *Raaff,* the celebrated tenor, were scholars of Bernacchi; as was Signor Giambatista Mancini, Maestro di Canto della Corte Imperiale e Accademico Filarmonico, who in 1774, published, at Vienna, *Pensieri e Riflessioni pratiche sopra il Canto figurato,* a useful book, as a supplement to his countryman Tosi's treatise on the same subject.

Sig. Mancini confirms what has been frequently related of his master Bernacchi, that when he first appeared on the stage having neither a good natural voice nor a good manner of singing, he was so ill received, that his best friends advised him either to quit the profession of a singer entirely, or to place himself wholly under the direction of Pistocchi. Having followed their advice in this last particular, Pistocchi received him with kindness, and marking out a course or study for him, Bernacchi not only followed it implicitly, and applied with unwearied diligence for several years, but during this time declined singing not only in the churches and theatres, but even in private parties, to his most intimate friends; till having the full consent of his instructor, he appeared with such eclat, that he was regarded by the best judges, though his voice was originally defective, as the most refined and artificial singer of his time.

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* This story can hardly be true as Pistocchi was only 8 years old when he published his *Cappricci puerili* in 1667. The MS. of an opera is dated 1669. His career as an operatic singer commenced in 1675.

** He was in England in 1716, when he sang in the opera *Clearte,* and in 1717 he took the part of Goffredo in Handel's *Rinaldo*. He made other visits to England, and in 1729 was engaged by Handel for the Italian opera.

Pistocchi's compositions for the stage acquired him considerable reputation. He set *Leandro, o sia gl' Amori fatali,* and *Girello,* for Venice. The first was performed 1679, in a manner not uncommon, at that time: the characters were represented by wooden figures on the stage, while the singers performed behind the scenes. And in the second, 1682, the parts were acted by figures in wax, while the singers were invisible. This resembled the Roman custom, in the time of Andronicus, when, according to Livy, one of the Roman players sung while another acted before him (*s*). Pistocchi set the opera of *Narciso,* written by Apost. Zeno, by command of the Margrave of Brandenburg, in 1697 (*t*); and *Le Risa di Democrito* for the imperial court at Vienna, 1700. This opera was performed with great applause at Bologna 1708, and at Florence 1710, to the same Music.*

Progress of the Musical Drama at Rome

It does not appear that any regular theatre was opened for the performance of operas, in this ancient and renowned city, during the former part of the last century; nor, indeed, can I discover that any regular opera or secular musical drama was performed there till the year 1632, when *Il Ritorno di Angelica nell' Indie, Drama Musicale,* is recorded by Leo Allacci, in his Drammaturgia, to have been performed in that city; but without informing us where, or by whom set to Music or sung.** Several musical dramas,

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(*s*) Gagliano tells us too, that in his *Dafne* there were two Apollos, one to fight and another to sing. *Pref.*

(*t*) In the preface to this drama he is called, *Musico di singolar eccellenza, chi non solamente lo pose egli stesso in Musica, ma rappresentò mirabilmente la parte di Narciso.* Op. Dramat, d'Apost. Zeno, Tom. VII. 295.

* *Girello* was composed in 1669 and performed in 1682 with a prologue written by Stradella. Other operas by Pistocchi were *Bertoldo,* Vienna *c.* 1707, and *I Rivali Generosi* at Reggio in 1710.

** This performance is said to have taken place in the residence of a Roman nobleman. It has been ascribed by Lady Morgan in the *Life and Times of Salvator Rosa* to one Tignali, which name is considered by some to be a corrupt form of Tenaglia, the composer of an opera, *Clearco,* produced at Rome in 1661, but now lost.

however, were performed there at the palaces of Ambassadors and other great personages, between 1632 and 1661, when *Clearco*, set by *Tenaglia*, a Roman master, was performed. This composer, who had distinguished himself by his productions for the church, is celebrated by P. Della Valle among great Roman musicians in 1640.

The first *public* theatre, opened for the exhibition of musical dramas at Rome, in modern times, was *il Torre di Nona*, where *Giasone* [by Cavilli] was performed, 1671.* No other theatre seems to have been used for this purpose in that city till 1679, when the opera of *Dov' è Amore, è Pietà*, set by Bernardo Pasquini [1637-1710], the famous organist, was represented *Nella Sala de' Signori Capranica*. This theatre still subsists.

The year 1680 is rendered memorable to musicians by the opera of *L'Onesta negl' Amore*; as it was the first dramatic** composition of the elegant, profound, and original composer, Alessandro Scarlatti [1658-9—1725], who has many titles to a lasting fame; not only for his numerous operas and exquisite cantatas, which are still as much sought by the curious, as, during his life, they were by the public at large, but for establishing the fame of the Neapolitan School of counterpoint, which has since been so fertile in great musicians, among whom his admirable son, Domenico Scarlatti, and his elegant scholar, Adolfo Hasse, detto il Sassone, are distinguished by all the lovers of Music who are able to separate original genius from froth and bombast, and taste, propriety, and exquisite sensibility, from noise and Gothic barbarism. This early production of Scarlatti was performed in the palace of Christina, Queen of Sweden, who after her abdication in 1654, had chosen Rome for the place of her residence, where she died 1688.

In 1681, the opera of *Lisimaco*, set by Legrenzi, was likewise performed in the palace of her Swedish majesty. The next year four different operas were represented in this city; but as neither the names of the composers nor singers are preserved, a farther account of them in this work seems unnecessary. Indeed, though counterpoint was very successfully cultivated in the Pontifical Chapel by many composers of great abilities, dramatic Music offers nothing very interesting to the present age till about the latter end of the last century, when the productions of Alessandro Scarlatti, Giovanni Bononcini, and Francesco Gasparini, with the vocal performance of Siface, Pistocchi, Nicolini, and instrumental of Corelli on the violin, Pasquini on the harpsichord, Gaetano on the theorbo, and Bononocini himself on the violoncello, who frequently displayed their several talents in the same theatre, were celebrated throughout Europe. In 1694, *Tullio Ostilio* and *Serse,* both composed by Bononcini, had these advantages; and in the *dramatis personæ* of Tullio, one of the first which I have seen, where the singers are mentioned, we find not only the names of Pistocchi and Nicolini, but of several other favourite performers (*u*).

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* This theatre was closed by order of Pope Innocent XI in 1676. Innocent XII, whose papacy commenced in 1691, was more favourable to opera, and the theatre was rebuilt. This more tolerant attitude did not last long, however, for in 1697 the theatre was destroyed by his orders. There were a few private performances of opera in 1701-2, but no public representations until 1709.

** This was Scarlatti's second opera. The first, entitled *L'errore innocente ovvero Gli equivoci nel sembiante*, was produced at Rome in 1679.

In 1696, a new theatre was opened at the Aliberti palace, with two operas composed by Perti of Bologna, *Penelope la Casta* and *Furio Camilla.* The abilities of this master, whose Music for the church is still much esteemed in Italy, have been considered elsewhere (*x*).

Progress of the Musical Drama or Opera, at Venice

Though the inhabitants of this city have cultivated and encouraged the musical drama with more diligence and zeal than any other in Italy, during the latter part of the last century, and the beginning of the present, yet they were not very early in its establishment: as the first regular opera, or drama, set to Music, which was performed at Venice after the invention of recitative, was *Andromeda,* written by Benedetto Ferrari [*c.* 1597-1681], of Reggio, in the Modenese state, and set to Music by Francesco Manelli of Tivoli, 1637. Ferrari was himself a celebrated performer on the lute, an able poet, and a good musician; who, collecting together a company of the best singers in Italy, brought this opera on the stage in the theatre of S. Cassiano, at his own expence, in a very sumptuous manner. An extraordinary instance of spirit and enterprize in a private individual of moderate fortune, to vie with princes in the support of an exhibition, of which, till then, it was thought they only could support the splendor (*y*).

In 1638, *La Maga Fulminata,* by the same poet and musician, was exhibited at the expence and risk of Ferrari and of five or six of the performers, in a very sumptuous and magnificent manner, though the expence did not amount to more than 2000 crowns. A sum which, at present, (says the author of *The Glory of Poetry and Music,* 1730) is hardly sufficient to satisfy the demands of an ordinary singer. But at this time the performers either shared in the profits, or were content with a moderate salary; public singers being then but seldom wanted, and that only in the capital cities of Italy; whereas at present, dramatic representations abound even in villages (*z*).

In 1639, there were four operas performed at Venice, at the two theatres of San Cassiano, and Santi Giovanni e Paolo. These

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(*u*) The first opera in which the names of the singers are inserted in the dramatis personæ, is *Lisimaco,* set by Legrenzi, for Venice, 1682.

(*x*) See above, p. 536, where his character is given among Bologna composers.

(*y*) *Le Glorie della Poes. et della Mus.* p. 19.

(*z*) Ibid. p. 37.

were *La Delia,* written by Giulio Strozzi, a favourite lyric poet at the time, and set by Manelli. *Le Nozze di Tete, e di Peleo*, set to Music by Francesco Cavalli, a composer of whom we shall have farther occasion to speak hereafter. *L'Armida*, of which both the words and Music were the composition of Benedetto Ferrari. And *L'Adone,* set by the celebrated Claudio Monteverde, who more than thirty years before had set *Orfeo* and *Arianna,* and was one of the first inventors of recitative, and dramatic Music.

In 1640, the *Arianna* of Monteverde was revived in a third theatre, that was erected at Venice, called *Il Teatro di S. Moisè* (*a*). *Gl' Amori di Apollo e di Dafne,* by Cavalli; and *Il Pastor Regio*, of which Ferrari was poet, composer, and *Entrepreneur*.

Between the years 1641 and 1649, there were upwards of thirty different operas performed in the several theatres of Venice, of which the musical composers were Monteverde, Manelli, Cavalli, Sacrati, Ferrari, Fonte, Marazzoli, and Rovetta. Of *Giasone,* written by Giac. And. Cicognini, and set by Cavalli, one of the four operas performed in 1649, it is said that the grave recitative began first to be interrupted with that Anacreontic kind of stanza, which has since been called ARIA (*b*). The author of *Storia Critica de' Teatri* (*c*), asks, " whether the musical drama is improved or injured by this innovation? " and answers the question himself with judgment and good taste, by saying that it is greatly embellished and improved by a judicious and sober use of the discovery, and only injured by the abuse of it: as when a composer neglects the more interesting parts of a drama, to avail himself of the opportunity which frequent airs afford him, of letting the action languish, in order to express some common and frivolous sentiment with intemperate art and elegance; which is ever the case when the true and interesting point of passion is not found. Frequent airs are of infinitely more use and importance in an Italian opera performed in England, than Italy; for the public in general being ignorant of the language can receive but small amusement from the *recitative* or narrative part, compared with that which the *airs* afford them; where the richness of the harmony, ingenious complication and design of the several parts, and elegance of the principal melody, all conspire to captivate and charm without the assistance of poetry, fable, or intelligence of the words; as an air well sung, is of all languages, and must ever afford a delight much superior to that which the same air played on an instrument could produce. But it is somewhat too early for reflexions of this kind, yet; I shall therefore proceed to relate the progress which the musical drama made in Italy, with mere recitative, for the first fifty years; and afterwards for fifty more with little assistance from measured air, or melody.

(*a*) Between the year 1637 and 1727, there were fifteen different theatres erected at Venice for the exhibition of musical dramas. Several of the first were, however, only temporary theatres or rather booths, constructed on tressels (*fabbricati tutti di Tavole*); though afterwards built on a larger scale, with stone.

(*b*) *Trattato dell' Opera in Musica,* Naples, 1772, by the Cavalier Planelli.

(*c*) *Il Dottor D. Pietro Napoli Signorelli,* p. 275.

Il Padre Marc' Antonio Cesti [*c.* 1620-69], *d' Arezzo, Minor Conventuale, e Cavalier dell' Imperatore,* set an opera for Venice in 1649, called *Orontea*, written by the same poet as *Giasone*; which was revived at Milan, with the same Music, in 1662; at Venice, 1666; at Bologna, 1669; and again at Venice, 1683; always *colla Musica stessa,* during thirty-four years!

It has been extremely difficult to find any of the Music of the early operas, that was not printed. Luckily, a scene of Cesti's celebrated opera of *Orontea,* composed in 1649, and afterwards so frequently revived, was found in the music-book of Salvator Rosa, in that painter's own hand-writing. And as the dramatic Music of this period is so extremely scarce, I shall, on the next plates, insert the scene entire, in order to exhibit to the musical reader the state of recitative, as well as air, at this early period; which has been supposed to be that of the first invention and introduction of an air at the termination of a scene of recitative.

Cesti is said to have been a scholar of Carissimi, which is hardly reconciliable with the date of this opera, as Carissimi did not begin to be known at Rome till after the year 1640.* *Adami* says, that Cesti was admitted as a tenor singer in the Pope's Chapel, 1660; and that " the most celebrated of all his operas, of which five were composed for Venice, was *La Dori, il lumi maggiore dello stil Teatrale.*" This opera first appeared at Venice, 1663, and was not only revived there in 1667, and 1671, but frequently performed with great applause in the other principal cities of Italy. Songs have, since these times, been so much composed to display the peculiar talents and abilities of singers, that operas can never be successfully revived but where the same performers, who sung in them originally, happen to survive, and to be engaged at the same theatre; which is not likely to happen at the distance of many years. Indeed, if, contrary to the chances against it, such a concurrence of circumstances should take place, twenty or thirty years generally make such havock with fine voices, fine taste in singing, and fine feelings in judging, that it is by no means certain that they would then please the same critics as much as formerly (*d*).

(*d*) I never yet have known a singer able to satisfy the expectations of old critics, in old songs. If the hearer is free from prejudice, he is a more severe judge, and more difficult to please, than in his youth; but possession of favour once taken, no singer, however superior his talents, can obtain a fair hearing. He is at once said, by different hearers, to sing the air too fast and too slow; to grace and change the passages too much, and too little. Pacchierotti, a much greater and more feeling singer than Monticelli, was never right, in the opinion of these judges, in singing Gluck's *Rasserena il mesto Ciglio*. I remember perfectly well the manner in which Monticelli sung this song: it was sweet, simple, smooth, and *unimpassioned*. But though it was constantly encored, there were, as usual, two parties of very different opinions about the manner of his repeating it when encored; which by some was thought so much too plain and invariable, that Palma, a singing-master of great taste, but with as little voice as it was possibly to hear, in the smallest room, was greatly preferred in his performance of it, merely on account of his frequent changes and *riffioramenti*. It is with singing as with declamation, the original actor of a favourite part is always remembered to the disadvantage of his successor. Man differs from man so specifically in figure, feature, feeling, conception, and gesture, that no two can resemble each other, but by the power of mimicry, and humble imitation. Monticelli had a style of singing that was suitable to his voice and powers, and which justly gained him friends and admirers in songs orinally made to display his talents; but had he ventured to sing those which Farinelli, Senesino, Carestini, or Caffarelli had sung here, just before his arrival, he would have been pronounced as much their

* Carissimi was known at Rome before 1640, as he settled there about 1628.

About the year 1650, there were four theatres open at Venice for musical dramas or operas: the principal composers were Gasparo Sartorio, Cavalli, Francesco Luzzo, and Cesti; and in 1654, *La Guerriera Spartana*, the first opera of D. Pietro Andrea Ziani appeared, who, after composing fifteen operas for Venice, was appointed Maestro di Capella to the emperor, for whose theatre and chapel, at Vienna, he produced a great number of operas and oratorios.*

After the specimens of dramatic Music already given from the works of Jacopo Peri, Giulio Caccini, and Monteverde, the inventors of recitative, and of Cesti, one of the first composers of opera airs, it seems unnecessary to exhibit any other examples of that style till some material change or improvement was brought about; and I have been able to trace none till the introduction of *airs*, wholly measured, and distinct from recitative, by Cavalli, in his opera of *Giasone*, and Cesti in *Orontea*, already mentioned. The Music of *Giasone*, if it is any where preserved, is so difficult to find, that it has escaped all my researches;** however, that of the opera of *Erismena*, written by Aurelio Aureli, and set, in 1655, by the same composer as *Giasone*, is still in being, and luckily, in the hands of a friend who is liberal in communicating the musical curiosities contained in his valuable collection (*e*).

This opera, set by Cavalli, was the twenty-ninth he had produced for different theatres at Venice, and the sixty-eighth performed in that city, since the year 1637. In this drama we find not only frequent *airs*, but returns to the first part, which have been since implied by the words *Da Capo*.

It is amusing to see how contented, and even charmed, the public is at one period with what appears contemptible at another.

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inferior in caste, energy, and execution, as in voice. Pacchierotti is a great and original performer; and will please real judges in whatever he sings, let who will have sung it before him. But to expect him, or any other singer, to perform an air now, exactly as Monticelli or any one else did forty years ago, is not allowing for the changes which the art or individuals have undergone since that time. Can it be expected that such a performer as Pacchierotti, now Monticelli is dead, should go to school to his few surviving admirers, in order to learn how to sing this trifling and monotonous rondo, in which the *motivo*, or single passage upon which it is built, is repeated so often, that nothing can prevent the hearer of taste and knowledge from fatigue and languor during the performance, but such new and ingenious embellishments as, in Italy, every singer of abilities would be expected to produce each night it was performed. The air is of that kind which the French call a *Canevas*, or outline for the singer to colour at his pleasure. When Manzoli was here, he sung in *Ezio* almost during a whole season, but three songs: the first, *Recagli quell' Acciaro*, an *Aria Parlante*, which was to show action more than taste in singing; *Caro mio bene Addio*, an adagio or cantabile air, which he embellished every night to the utmost of his power; and *Mi dona mi rende*, a graziosa air, in which there were several pauses or places designedly left for the singer to fill up, ad libitum. Manzoli's fancy and execution were by no means equal to his voice; but he took all the time and liberties with the song he was able, without giving offence to the lovers of simplicity.

(*e*) Dr. Bever, the civilian.

* Burney confuses two composers named Ziani. Pietro Andrea held various posts in Bergamo and Venice, and in 1676 went to Naples. After that date no definite knowledge as to his life has been discovered. He composed over 20 operas and much other music.

His nephew, Marc Antonio, was appointed vice-Maestro di Capella to the Emperor at Vienna in 1700, and Maestro in 1712. He wrote many operas, serenades, etc., besides Church music, and died in 1715.

** *Giasone* was reprinted by Eitner in *Die Oper, part* 2.

For this drama, which was not only often heard with rapture at Vienna [Venice] in 1655, the first year of its performance, and at Bologna 1668, thirteen years after, but revived again at Venice in a different theatre in 1670, is so deficient in poetical and musical merit, compared with those in present favour, that no perfection of performance could render it palatable.

Notwithstanding our Shakspeare and other dramatic writers have been called barbarians for introducing comic characters in their tragedies, the mixture of comic scenes in serious musical dramas prevailed in most of the early operas, and even oratorios (see S. AGATA), and continued to disgrace them till banished by the better taste and sounder judgment of Apostolo Zeno and Metastasio, who convinced the public that such buffoonery was unnecessary. Almost all the first operas that were performed in England at the beginning of this century were degraded by the admission of such characters as not only counteract and destroy all tragic pathos, but such as it is not easy to imagine likely to converse familiarly with the other great personages of these dramas. Addison condescended to imitate this vicious taste in his Rosamond; and so late as 1738 in the opera of Xerxes, set by Handel, a facetious servant is introduced. Even in such musical dramas as were without this mixture, in compliance with a vulgar taste, *Intermezzi*, consisting of farcical scenes wholly unconnected with the principal piece, were performed between the acts.

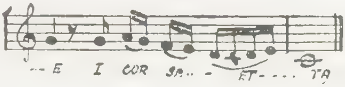
The airs of *Erismena* are chiefly at the beginning of scenes, not at the end, as in the operas of the present times. The greatest part of these airs are in a slow minuet time, or rather in the saraband measure of $\frac{3}{2}$. They are psalmodic, monotonous, and dull; nor is the recitative so passionate and expressive as that of Luigi, Carissimi, and Cesti, of nearly the same period.

The measure, in what are called airs, in this opera, is as frequently changed as in those of Lulli, who formed his taste about this time in Italy and in France, from the operas of Italy, as a comparison of his works with those of Cavalli, Luigi, Cesti, and Graziani, will manifest. Lulli was twenty-three, in 1655, when *Erismena* was set. Composers were now feeling their way, and trying the feelings of the public, in the dramatic expression of words. In many successful attempts at new melodies they became legislators, as is the case with all early artists, who are imitated and pillaged by subsequent admirers.

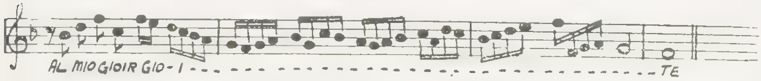
The trying to express the sense of single words and phrases, instead of the general sentiment and spirit of a whole verse or stanza, is a vice of very early date. And Cavalli, in the twelfth scene of the first act of Erismena, has presented us with a very inelegant and uncouth division on the words *rota i giri*, to furnish the hearer with an idea of the revolution of a wheel.

Il viver di speranza è un cibo amaro, is, however, well expressed, and in a modulation which still appears new and masterly.

In the next scene there is an old Scots, or rather Provinçale close, which has been revived not long since by the late Mr. John C. Bach, and others.



We may perhaps judge a little of the taste of the times by the written cadences, of which the following is one:



The poet who wrote the opera of *Erismena,* Aurelio Aureli, was author of thirty-one musical dramas; and Cavalli set for different theatres in Venice, between the year 1639 and 1666, thirty-five operas, besides what he produced for other cities of Italy (*g*). He was Maestro di Capella of St. Mark's Church, at Venice, and several of his operas were frequently revived long after his decease.

In 1656, *Artemisia,* written by Count Nicolo' Minati, was likewise set by Cavalli. The year following I find but one opera on record for Venice; this was *Le Fortune di Rodope, e di Damira,* of Aureli, set by Pietro Andrea Ziani. In 1658, besides *Medoro,* set by Fran. Luzzo, and *Teseo,* by Ziani, Cavalli set *Antioco,* another drama by Minati; and the year following still another, *Elena,* by the same poet. In 1660, there were three operas at the different theatres of Venice; and the year following four more, which afford no incident worth recording; except that the theatre of S. Salvatore, which had been built of wood, was destroyed by fire in 1661, and rebuilt of stone; not, says the author of the *Catalogue of Musical Dramas at Venice* (*h*), for the reception of strollers and buffoons, as heretofore, but for the descendants of Orpheus.

In 1662, there were two operas composed by Ziani, and one by Castrovillari; but of these I have never been able to find the Music. However, in the Imperial Library at Vienna, I discovered an opera, composed the same year, by Bontempi, author of the *Storia Musica.* This drama, he tells us (*i*), was written as well as set by himself, for the nuptials of the Margrave of Brandenburg, Christian Ernest, with the Princess Sophia of Saxony. As I transcribed several scenes from this early opera, on the following plates I shall present my readers with a fragment of recitative and a short air, as a specimen of dramatic Music at this period.

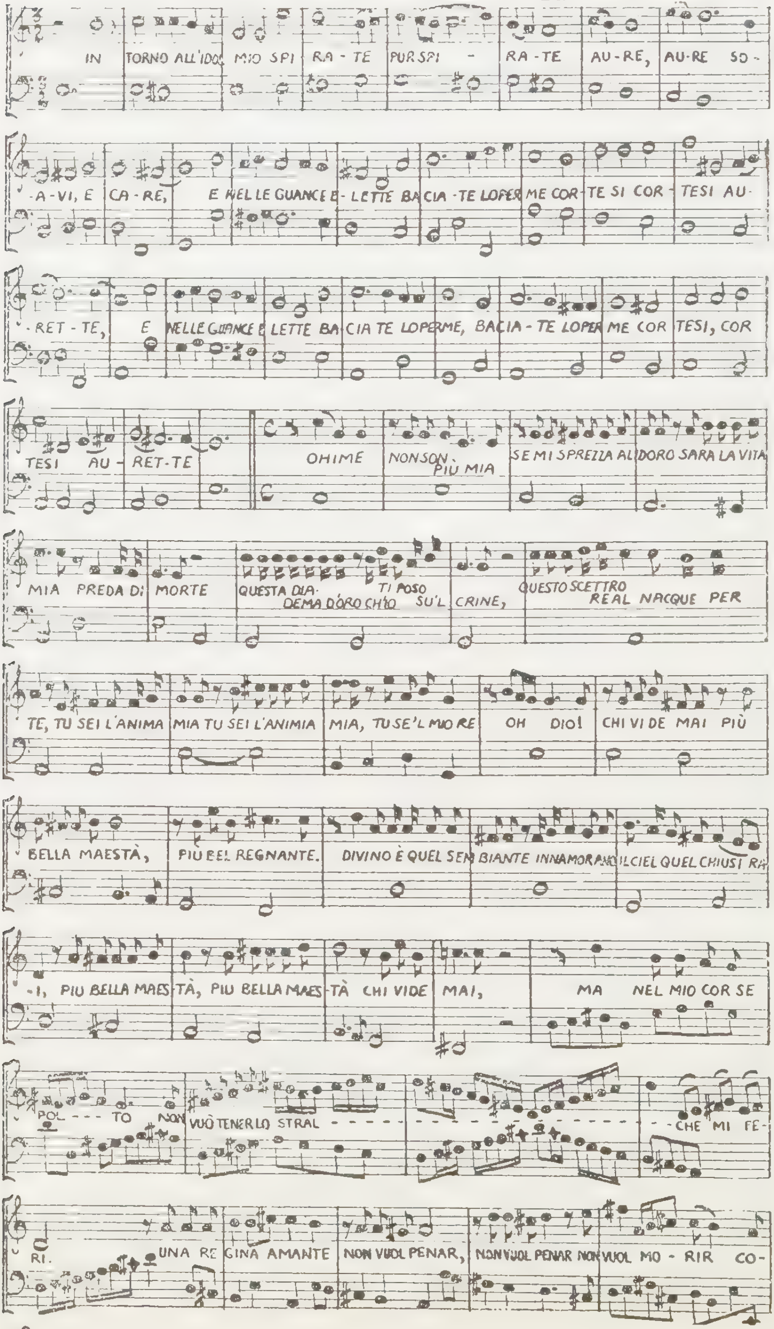
(*g*) Quadrio makes the whole number of his operas amount to more than forty.

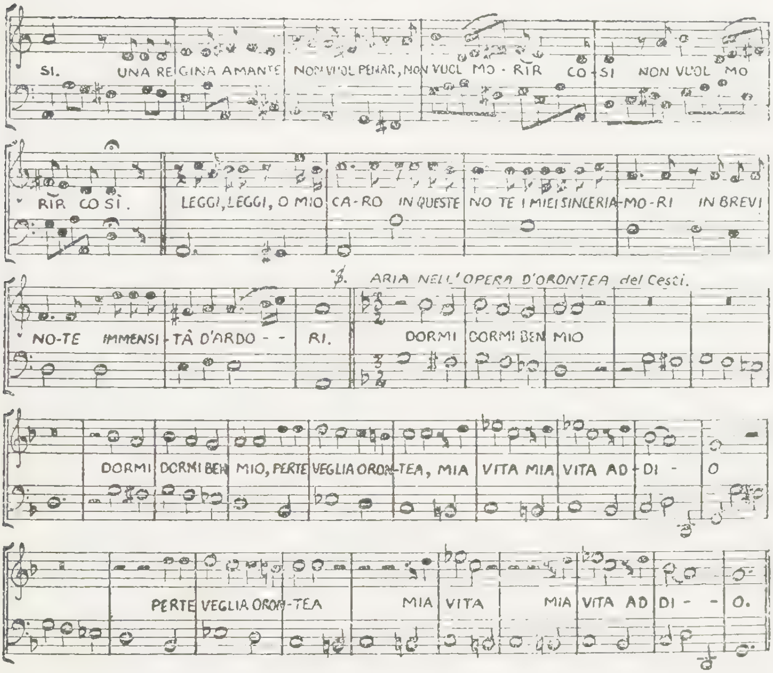
(*h*) *Glorie della Poesia e della Musica,* p. 63.

(*i*) In his History, p. 170.

Scena nell'Opera d'Orontea, rappresentata in Venezia 1649.

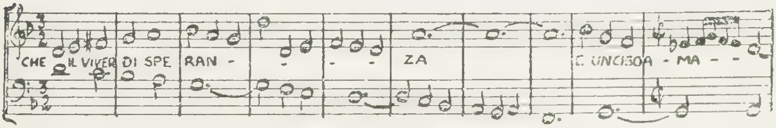
Del Marcantonio Cesti.


IN TORNO ALL'IDOL MIO SPI RA - TE PUR SPI - RA - TE AU - RE, AU - RE SO -
- A - VI, E CA - RE, E NELLE GUANCE E - LETTE BA CIA - TE LOPER ME COR TE SI COR - TESI AU -
- RET - TE, E NELLE GUANCE E LETTE BA CIA TE LOPERME, BA CIA - TE LOPER ME COR TESI, COR
TESI AU - RET - TE OHIME NONSON PIU MIA SE MI SPREZZA ALIDORO SARA LA VITA
MIA PREDA DI MORTE QUESTA DIA DEMA D'ORO CH'IO TI POSO SU'L CRINE, QUESTO SCETTRO REAL NACQUE PER
TE, TU SEI L'ANIMA MIA TU SEI L'ANIMIA MIA, TU SE'L MIO RE OH DIO! CHI VI DE MAI PIÙ
BELLA MAESTÀ, PIÙ BEL REGNANTE. DIVINO È QUEL SEM BIANTE INNAMORANO IL CIEL QUEL CHIUSI RA
- I, PIU BELLA MAES TÀ, PIU BELLA MAES - TÀ CHI VIDE MAI, MA NEL MIO COR SE
POL - - - TO NON VUÒ TENER LO STRAL - - - - CHE MI FE -
RI. UNA RE GINA AMANTE NON VUOL PENAR, NON VUOL PENAR NON VUOL MO - RIR CO -

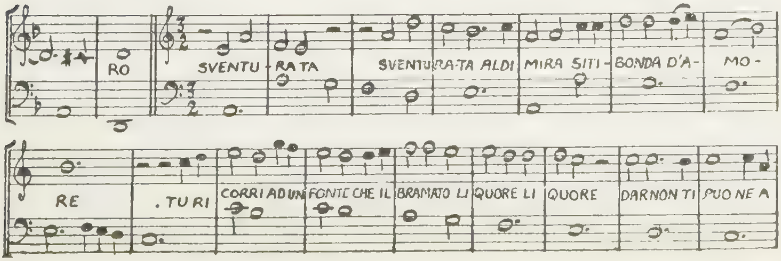

SI. UNA REGINA AMANTE NON VUOL PENAR, NON VUOL MO - RIR CO - SI NON VUOL MO
RIR CO SI. LEGGI, LEGGI, O MIO CA - RO IN QUESTE NO TE I MIEI SINCERI A - MO - RI IN BREVI
NO - TE IMMENSI - TÀ D'ARDO - - RI.
ARIA NELL' OPERA D'ORONTEA del Cesti.
DORMI DORMI BEN MIO
DORMI DORMI BEN MIO, PER TE VEGLIA ORON - TEA, MIA VITA MIA VITA AD - DI - O
PER TE VEGLIA ORON - TEA MIA VITA MIA VITA AD DI - - O.

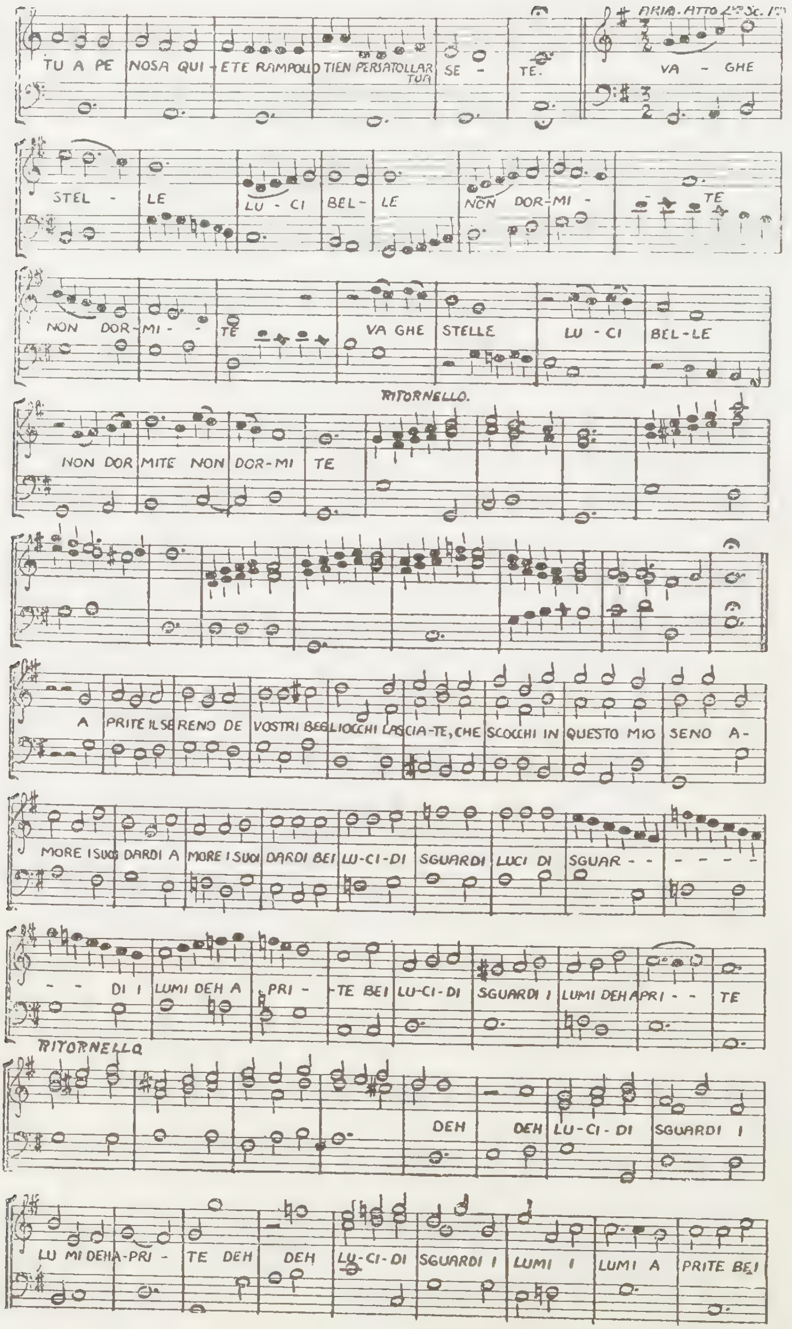
Act I, Scene XIII. Fragments from the Opera of *Erismena*.

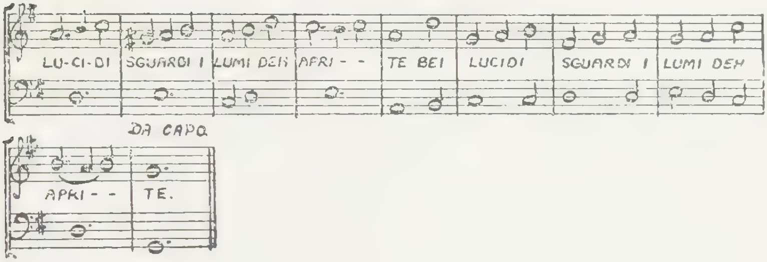
Set by Cavalli, 1655.


CHE IL VIVER DI SPE RAN - - - - ZA E UN CIBO A - MA - -

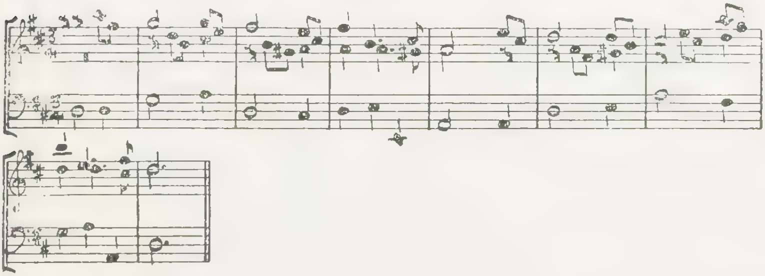
Air in which the 7th and 6th are used in a modern manner.


RO SVENTU - RA TA SVENTU RA - TA ALDI MIRA SITI - BONDA D'A - MO -
RE . TU RI CORRI AD UN FONTE CHE IL BRAMATO LI QUORE LI QUORE DAR NON TI PUO NE A

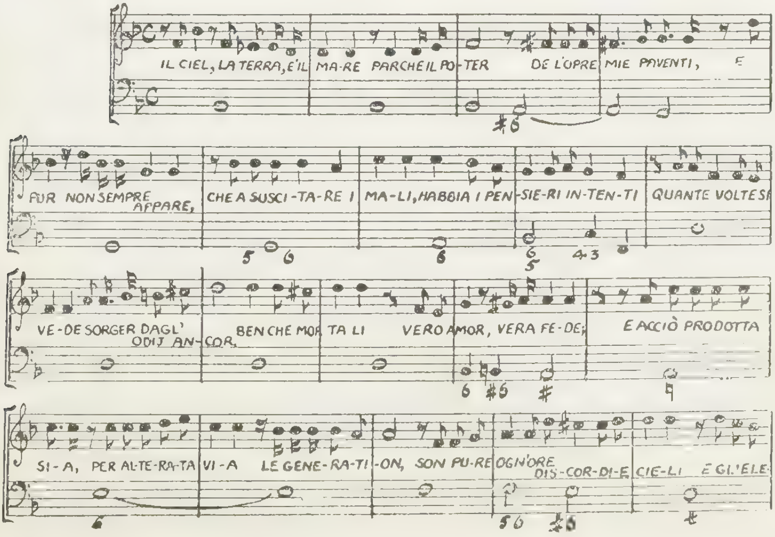

TU A PE NOSA QUI - ETE RAMPOLLO TIEN PERSATOLLAR TUA SE - TE.
ARIA. ATTO 2do Sc. 1ma
VA - GHE STEL - LE LU - CI BEL - LE NON DOR - MI - TE
NON DOR - MI - TE VA GHE STELLE LU - CI BEL - LE
NON DOR MITE NON DOR - MI TE
RITORNELLO.
A PRITE IL SERENO DE VOSTRI BEGLI OCCHI LASCIA - TE, CHE SCOCCHI IN QUESTO MIO SENO A -
MORE I SUOI DARDI A MORE I SUOI DARDI BEI LU - CI - DI SGUARDI LUCI DI SGUAR - - - - - -
- - DI I LUMI DEH A PRI - TE BEI LU - CI - DI SGUARDI I LUMI DEH APRI - - TE
RITORNELLO
DEH DEH LU - CI - DI SGUARDI I
LU MI DEH A - PRI - TE DEH DEH LU - CI - DI SGUARDI I LUMI I LUMI A PRITE BEI

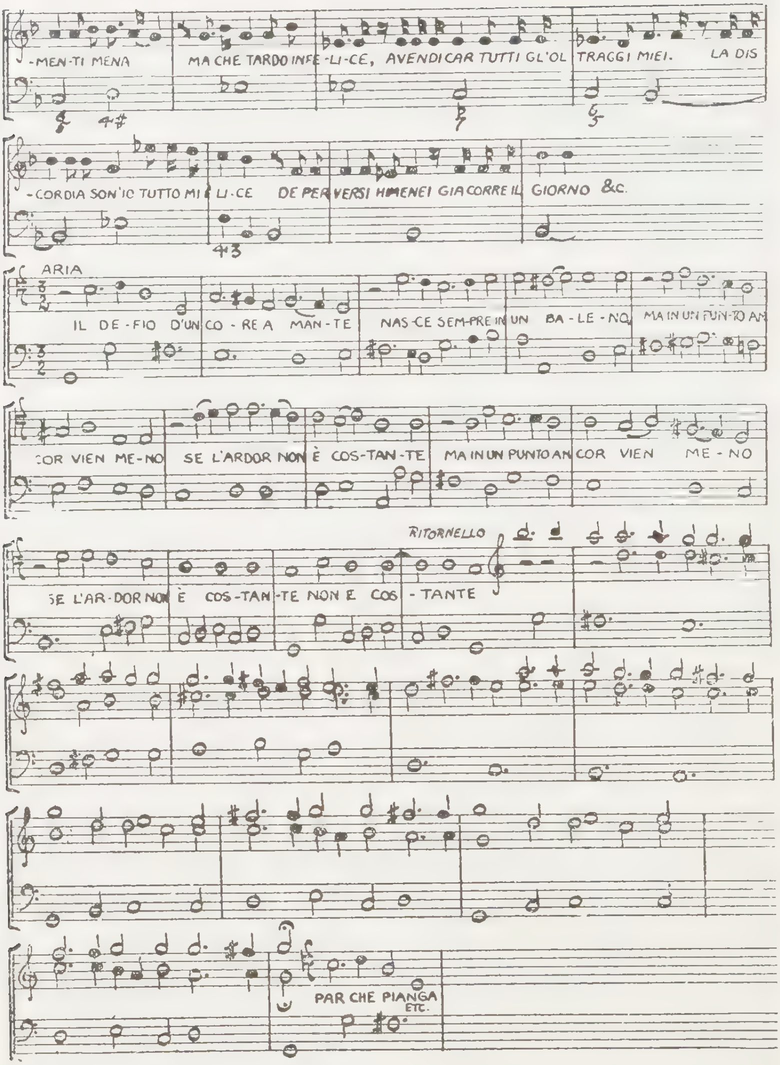

LU-CI-DI SGUARDI I LUMI DEH APRI - - TE BEI LUCIDI SGUARDI I LUMI DEH
DA CAPO
APRI - - TE.

Act IId. Sc. XI. The Ritornel of an Air beginning, *Moriro despietata* is ingenious.



Discordia. *Scena nell Opera di Paride* del Gio. Andr. Bontempi, 1662.


IL CIEL, LA TERRA, E'IL MA-RE PARCHE IL PO-TER DE L'OPRE MIE PAVENTI, E
PUR NON SEMPRE APPARE, CHE A SUSCI-TA-RE I MA-LI, HABBIA I PEN-SIE-RI IN-TEN-TI QUANTE VOLTE SI
VE-DE SORGER DAGL' ODIJ AN-COR, BEN CHE MOR TA LI VERO AMOR, VERA FE-DE; E ACCIÒ PRODOTTA
SI-A, PER AL-TE-RA-TA VI-A LE GENE-RA-TI-ON, SON PU-RE OGNI'ORE DIS-COR-DI-E CIE-LI E GL'ELE-


-MEN-TI MENA MA CHE TARDO INFE-LI-CE, AVENDICAR TUTTI GL'OL TRAGGI MIEI. LA DIS
-CORDIA SON'IO TUTTO MI LI-CE DE PERVERSI HIMENEI GIA CORRE IL GIORNO &c.
ARIA
IL DE-FIO D'UN CO-RE A MAN-TE NAS-CE SEM-PRE IN UN BA-LE-NO, MA IN UN PUN-TO AN
COR VIEN ME-NO SE L'ARDOR NON È COS-TAN-TE MA IN UN PUNTO AN COR VIEN ME-NO
SE L'AR-DOR NON È COS-TAN-TE NON E COS-TANTE
RITORNELLO
PAR CHE PIANGA ETC.

The same Air terminated by the same Ritornel is repeated to different words.

Between the year 1662 and 1680, there were near one hundred different operas performed at the several theatres of Venice, of which the principal composers were the two Ziani's, father and son, Castrovillari, Cesti, Rovettino, Mollinari, Mattioli, Cavalli, Legrenzi, Pallavicino, Boretti, Sartorio, Grossi, Parterio, Pagliardi, Gaudio, Zanettini, Viviani, Franceschini, Tomasi, Sajon, Pistocchi, and Freschi.

During this period it seldom happens, indeed, that the names of the poets, composers, or singers are recorded in printed copies of these dramas; though that of the machinist is never omitted; and much greater care seems to have been taken to amuse the eye than the ear or intellect of those who attended these spectacles.

In 1675, we are told, in the Theatrical Annals of Venice, that a musical drama called *La Divisione del Mondo,* written by Giulio Cesare Corradi, and set by Legrenzi, excited universal admiration, by the stupendous machinery and decorations with which it was exhibited (*k*). And in 1680, the opera of *Berenice,* set by Domenico Freschi [1640-90], was performed at Padua in a manner so splendid, that some of the decorations, recorded in the printed copy of the piece, seem worthy of notice in the history of the musical drama; a species of exhibition, which as it originally consisted of poetry, Music, dancing, machinery, and decorations, it is the business of the historian to watch and point out the encroachments which any one of these constituent parts, at different periods, has made upon the rest. In the beginning it was certainly the intention of opera legislators to favour poetry, and to make her mistress of the feast; and it was a long while before Music absolutely took the lead. Dancing stept into importance only during the present century; but very early in the last, machinery and decoration were so important that little thought or expence was bestowed on poetry, Music, or dancing, provided some means could be devised of exciting astonishment in the spectators, by splendid scenes and ingenious mechanical contrivances.

In the opera of *Berenice,* just mentioned, there were choruses of one hundred virgins, one hundred soldiers, one hundred horsemen in iron armour, forty cornets of horse, six trumpeters on horseback, six drummers, six ensigns, six sacbuts, six great flutes, six minstrels playing on Turkish instruments, six others on octave flutes, six pages, three serjeants, six cymbalists, twelve huntsmen, twelve grooms, six coachmen for the triumph, six others for the procession, two lions led by two Turks, two elephants by two others, Berenice's triumphal car drawn by four horses, six other cars with prisoners and spoils drawn by twelve horses, six coaches for the procession. Among the scenes and representations in the first act, was a vast plain, with two triumphal arches; another, with pavilions and tents; a square prepared for the entrance of the triumph; and a forest for the chace. Act II. the royal apartments of Berenice's temple of vengeance; a spacious court, with a view of the prison; and a covered way for the coaches to move in procession. Act III. the royal dressing room, completely furnished; stables with one hundred

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(*k*) *Questo Drama fu admirabile per la vastissima Idea delle Machine, ed Apparenze che l'anno accompagnato in scena, essendo stato quest' anno Direttor del Teatro il Marchese Guido Rangoni.*

live horses; portico adorned with tapestry; a delicious palace in perspective. And besides all these attendants and decorations, at the end of the first act, there were representations of every species of chace: as of the wild boar, the stag, deer, and bears; and at the end of the third act, an enormous globe descends from the sky, which opening divides itself into other globes that are suspended in the air, upon one of which is the figure of Time, on a second that of Fame, on others, Honour, Nobility, Virtue, and Glory.

Had the salaries of singers been at this time equal to the present, the support of such expensive and puerile toys would have inclined the managers to enquire not only after the best, but the cheapest vocal performers they could find, as splendid ballets oblige them to do now; and it is certain that, during the last century, the distinct and characteristic charm of an opera was not the Music, but machinery. The French established musical dramas in their court and capital during the rage for Mythological representations, to which they have constantly adhered ever since; and when they are obliged to allow the musical composition and singing to be inferior to that of Italy, they comfort themselves and humble their adversaries by observing, that their opera is, at least, a fine thing to see: *c'est au moins un beau spectacle, qu' un opera en France.*

During the infancy of the opera, says Rousseau (*l*), its inventors trying to elude the most natural effects arising from the union of poetry and Music by their imitations of human life, transported the scene into heaven and hell; and being unable to express the language and passions of men, chose rather to make divinities and demons sing than heroes and shepherds. Hence magic and every thing marvellous became the most essential parts of the Lyric theatre; and content with superiority in this particular, they never enquired into its propriety. To support such fantastic illusions, it was necessary to exhaust all that human invention could furnish most seducing among a people whose taste for pleasure and the fine arts was indulged by every possible degree of refinement. Theatres were erected throughout Italy which equalled in magnitude the palaces of kings, and in elegance the monuments of antiquity with which that country abounded. It was there, in order to ornament these theatres, that the art of perspective and decoration was invented. Artists of all kinds strained every nerve to display their talents. Machines the most ingenious, flights the most daring, with tempests, thunder, lightning, and all the delusions of the magic wand, were practised to fascinate the eye, while innumerable voices and instruments astonished the ear.

But with so many means of surprize, the action always remained cold, and the situations uninteresting; as there was no plot or intrigue but what was easily solved by the assistance of some divinity, the spectator, who knew the poet's power of extricating his heroes and

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(*l*) *Dict. de Mus. Art. Opera.*

heroines from all kinds of difficulty and danger, reposed such entire confidence in him as to remain tranquil during the most perilous situations. Hence, though the apparatus was great, the effect was small, as the imitations were always clumsy and imperfect; for actions out of nature interest us but little, and the senses are never much affected by illusions in which the heart has nothing to do; so that, upon the whole, it is hardly possible to fatigue an assembly at a greater expence.

This spectacle, imperfect as it was, remained long the admiration of the public, who knew no better. They felicitated themselves on the discovery of so admirable a species of representation, in which a new principle was added to those of Aristotle; for wonder is here added to terror and pity. They did not see that this apparent fertility was in reality but a sign of indigence, like the flowers blended with the corn, which render the fields so gay before harvest. It was for want of a power to move and effect, that they wished to surprise; and this pretended admiration was in fact so childish, that they ought to have blushed at it. A false air of magnificence, Fairyism, and inchantment, imposed on the public, and inclined them to speak with enthusiasm and respect of a theatre which was a disgrace to reason and good taste.

Though the authors of the first operas had hardly any other idea than to dazzle the eyes and stun the ears, it was hardly possible for the musician not to endeavour, sometimes, to express the sentiments interspersed through the poem. The songs of nymphs, the hymns of priests, the din of war, and infernal screams, did not so entirely occupy these coarse dramas, but that he sometimes discovered those interesting moments of situation when the audience was disposed to give way to feeling. And it was soon found, that independent of musical declamation or recitative, a peculiar movement, harmony, or melody, on some occasions, was necessary; and that Music, though it had hitherto only affected the sense, was capable of reaching the heart. Melody, which at first was only separated from poetry through necessity, availing itself of its independence, aimed at beauties that were purely musical; harmony, discovered or perfected, furnished new resources of pathos and expression; and measure, freed from the slavery of syllables, and restraint of poetical rhythm, acquired a species of accent and cadence peculiar to itself.

Music thus becoming a third art of imitation, had soon a language, expression, and images, of its own, wholly independent of poetry. Harmony even began to speak in the symphonies, without the assistance of words, and frequently sentiments were produced by the orchestra equally forcible with those of the vocal performers. Thus relinquishing by degrees the wonders of Fairy tales, the childishness of machinery, and the fantastical representation of things that humanity had never seen, pictures, more interesting and true, were sought in the imitations of nature.

Thus far the opera had been established with a view to gratify the sight, more than the ear; for what better theatrical use was it possible to make of a species of Music that could paint nothing, than to employ it at the representation of things which never existed, and of which we had it not in our power to compare the image with the object? It is impossible to know whether we are affected by the painting of the wonderful, as much as we should be if it were realised; whereas every man may judge for himself whether an artist has been able to make the passions speak their own language, and if the objects of nature are well imitated.

In 1680, seven theatres for the performance of operas were open at Venice, in which nine different dramas were sung. The composers, besides Legrenzi and Pallavicini, were Marc' Antonio Ziani, Pagliardi, Varischino, Agostino, Sajon, and Vitali; the last five *principianti* (*m*).

About this time Music had received great improvement in Italy, by the joint labours of Carissimi, Luigi, Cesti, and Stradella, whose productions were in favour all over Europe. In 1683, Marzio Coriolano, the first opera of Giac. Ant. Perti, a celebrated contrapuntist of Bologna, was performed;* besides eleven others, in the different theatres of Venice. From this time to the end of the century, seven or eight new operas were produced at Venice every year. During which period the following composers began to flourish; in 1684 Gius. Felice Tosi, father of the writer of a treatise on *Florid Song* who came to England during the reign of King William, translated by Galliard; 1685, Domenico Gabrieli; 1686, Carlo Fran. Polarolo, author of fifty operas for the several theatres of Venice; 1687, Mich. Ang. Gasparini di Lucca; 1690, Ant. Caldara, afterwards Maestro di Capella at the imperial court of Vienna, and the first who set most of the operas of Metastasio; 1693, Ant. Lotti, a celebrated Venetian contrapuntist and composer for the church, as well as the stage; 1694, Tomaso Albinoni, a composer well known in England about forty or fifty years ago, by some light and easy concertos for violins, but better known at Venice by thirty-three dramas which he set to Music; 1697, Attilio Ariosti, who several years after was an opera-composer in England; and, in 1698, Marc' Ant. Bononcini, brother to Giov. Bononcini the celebrated but unsuccessful rival of Handel, set the opera of Camilla Regina de' Volsci, for Venice.

As more dramas were written and set to Music for this city, from the year 1637 to 1730, than in any other capital of Italy, so the Venetians had more poets and musicians of their own, during that period, than elsewhere; as the following list of their principal authors and composers will shew.

(*m*) *Damira Placata,* an opera set by Marc' Antonio Ziani, was represented this year with figures of wood, as big as the life, and of extraordinary workmanship: *Figure di legno di straordinario artifitioso lavore.* Catal. de Drami in Musica.

* *Muzzio Coriolano* was his 3rd opera. The first two were *Atide* in 1679, and *Oreste* in 1681.

Lyric Poets.	*No. of Op.*	*Composers.*	*No. of Op.*	*Fl. from*	
Aurelio Aurelij	31	Antonio Caldara (*n*)	5	1677 to	1735
Apostolo Zeno	20	Ant. Lotti	15	1698	1717
Jointly with Pariati	12	—— Polarolo	10	1700	1729
Adriano Morselli	16	—— Sartorio	13	1661	1679
Agostin Conte Piovone	8	D. Ant. Vivaldi	14	1714	1728
Andrea Minelli	3	Carlo Grossi, Cav.	3	1669	1676
Antonio Marchi	8	—— Pallavicino	21	1666	1687
Antonio Marchese Luchini	9	—— Fran. Polarolo	50	1686	1722
Andrea Rossini	3	Fran. Gasparini (*o*)	25		
Apollonio Apollonj	3	Claudio Monteverde	6	1609	1642
Benedetto Pasqualigo	6	Domenico Freschi	10	1677	1685
Cristofero Jvanovich	4	———— Gabriele	7	1685	1688
Fran. Passerini, Veronese	9	Tomaso Albinoni (*p*)	33	1694	1730
Fran. Salvani, Abate	37	Francesco Cavalli	35	1639	1666
Giacinto And. Cicognini	3	———— Luzzo	4	1651	1655
Giac. Fran. Bussani	7	D. Teosilo Orgiani	4	1686	1703
Giov. Faustini	14	D. Fran. Rossi	1	1726	
Giov. Fran. Businello	5	D. Giov. Legrenzi	15	1664	1684
Giov. Palazzi	4	Giov. Porta	12	1716	1720
G. C. Frigimelica Roberti	11	D. Battista Rovettino	3	1659	1664
Giulio Strozzi	5	Gio. Domenico Partenio	3	1669	1682
Girolamo Frisari	3	Salvator Apollonj, a barber, guitar-player, and Barcarol composer, set three operas, from		1727	1739
Matteo Giannini	4				
Marc' Antonio Gasparini	3				
Matteo Noris	40	Giov. Maria Ruggieri	11	1696	1712
Nicolò Conte Minato, Bergamasco	14	Girol. Polani	10	1704	1717
Novello Bonis	3	Gius. Benevento	11	1690	1727
D. Rinaldo Cialli	6	Marc' Ant. Ziani	24	1679	1700
		Pietro And. Ziani	15	1654	1683

These make but a small part of the whole number of operas which, in less than a century, amounted to 658; the chief part by poets and composers who were natives of Venice and the Venetian state. We shall have occasion to return perhaps to this delightful and singular city, so abundant in musicians and musical productions, in order to speak more diffusely of the operas performed there during the present century; when not only the poetry and musical composition were greatly superior to those of preceding times, but the performers, whose wonderful and enchanting powers well merit discriminate praise and celebration in a history of the musical art.

Origin and Progress of the Musical Drama or Opera in Naples

Though the comedies, tragedies, and mysteries or *rappresentationi sacre, without* Music, which appear to have been performed at Naples during the last century, are innumerable; yet the Drammaturgia of Leo Allatius furnishes few instances of *musical* dramas that were performed in that city, till the beginning of the present century (*q*). And before the time of the elder Scarlatti, it

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(*n*) He set, besides these operas for Venice, almost all Apostolo Zeno's operas and oratorios, and many of Metastasio's for Vienna; *La Passione,* 1730, and *Gesù presentato al Tempio,* 1735.

(*o*) A scholar of Legrenzi.

(*p*) He flourished to the year 1741, and set near fifty operas, chiefly for Venice.

(*q*) Leo Allatius, though no musician, has a double right to a niche in a history of Music, as he was not only author of this useful catalogue to the year 1667, when he died, but has written diffusely on the divine offices of the Greek church.

seems as if Naples had been less fertile in great contrapuntists, and less diligent in the cultivation of dramatic Music, than any other state in Italy; though, since that period, all the rest of Europe has been furnished with composers and performers of the first class, from that city. But this seeming sterility may perhaps have been occasioned by the want of some such information as the *Indice de Drami* of Venice, and *Serie Cronologica de Drammi* of Bologna, have furnished to the compiler of the general *Drammaturgia* of LIONE ALLACCI, augmented and continued to the year 1755; in which, after a regular perusal and examination, the first musical drama performed at Naples that I have been able to find, is entitled *Amor non a Legge*, composed by different masters in 1646, none of whose names are recorded. In 1655, was performed *Il Ratto di Elena*, set by FRANCESCO CIRILLI, of whose composition several dramas were exhibited about this time.

About 1686, the abate FRANCESCO ROSSI, of Apulia, set three [four] operas for Venice, which, at that time, were much admired;* and in 1690, a drama performed at Palermo, on the nuptials of Charles II. King of Spain, entitled *Anarchia dell' Imperio*, had only the prologue set to Music, by MICH. DI VIO, the piece chiefly being declaimed. In 1692, an opera entitled *Gelidaura*, set by FRANCESCO LUCINDA, a Scicilian, and master of the Chapel Royal of Sicily, was performed at Venice; and ANTONIO NOVI, a Neapolitan, between the year 1703 and 1716, set six of his own dramas to Music for different parts of Italy. In 1707, ALESSANDRO SCARLATTI set two operas, *Mitridate* and *Il Trionfo della Liberta*, for Venice.

GIUSEPPE VIGNOLA composed *Deborah Profetessa Guerriere*, in 1698, for Naples, which was much applauded at the time. And between that period and 1709, his name frequently occurs in the annals of the musical drama.

Several of the principal singers in the first operas of Italy have been occasionally mentioned already; I shall, however, finish this chapter with some further particulars concerning the most eminent vocal performers, *in soprano*, that were employed in the early musical dramas.

Doni and Adami speak of the *Cavalier* LORETO VITTORJ, as excellent *nel preferire*, or in pronouncing the words; and of CAMPAGNOLA, as admirable *in tutto*. The following *evirati* are likewise celebrated by Doni and Della Valle. Guidobaldo, Gregorio, Angeluccio, and Marc' Antonio Pasquilino, who, according to Quadrio, sung on the stage, in 1634. Gagliani, in the preface to his *Dafne*, celebrates the talents of Ant. Brandi, who, with an exquisite counter-tenor voice, sung the part of the *Nunzio*. But the most eminent singers of the last century were CORTONA, BALARINI, PISTOCCHI, BALDASSARE FERRI [1610-80], celebrated by Bontempi as the most extraordinary singer who had ever appeared; and *Francesco Grossi, detto* SIFACE [1653-97], from his excellent performance of the part of *Syphax* in the opera of *Mitridate*. This singer, who was admitted into the Pope's chapel, 1675, was killed in a fray with his postillion, in returning from Ferrara to Modena.*

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* Rossi is known to-day by the air ***Ah! rendimi quel core***, from the opera ***Mitrane***, produced in 1689.

The following were the most celebrated female singers on the opera-stage of the same period: LA CATERINA MARTINELLI, who performed the part of *Dafne* in Gagliano's opera at Mantua, 1608, and who appears to have been frequently encored; *tutti il Teatro richedesi ancora l' esquisitezza del canto, &c.* She died the same year [Mar. 1608], at the age of eighteen, to the great regret of the Duke of Mantua, and of all Italy. And this young person, who would have been excommunicated in France, had a splendid monument erected to her memory in the church of the Carmelites, by the duke, her patron, on which it is said: *Nomen mundo, Deo vivat anima.* LA VITTORIA ARCHILEI, celebrated by the poet Guarini, was the original performer of the part of *Euridice,* in Jacopo Peri's opera. She likewise sung in *La Disperazione di Fileno,* in which, *recitando,* she is said by the composer, Cavaliere, to have drawn tears from every hearer. FRANCESCA CACCINI, daughter of Giulio Caccini, one of the first opera composers, according to Della Valle, was not only an excellent singer, but composer of Music, and of Latin and Italian verses. Quadrio has given an indiscriminate list of near fifty female singers who performed on the opera stage during the last century.

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* Siface visited England and was for a time one of the singers in James II's chapel. Evelyn heard him on January 30, 1687, and on April 19 of the same year, at the house of Samuel Pepys. Purcell's air *Sefauchi's farewell* in Playford's *Musick's Handmaid, part* 2, 1689, refers to Siface.

He was murdered, not by his postillion, but by the brothers of the Marchesa Marsili, between Bologna and Ferrara. Siface was the first male soprano to be heard in England.

Chapter II

Rise and Progress of the Sacred Musical Drama, or Oratorio

THE first *rappresentatione*, or exhibition truly dramatic, that was performed in Italy, according to Apostolo Zeno, was a *spiritual comedy*, at Padua, 1243, 1244 (*s*).* Another *representation of the Mysteries of the Passion of Christ, &c.* according to Muratori, was performed at Friuli, 1298 (*t*). In 1264, was instituted at Rome the *Compagnia del Gonfalone*, the statutes of which were printed in that city 1554, and of which the principal employment was to act or represent the sufferings of our Lord, in Passion-week, an institution which was long continued there (*u*).

According to Villani, Vasari, Cionacci, and Crescimbeni, *la rappresentatione sacra teatrale* had its beginning in Tuscany (*x*).

Le Chant Royal was invented in France about 1380; it consisted of verses to the Virgins and Saints, sung in chorus by troops or companies of pilgrims returning from the holy sepulchre (*y*).

(*s*) *Bibl. Ital.* p. 487.

(*t*) *Script. Rer. Ital.* Vol. XXIV. p. 1205.

(*u*) *See Riccoboni's Reflex. hist. & crit. sur les differens Theatres d'Europe; & Trattato dell' Opera in Musica del Cavalier Planelli*, §. i. cap. 1.

(*x*) See Signorelli's *Storia crit. de' Teatri*, p. 189. Tiraboschi, *Storia della Letterat. Ital.* Tom. V. l. iii. cap. 3, claims the origin and invention of every species of drama for the Italians. However, the ingenious and agreeable author of the *Biog. Dramatica*, or *Companion to the Playhouse* (Introd. p. 9), observes, that "those who imagine the English to have been later in the cultivation of the drama than their neighbours, will, perhaps, wonder to hear of theatrical entertainments almost as early as the Conquest; and yet nothing is more certain, if we may believe an honest monk, one William Stephanides, or Fitz Stephen, in his *Descriptio Nobilissimæ Civitatis Londinæ*, who writes thus: London, instead of common interludes belonging to the theatre, has plays of a more holy subject: representations of those miracles which the confessors wrought, or of the sufferings, wherein the glorious constancy of the martyrs appeared. This author was a monk of Canterbury, who wrote in the reign of Henry II. and died in that of Richard I. 1191; and as he does not mention these representations as novelties to the people, for he is describing all the common diversions in use at that time, we can hardly fix them lower than the Conquest; and this, we believe, is an earlier date than any other nation of Europe can produce, for their theatrical representations."

(*y*) Menestrier, *des Representations en Mus.*

* Earlier dramatic works founded upon episodes in the Bible are the *Festum Asinorum* performed at Beauvais and Sens in France in the 12th century. In Germany they were known as *Geistliche Schauspiele*. A pioneer in the realm of dramatic music was Adam de la Hale (*c.* 1230 d. before 1288) who produced a comic opera *Le jeu Adam, ou de la feuillée*, at Arras *c.* 1262. Between 1275 and 1285 de la Hale produced his *Le jeu de Robin et Marion* at Naples. De la Hale's works were issued by Coussemaker in 1872, and *Robin et Marion* has also been edited by Langlois and Tiersot.

There were mysteries represented in Germany 1322. And in the same century, 1378, the ecclesiastics and scholars of St. Paul's school exhibited similar interludes in England.

But though every nation in Europe seems, in the first attempts at dramatic exhibitions, to have had recourse to religious subjects, and an ORATORIO, or sacred drama, is but a mystery or morality in Music, yet those that were written before the seventeenth century seem never to have been entirely sung; but chiefly declaimed, with incidental airs and choruses (*z*).

Gio. Battista Doni (*a*), speaking of oratorios, says that by a *spiritual representation* he does not mean that gross, vulgar, and legendary kind of drama used by the nuns and monk in convents, which deserve not the name of poetry; but such elegant and well-constructed poetical fables as that of *St. Alexis,* by the ingenious Giulio Rospigliosi, many times represented, and always received with great applause (*b*).

This description seems to comprehend the poetical virtues and vices of all ancient and modern religious dramas. The Abbè Arnaud, in his *Essai sur le Theatre Anglois* (*c*), says that the fathers of the church in the first ages of Christianity, indulging the passion of the people for public spectacles, opposed religious dramas, built on the sacred writings, to the profane, which had been long used by the Pagans.

At the revival of theatrical amusements, when the reformers began to disseminate their doctrines throughout Europe, religious plays were made the vehicles of opinion, both by the Catholics and Protestants; and there are Latin dramas of this kind, as well as others in modern languages extant, which might with propriety be called oratorios. At the beginning of the Reformation in England, it was so common for the defenders of the old and new doctrines to avail themselves of plays composed on subjects of scripture, in which they mutually censured and anathematised each other, that an act of parliament passed in the twenty-fourth year of Henry VIII. to prohibit the acting or singing any thing in these interludes contrary to the established religion. It appears, however, in Collyer's History of the Reformation, that after this period, the

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(*z*) The late Rev. and learned Mr. Crofts and the Honourable Topham Beauclerc, in their curious libraries had collected a great number of these religious poems or mysteries, in Italian, of which I procured many of the most ancient, at the sale of their books, in order to trace the origin of the sacred musical drama. Some of them, by the gross manner in which the subjects are treated, the coarseness of the dialogue, and ridiculous situation into which the most sacred persons and things are thrown, seem, though printed soon after the invention of the press, to be much more ancient than that discovery.

(*a*) *Trattato della Musica Scenica,* c. vi. p. 15. *Op. omn.* Tom. II. *S. Giovanni e Paolo,* one of the Collect. was written by Lorenzo il Magnifico: *Santa Domitilla,* and *Santa Guglielma,* by Antonia, wife of the poet Pulci, in the fifteenth century.

(*b*) This oratorio, which is omitted in the *Drammaturgia,* though printed in score, in folio, 1634, was set to Music by Stefano Landi, of the Papal Chapel, and performed at the Barbarini Palace in Rome, on a stage, and in action, with dances, machinery, and every kind of dramatic decoration, of which a splendid account is given in a preface and letter prefixed to the work.

(*c*) *Varietées Litt.* Tom. I. p. 29.

mysteries of the Roman Catholic religion were ridiculed by the Protestants, on a stage, in Churches (*d*).

The *Conversion of St. Paul,* performed at Rome, 1440, as described by Sulpicius, has been, erroneously, called the *first opera,* or musical drama (*e*). *Abram et Isaac suo Figliuolo,* a sacred drama (*azione sacra*) "shewing how Abraham was commanded by God to sacrifice his son Isaac on the mountain," was performed in the church of St. Mary Magdalen in Florence, 1449. Another on the same subject called *Abraham and Sarah,* "containing the good life of their son Isaac, and the bad conduct of Ishmael, the son of his hand-maid, and how they were turned out of the house," was printed in 1556. *Abel e Caino* and *Sampson,* 1554; *The Prodigal Son,* 1565; and *La Commedia Spirituale dell' Anima.* "The Spiritual Comedy of the Soul," printed at Siena, but without date; in which there are near thirty personifications, besides St. Paul, St. John Chrysostom, two little boys who repeat a kind of prelude, and the announcing angel who always speaks the prologue in these old mysteries. He is called *l' angelo che nunzia,* and his figure is almost always given in a wooden cut on the title-page of printed copies. Here, among the interlocutors, we have God the Father, Michael the arch-angel, a Chorus of Angels, the human Soul with her guardian Angel, Memory, Intellect, Free-will, Faith, Hope, Charity, Reason, Prudence, Temperance, Fortitude, Justice, Mercy, Poverty, Patience, and Humility; with Hatred, Infidelity, Despair, Sensuality, a Chorus of Dæmons, and the Devil.

None of these mysteries are totally without Music, as there are choruses and *laudi,* or hymns, that are sung in them all, and sometimes there was playing on instruments between the acts. In a play written by Damiano and printed at Siena, 1519, according to Crescimbeni (*f*), at the beginning of every act there was an octave stanza, which was sung to the sound of the lyra viol, by a personage called Orpheus, who was solely retained for that purpose; at other times a madrigal was sung between the acts, after the manner of a chorus.

It was, however, by small degrees that entire *musical mysteries* had admission into the church, or were improved into ORATORIOS. All the Italian writers on the subject agree, that these sacred musical dramas had their beginning in the time of San Filippo Neri, who was born 1515, and founded the congregation of the *Priests*

(*d*) It is related by Cardan, in his eloge of our King, Edward VI, that he has written a most elegant comedy, called *The Whore of Babylon.* The number of comedies, and tragi-comedies, written about this time, is incredible; they are, however, said to have been even more extravagant and gross, than numerous. One is entitled, *Jesus the true Messiah,* a comedy; another, *The new German Ass of Balaam;* the *Calvinistical Postilion;* the *Christian Cavalier of Eislebn,* a dilectable, spiritual comedy, including the history of Luther and his two greatest enemies, the pope and Calvin. *A pleasant comedy of the true old Catholic and Apostolic church, &c.* *Storia Crit. de'Teatri,* p. 248.

(*e*) *Hist. de la Mus.* Tom. I. p. 241, *and Menestrier, sur les Repres. en Mus.*

(*f*) Tom. I. p. 107.

of the *Oratory* at Rome, in 1540 (*g*). During the service, and after sermon, it was usual for this saint, among other pious exercises in order to draw youth to church and keep them from secular amusements, to have hymns, psalms, and other spiritual *laudi*, or songs, sung either in chorus or by a single favourite voice, divided into two parts, the one performed before the sermon, and the other after it.

But though this devout practice was begun in so simple a manner, with only spiritual cantatas, or songs, on moral subjects; in order to render the service still more attractive, some sacred story or event from scripture was written in verse, and set by the best poets or musicians of the times. These being composed in dialogue, and rendered interesting to the congregation, such curiosity was excited by the performance of the first part, that there was no danger during the sermon that any of the hearers would retire, before they had heard the second.

The subjects of these pieces were sometimes the good Samaritan; sometimes Job and his friends; the prodigal son; Tobit with the angel, his father and his wife, &c. all these, by the excellence of the composition, the band of instruments, and the performance, brought this *oratory* into such repute, that the congregations became daily more and more numerous (*h*). And hence this species of sacred musical drama, wherever performed, in process of time, obtained the general appellation of ORATORIO (*i*).

To what kind of melody the solo parts of these early dramas were sung, previous to the invention of recitative, I know not; but the rest was doubtless in chorus like the ancient motet, or full

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(*g*) This saint, who died 1595, is numbered among Italian *improvisatori*, by Quadrio, Tom. I. p. 163. He was originally intended for a merchant, but was drawn from commercial pursuits by *Vocation*. *Oratorio*, Ital. *Oratorium*, Lat. implies a small chapel, or particular part of a house or church, where there is an altar. The space between the arches of Romish churches, are called *Oratorii*, Ital. *Oratoires*, Fr. Anglicè chapels. The *Congregation of the Oratory*, established at Rome, and in some other cities of Italy by S. Phil. Neri, about 1558, originated from the conferences which this pious ecclesiastic held in his own chamber at Rome. The great number of persons who attended these meetings obliged St. Phil. to request the administrators of the church of *San Girolamo della Carità* to grant permission to hold these assemblies there, which was granted. In 1574, they were transferred to the church of the Florentines; and in 1583 to *Santa Maria della Vallicella*. By degrees this establishment spread itself all over Italy, where it has still many houses. The members are bound by no vow.
Dict. des Cultes Relig.

It appears that these fathers, in whatever city of Italy they had an establishment, entertained their congregations with good Music.

(*h*) In the church of *San Girolamo della Carita* at Rome, oratorios are still constantly performed on Sundays and festivals from All Saints Day till Palm Sunday; as well as in the church of *La Vallicella*, or *la Chiesa Nuova*, where they are likewise performed from the first of November till Easter; *Oratorj in Musica, e sermoni*, every evening on all festivals. See *Roma moderna* by Venuti, 1766, p. 207. These are the two churches in which such spiritual spectacles had their beginning; but the practice has since been so much extended to the other churches of Rome, that there is not a day in the year on which one or more of these performances may not be heard. And as lists of *Oratorios* and other *Funzioni* to be performed in the several churches in the course of the year are published, like our lists of Lent preachers, great emulation is excited in the directors and performers, as well as curiosity in the public.

(*i*) The first collection of the words of hymns and psalms, sung in the chapel of San Filippo Neri, was published at Rome 1585, under the title of *Laudi spirituali stampate ad istanza de' R.R. P.P. della Congregatione dell'* ORATORIO. The second in 1603: *Laudi Spirituali di diversi, solite cantarsi dopo Sermoni da' PP. della Cong. dell' Oratorio;* among these were Dialogues, in a dramatic form. Crescimbeni, *Introd. all' Istor. della Volg. Poesia.* Vol. I. lib. iv. p. 256.*

* See editor's note, Book 3, p. 152, with regard to the publication of the music of the Laudi Spirituali.

anthem. Though I am in possession of the words of several sacred dramas which seem to have been *entirely* sung: such as *L' Annunziazione della beata Virgine,* 1556, and *Il Figliuolo Prodigo,* 1565, both printed at Florence, and severally called *Dramma Musicale,* yet none of the Music of any sacred drama has been preserved in the archives of the churches where they were first performed, which have been carefully searched, previous to the *Rappresentatione di Anima, et di Corpo dal Sig. Emilio del Cavaliere, per* RECITAR CANTANDO, which was performed and printed at Rome, in the year 1600; and which is generally thought to have been not only the first sacred *drama* that was *entirely* sung, but the first in which there was an attempt at *recitative.*

Having been so fortunate as to find a printed copy of this oratorio in one of the churches at Rome, and to obtain leave to have it transcribed, I shall be somewhat minute in my account of it, as it is become so scarce, that many Italian writers, as well as others, trusting to tradition or conjecture, have spoken of it without seeming to have seen either the poetry or the Music.

The patriotic zeal of every inhabitant of a great city or state for the honour of the place of his birth or residence, has operated powerfully on Giovanbattista Doni, who, in giving a history of the Italian musical drama, assigns all the merit of the invention of recitative, or narrative melody, to Jacopo Peri and Giulio Caccino, inhabitants of Florence, his own native place; and says (*k*), that "the Music of the oratorio of *l'Anima et di Corpo* was very different from that which was afterwards used on the stage, which was *recitative*: Emilio's consisting of ariets, with many contrivances and repetitions of echoes and such things as have nothing to do with the drama," which is so far from true, that I find in it almost every form and phrase of musical recitation which occurs in J. Peri, G. Caccini, and Claudio Monteverde, the three other claimants for the invention.

Indeed, it is confessed by Peri himself, in the preface to his Euridice, that Emilio del Cavaliere "introduced the same kind of Music on the stage before any one else that he had ever heard of (*l*):" and instances his pastorals called *il Satiro,* and *la Desperatione di Fileno,* performed at Florence in 1590, and *il Gioco della Cieca,* in 1595. But without mounting to these early attempts, Cavaliere seems better entitled to the invention of narrative Music than the Florentine composers by the very date of the two dramas, which form an æra in the history of the opera or oratorio: *l'Anima e Corpo,* the first sacred drama or *oratorio,* in which recitative was used, having been performed in the oratory of the church of Santa Maria della Vallicella at Rome, in February 1600; and

(*k*) Tom. II. Append. p. 13.

(*l*) Dal Signor Cavaliere, *primo che da ogn' altro che io Sappia, con maravigliosa inventione ci fusse fatta udire la nostra Musica su le scene.*

Euridice, the first secular drama, or *opera,* at Florence, in December of the same year.*

And this seems to settle the long disputed point of priority in the invention of *recitative,* which, since the year 1600, has been regarded as essential and characteristic in the musical drama, sacred and secular; as an oratorio, in which the dialogue was spoken, and the songs and choruses merely incidental, would only be a *mystery, morality,* or *sacred tragedy*; and an opera, declaimed, with occasional songs, a *masque*, or play with singing in it.

That this first oratorio, set by Emilio del Cavaliere, *Romano,* was represented in action, on a stage (*in Palco*) in the church of La Vallicella, with scenes, decorations, and acting chorus, *à l' antique,* and analogous dances, appears from the editor's dedication to Cardinal Aldobrandini, and the composer's instructions for the performance, from which I shall present the reader with extracts.

Emilio del Cavaliere, as well as the rest of the early composers of dramatic Music, imagined that he had recovered, in his recitative, that style of Music which the ancient Greeks and Romans used in their theatres. And a singer of such Music is required by Cavaliere, to have a fine voice, perfectly in tune, and free from all defects in the delivery of it; with a pathetic expression, the power of swelling and diminishing the tones, and an equal respect for the composer and poet, in singing plain, and being particularly attentive to the articulation and expression of the words.

It is recommended to place the instruments of accompaniment behind the scenes, which in this first oratorio were the following:

Una lira doppia	A double lyre, perhaps a viol da gamba
Un clavicembalo	A harpsichord
Un chitarone	A large or double guitar
Dui flauti, o vero due tibie all' antica	Two common flutes

No *violin* is mentioned here; but what excites the most surprize, at present, in these instructions for the performance of an oratorio on the stage in a church, are the directions for the *dances.* However, there are examples of religious dances in the sacred writings, as well as in the history of almost every ancient people, in which their religious ceremonies are mentioned. Most of these dances are performed to the Music of choruses, which are singing in the manner of those in the old French operas.

On many occasions it is recommended for the actors to have instruments in their hands, as the playing, or appearing to play on them, would help illusion more than a visible orchestra.

Besides these general rules for such as might wish to write or bring on the stage other poems of the same kind, Cavaliere gives the following instructions for the representation of this particular musical drama.

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* According to Grove's (Vol. 4, p. 108, art. *Peri*) the first performance of Peri's ***Euridice*** took place on Feb. 9, 1600. This date is not accepted by the original writer of the article (W. S. Rockstro) but is a correction made by the reviser. Dr. Ernest Walker in his revision of Rockstro's article on the Oratorio (*Grove's. Vol. III. p.* 709) allows the later date to stand.

1. The words should be printed, with the verses correctly arranged, the scenes numbered, and characters of the interlocutors specified.

2. Instead of the *overture,* or symphony, to modern musical dramas, a madrigal is recommended as a full piece, with all the voice-parts doubled, and a great number of instruments

3. When the curtain rises, two youths, who recite the prologue, appear on the stage, and when they have done, *Time,* one of the characters in this *morality,* comes on, and has the note with which he is to begin given him by the instrumental performers behind the scenes.

4. The *chorus* is to have a place allotted them on the stage, part sitting and part standing, in sight of the principal characters. And when they sing, they are to rise and be in motion, with proper gestures.

5. *Pleasure,* another imaginary character, with two companions, are to have instruments in their hands, on which they are to play while they sing, and perform the ritornels.

6. *Il Corpo,* the Body, when these words are uttered: *Si che hormai alma mia,* &c. may throw away some of his ornaments: as his gold collar, feathers from his hat, &c.

7. The *World,* and *Human Life* in particular, are to be very gayly and richly dressed; and when they are divested of their trappings, to appear very poor and wretched; and at length dead carcasses.

8. The symphonies and ritornels may be played by a great number of instruments; " and if *a violin* should play the principal part it would have a very good effect (*m*)."

9. The performance may be finished with or without a dance. If without, the last chorus is to be doubled in all its parts, vocal and instrumental; but, if a dance is preferred, a verse beginning thus: *Chiostri altissimi, e stellati,* is to be sung, accompanied sedately and reverentially by the dance. These shall succeed other grave steps and figures of the solemn kind. During the ritornels the four principal dancers are to perform a ballet, *saltato con capriole,* " enlivened with capers or *enterchats,*" without singing. And thus, after each stanza, always varying the steps of the dance; and the four principal dancers may sometimes use the *galiard,* sometimes the *canary,* and sometimes the *courant* step, which will do very well in the ritornels.

10. The stanzas of the ballet, are to be sung and played by all the performers within and without.

These instructions will give the reader an idea of the manner in which the oratorio was performed in its infant state, as the following

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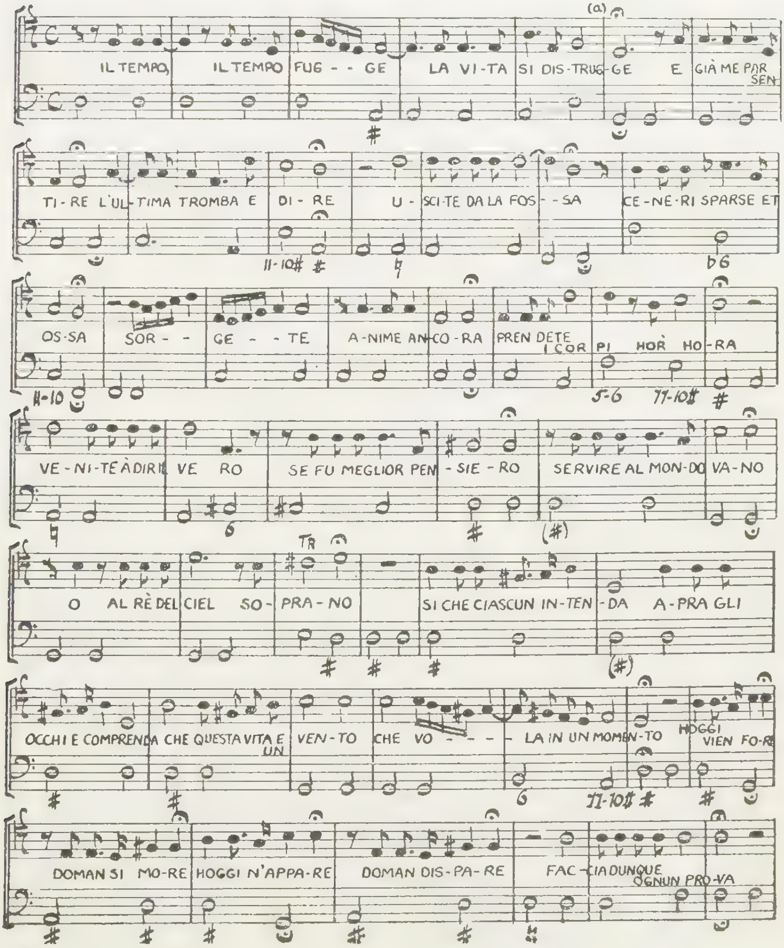
(*m*) *Un violino sonando il soprano per l'apunto, farà buonissimo effetto.*

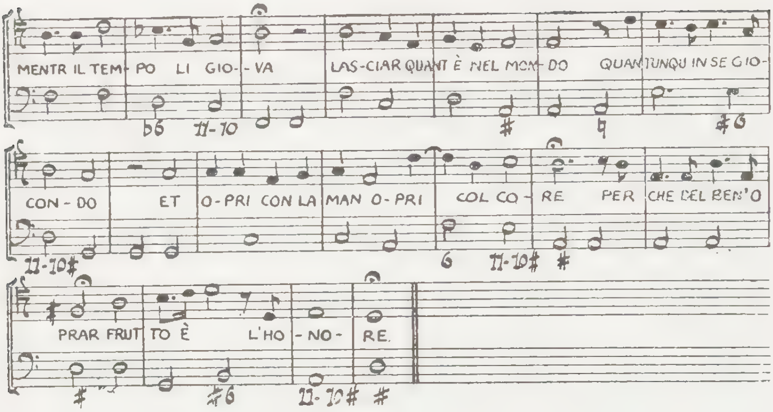
specimen will of the kind of narrative melody to which the words were set for a single voice.

The word *air* never occurs in this oratorio; but though there are fewer recitatives and more choruses in it, than in the first operas, the choruses are all in plain counterpoint, without a single attempt at fugue or imitation; so that the words are more intelligible and free from confusion than in an air for a single voice that is loaded with accompaniments.

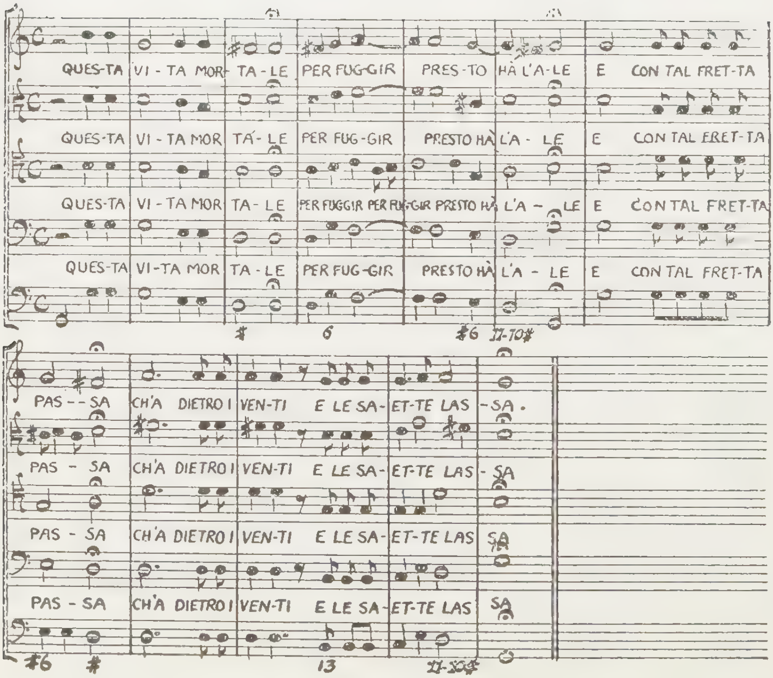
First scene of the first Oratorio, Set to Music by Emilio del Cavaliere, and printed at Rome, 1600.


(a)
IL TEMPO, IL TEMPO FUG - - GE LA VI-TA SI DIS-TRUG-GE E GIÀ ME PAR SEN-
TI-RE L'UL-TIMA TROMBA E DI-RE U-SCI-TE DA LA FOS--SA CE-NE-RI SPARSE ET
OS-SA SOR- - GE - - TE A-NIME AN-CO-RA PREN DETE I COR-PI HOR HO-RA
VE-NI-TE À DIRI VE RO SE FU MEGLIOR PEN-SIE-RO SERVIRE AL MON-DO VA-NO
O AL RÈ DEL CIEL SO-PRA-NO SI CHE CIASCUN IN-TEN-DA A-PRA GLI
OCCHI E COMPREN-DA CHE QUESTA VITA E UN VEN-TO CHE VO - - - LA IN UN MOMEN-TO HOGGI VIEN FO-R
DOMAN SI MO-RE HOGGI N'APPA-RE DOMAN DIS-PA-RE FAC-CIA DUNQUE OGNUN PRO-VA
TR
11-10♯ 5-6 6 ♭6

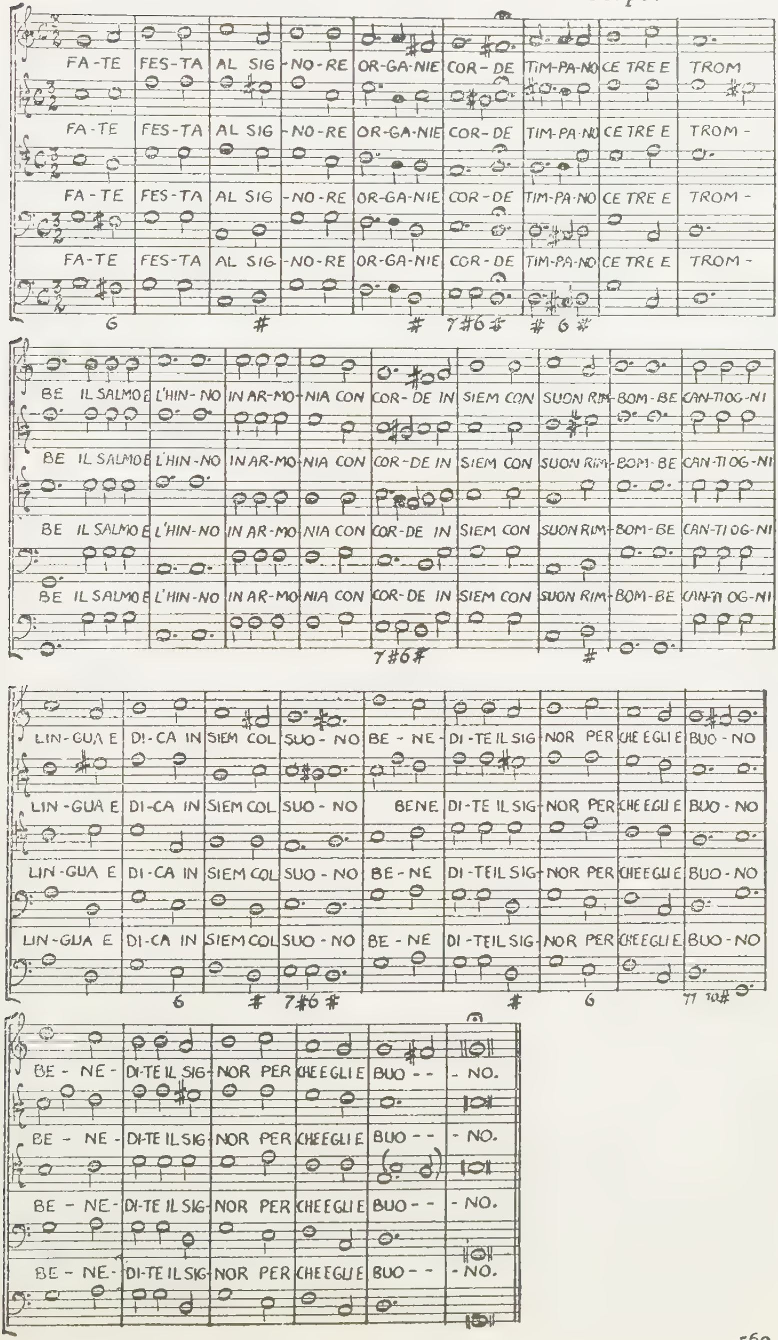
(*a*) La Pausa Serve per pigliar fiato, et daz un poco di tempo á fare qualche Motivo.


MENTR IL TEM- PO LI GIO- -VA LAS-CIAR QUANT È NEL MON- DO QUANTUNQU IN SE GIO-
CON - DO ET O - PRI CON LA MAN O - PRI COL CO - RE PER CHE DEL BEN'O
PRAR FRUT TO È L'HO - NO - RE.
b6 11-10 # ♮ #6
11-10# 6 11-10# #
# #6 11-10# #

Coro.


QUES-TA VI - TA MOR- TA - LE PER FUG-GIR PRES-TO HÀ L'A-LE E CON TAL FRET-TA
QUES-TA VI - TA MOR TA - LE PER FUG-GIR PRESTO HÀ L'A - LE E CON TAL FRET-TA
QUES-TA VI - TA MOR TA - LE PER FUGGIR PER FUG-GIR PRESTO HÀ L'A - LE E CON TAL FRET-TA
QUES-TA VI-TA MOR TA - LE PER FUG-GIR PRESTO HÀ L'A - LE E CON TAL FRET-TA
# 6 #6 11-10#
PAS - - SA CH'A DIETRO I VEN-TI E LE SA- ET-TE LAS - SA.
PAS - SA CH'A DIETRO I VEN-TI E LE SA- ET-TE LAS - SA
PAS - SA CH'A DIETRO I VEN-TI E LE SA- ET-TE LAS SA
PAS - SA CH'A DIETRO I VEN-TI E LE SA- ET-TE LAS SA
#6 # 13 11-10#

Chorus in the Oratorio *dell' Anima et di Corpo.*


FA-TE FES-TA AL SIG-NO-RE OR-GA-NIE COR-DE TIM-PA-NO CE TRE E TROM
FA-TE FES-TA AL SIG-NO-RE OR-GA-NIE COR-DE TIM-PA-NO CE TRE E TROM-
6 # # 7#6# # 6#
BE IL SALMO E L'HIN-NO IN AR-MO-NIA CON COR-DE IN SIEM CON SUON RIM-BOM-BE CAN-TI OG-NI
7#6# #
LIN-GUA E DI-CA IN SIEM COL SUO-NO BE-NE-DI-TE IL SIG-NOR PER CHE EGLI E BUO-NO
LIN-GUA E DI-CA IN SIEM COL SUO-NO BENE DI-TE IL SIG-NOR PER CHE EGLI E BUO-NO
6 # 7#6# # 6
BE-NE-DI-TE IL SIG-NOR PER CHE EGLI E BUO--NO.

From the time when this spiritual drama was performed, 1600, till examples of composition can be produced, I shall merely give a list of such musical *rappresentationi,* or plays, on sacred subjects for Music, as have been recorded, and of which the words only of some have come to my knowledge.[*]

Il gran natale di Cristo Salvator nostro, at Florence, 1625. This sacred drama was written by the elder Cicognini, (*Il Dot. Jacopo*) author of several other sacred *rappresentationi*: as *Il Trionfo di David; Il Martirio di S. Agata; La Celeste Guida, &c.* But of these only the choruses, and some incidental songs, were set to Music, by Gugl. Conti, Giovambatista da Gagliano, Filippo Vitali, and Francesca Caccini, daughter of the celebrated Giulio Caccini detto Romano, one of the inventors of recitative, and first opera composers. Being in possession of all Cicognini's dramas, I was tempted to read his oratorio entitled *Il gran Natale di Christo*, and found the poetry admirable; the ideas are grand and elevated, the characters strongly marked, and the personifications ingenious. *Lucifer,* who rising from the infernal regions, speaks the prologue, resembles, in his daring language and impious sentiments, Milton's Satan. *Human Nature* personified, opens the first act with a speech much resembling that of Adam at the end of the tenth book of Paradise Lost. *Sin* and *Death* are likewise personified, and speak Miltonic sentiments: accusing *Human Nature* of giving them their foul existence. *Death* says:

Tù pur fusti colei
Che prima mi chiamasti;
Anzi col tuo fallire
La Morte non creata allor formasti.

Again: *Da tua Colpa infinita*
Da te, che rappresenti ogni mortale,
Io che la Morte sono hebbi la vita.

And *Sin* says:

Rammenta, ch' io son parto
Di tua disubbidienza——
Io qual serpe mortale
Cerco d' infettar l' alme,
E come il tarlo ogn'hor consumo, e rodo
La coscienza impura.

Milton calls *Death* the *sin-born monster;* and *Sin,* speaking to *Death,* says:

———Thou, my shade
Inseparable, must with me along;
For *Death* from *Sin* no pow'r can separate.

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[*] In 1622, Kapsberger (d. *c.* 1633) published a work which may be called an Oratorio entitled *Apotheosis, seu consecrato S.S. Ignatii et Francisci Xaverii.* The music of this allegorical drama has been preserved. In the same year (the year of the Canonisation of the two saints mentioned), Vittorio Loreto wrote a work on the same subject which had considerable success, but unfortunately both the words and music of this production have not survived.

The oratorio by Mazzochi. *Il martirio de' santi Abbundio,* etc., mentioned later, was produced at Rome in 1631.

In Cicognini, *La Morte* says:

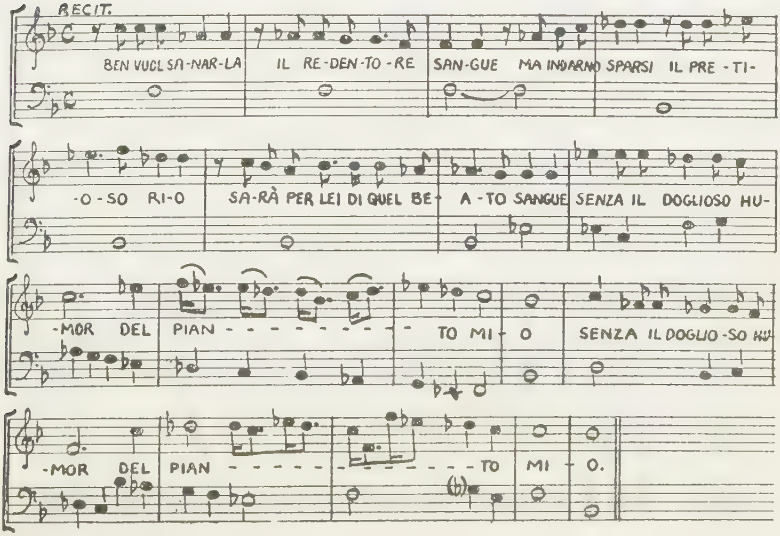
Ed io, che un' ombra sono
Pronta ti seguo, come l'ombra il corpo.

Lamento di Maria Vergine, accompagnato dalle lagrime di santa Maria Maddalena, e di S. Giovanni per la morte di Giesù Cristo, rappresentato in Musica in istile recitativo nella Chiesa de' santi Innocenti, di Mantua, 1627. This drama was set to Music by Michelagnolo Capollini.

Il Martirio de' santi Abundio prete, Abbundanzio Diacono, Marziano, e Giovanni suo figliuolo, Dramma, in Roma, 1631. Set by Domenico Mazzocchi, one of the most eminent and learned contrapuntists of his time. The madrigals which he printed at Rome *in score,* 1638, have been already described, Book III. chap. viii.

There are many new harmonies, for that period, in these compositions; and he seems to have been one of the first old masters who felt the beautiful effect of the flat fifth with the sixth, and other discords in ligature. He is justly celebrated by Kircher for these madrigals, and for his pathetic *recitative,* of which he gives the following specimen from his spiritual cantata called the *Tears of Mary Magdalen,* a composition, says Kircher, so affecting and expressive, that when performed by such exquisite singers as the Cavalier Loreto Vittorij, Bonaventura, or Marcantonio, it never failed to draw tears from all who heard it.

Domenico Mazzocchi.


RECIT.
BEN VUOL SA-NAR-LA IL RE-DEN-TO-RE SAN-GUE MA INDARNO SPARSI IL PRE-TI-
-O-SO RI-O SA-RÀ PER LEI DI QUEL BE- A-TO SANGUE SENZA IL DOGLIOSO HU-
-MOR DEL PIAN - - - - - - - - - TO MI - O SENZA IL DOGLIO-SO HU-
-MOR DEL PIAN - - - - - - - - - - - TO MI - O.

Il S. Alessio Dramma Musicale, set to Music by Stefano Landi, and performed at the Barberini palace at Rome, 1634. This oratorio was printed at Rome, in score, the same year, with a long preface by the composer, who tells us that the ritornels for violins are in three parts; but that sometimes there is a base added to them which often moves in eighths and fifths with one of the parts, on purpose, for the *beauty of the effect.* After this declaration the musical reader will perhaps have as little eagerness to see such Music as I had to transcribe it, after examining the score.

L' Annunciato, Drama sacro per Musica, Bologna. The composer of the Music to this drama is not mentioned.

Erminia sul Giordano, Drama Musicale, performed likewise in the Barberini palace, and printed in score, at Rome, 1637. Though the Music of this piece is somewhat better than that of Alexis, I saw nothing in it worth transcription. It was composed by Michel Angelo Rossi, a celebrated performer on the violin, who played the part of Apollo in this drama; and we are told, in a descriptive letter prefixed to the work, that Signor Rossi, the author of the Music, played on the violin with such sweet and graceful melody, as proved his just title to dominion over the Muses, at the head of whom he was placed in a car.

Sansone, dialogo per Musica, Palermo, 1638. The composer is not mentioned.

No musical drama, under the title of *Oratorio,* can be found in print, says the diligent Quadrio (*n*), before the time of Francesco Balducci, who died in 1642; among whose poems are found two: the one called *la Fede,* on the subject of Abraham's sacrifice, and divided into two parts; the other entitled *Il Trionfo,* or the *Coronation of the blessed Virgin,* in one act, or parts only. These resembling the dramas performed at the church of the fathers of the *oratory,* he calls ORATORIOS, an appellation which was soon adopted by many others (*o*).

Yet still several sacred musical dramas appear in the *Drammaturgia,* and elsewhere, about this time, under the ancient title of *Dramma sacro,* or *Rappresentatione,* which was originally given to the mysteries and moralities: as *La Pellegrina costante, Dramma sacro,* written and set to Music by the celebrated singer Loreto Vittorii, at Rome, 1647; and *Il Sacrifizio d' Abramo, rappresentatione tragi-comica, recitata in Musica,* at Rome, 1648.

Debbora, melodramma sacro, Ancona, 1651.

Dialoghi sacri e morali, del Cavalier Loreto Vittorj [*c.* 1588-1670]. These dialogues were dramatic, and written and set expressly for the Chiesa nuova at Rome, in which the author himself, one of the first and most eminent *sopranos,* who sung in the early operas, performed. Quadrio tells us (*p*), that Giano

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(*n*) Tom. V. 435.

(*o*) The poems of Francesco Balducci were published at Rome, in two parts: the first in 1630, and reprinted in 1645; the second in 1646; and both together at Venice, 1655 and 1663.

(*p*) Tom. V. 495.

Nicio Eritreo, speaking of Loreto Vittorj, an excellent singer and good poet of Spoleto, relates the having once heard him in the oratory of S. Filippo Neri, in Rome, sing a *Querimonia* of Mary Magdalen weeping for her sins, and throwing herself at the feet of Christ. And it seems as if this was the spiritual cantata set by Domenico Mazzocchi, to which Kircher alludes in speaking of the excellence of the recitative. Loreto was admitted in the Papal chapel 1622. And in 1655 [1639], he set for Spoleto, the place of his nativity, the opera of *Galatea*, which, according to Adami (*q*), was in great favour at that time, and, being printed, was dedicated to Cardinal Barberini.

Eufrasia, l' Innocenza di Susanna, another *Debbora, Maddalena al Sepolcro,* and *L' Annunciazione della B. Vergine,* all performed in different parts of Italy in 1656, are simply called *musical dramas.*

Indeed, the first time the word *oratorio* occurs to a poem on a sacred subject for Music, in the *Drammaturgia,* is to a piece performed at Messina, soon after the middle of the last century; and, as the title of this drama is curious, I shall give it at full length: *Fede di Zancla,* ORATORIO *nella solennità della Festa della sacra Lettera, scritta dalla Gloriosa Vergine Maria a' Messinesi,* Palermo, 1659. In 1662, several religious dramas, that were performed in Italian at Vienna, in the imperial chapel, were called oratorios: as *Il Diluvio,* ORATORIO, *a cinque Voci; Santa Caterina,* Oratorio; and *Le Lagrime della Vergine nel sepolcro di Cristo,* set to Music by Marcantonio Ziani. The same year was performed at Messina, *La Sensualità depressa,* Oratorio. In 1667, *Sisara,* Oratorio, *recito nella Capella Maggiore del Palazzo publico di Bologna,* Musica di Maurizio Cruciati, Maestro di Capella di S. Petronio. In 1670, *La Sposa Vergine,* Oratorio, for the feast of St. Cecilia, in Cremona.

In 1675, *Santa Caterina d' Alessandria, rappresentatione sacra per Musica,* was performed at Venice: but from the year 1637, when the Music of S. Alessio was printed, I was unable, with the utmost diligence of research, to find throughout Italy any vestiges of Oratorio-music till 1676,* Of this date is still preserved at Rome in the archives of the church of S. Girolamo della Carità, where S. Pilippo Neri first instituted his Congregation of the Fathers of the Oratory, and where the performance of oratorios has since been constant, the Music of two sacred dramas of that kind among many others of more modern times.

The title of the first is: *Oratorio di santa Cristina,* di D. Francesco Federici, 1676, con stromenti. There is no overture; the performance begins with an accompanied recitative, *à ritornelli,* played by two violins, tenor, and base; which is the first attempt, that has come to my knowledge, of this species of intersticial accompaniment. The violins never play with the voice, but always

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(*q*) *Osserv. per ben reg. il Coro.*

* In the National Library at Paris are the MSS. of 11 oratorios by Carissimi, and 5 others are known. As Carissimi died in 1674 it is possible that they were performed between **the dates given by Burney.**

in symphonies or repetitions of particular portions of the vocal melody. There is only one short chorus in the first act; the second ends with a duo. The terms *Da Capo* never occur, except when several stanzas are sung to the same melody, and then it is said. *si repete da Capo la seconda stanza,* &c.

The second of these early oratorios is for five voices, and is entitled *Santa Caterina da Sienna,* di D. Fran. Federici, 1676. This oratorio, like the other, begins by a recitative without overture or symphony. The copy which I found having no other accompaniment than a base figured throughout, was probably only a half-score; as there is a movement at the end of the first act, said to be *à quattro,* to which only the base is given. The personifications in this drama resemble those of the ancient mysteries and moralities: as the principal characters are St. Catherine, an Angel, the World, Vanity, and Repentance.

Though these compositions are not the productions of a composer of eminence, as there is a grave and soothing simplicity in them which seems well suited to the subject and place of performance, I shall insert two of the airs on the following plates: the one sung by the Guardian Angel of the Saint, exhorting her to renounce the pleasures and vanities of the world; and the other by St. Catherine herself, during her conflict with her own heart.

As musical materials for this period of my enquiries after the sacred musical drama or oratorio are scarce, I thought myself extremely fortunate at Rome in meeting with a production of that kind, by the celebrated and unfortunate Stradella, with whose story it seems necessary to present the reader here, previous to any farther account of this composition.

ALESSANDRO STRADELLA [*c.* 1645-82], of Naples, was not only an excellent composer, but a great performer on the violin, and, besides these qualifications, was possessed of a fine voice and an exquisite manner of singing. His compositions, which are all vocal*, and of which I am in possession of many, and have examined a great number more in other collections, seem superior to any that were produced in the last century, except by Carissimi; and, perhaps, if he had enjoyed equal longevity, he would have been inferior in no respect to that great musician.

Though it has been said by Bourdelot, in his *Histoire de la Musique,* Tom. I. p. 41. and by others after him, that Stradella was engaged by the Republic of Venice to compose for the opera in that city; it does not appear by the correct and regular list of the musical dramas performed at Venice from the year 1637 to 1730, that an opera, or any part of an opera, of his composition, was ever performed in that city.** Nor does his name occur as a dramatic composer for any other part of Italy, in the *Drammaturgia* di Lione Allacci, augmented and continued to the year 1775. His compositions are chiefly miscellaneous, consisting of single songs, cantatas, duets, trios, and madrigals of four and five parts. One opera, and one oratorio, of which farther mention will be made hereafter, comprise the whole of his dramatic Music, sacred and secular, that I have been able to find.

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* There are some concertos for strings in MS.

** Larousse in the *Dict. des opéras* records the performance of two operas at Venice, but he does not state where he procured this information.

This musician, probably at an early period of his life, having acquired great reputation at Venice by his talents, was employed by a noble Venetian to teach a young lady of a noble Roman family, named Hortensia, to sing. This lady on whom nature had bestowed a beautiful person and an exquisite voice, notwithstanding her illustrious birth, having been seduced from her friends, had submitted to live with this Venetian in a criminal manner.*

Hortensia's love for Music, and admiration of the talents of her instructor, by frequent access, soon gave birth to a passion of a different kind; and. like Heloisa, she found, that though at first

> Guiltless she gaz'd, and listen'd while he sung,
> While science flow'd seraphic from his tongue;
> From lips like his the precepts too much move,
> They Music taught—but more, alas! to love!

and accordingly she and her master became mutually enamoured of each other. Before their secret was disclosed, of which the consequences might have been equally fatal to Stradella with those which followed the discovery of Abelard's passion, they agreed to quit Venice together, and fly to Naples; and after travelling in the most secret manner possible, they arrived at Rome** in their way to that city. The Venetian seducer, on discovering their flight, determined to gratify his revenge by having them assassinated in whatever part of the world they could be found; and having engaged two desperate ruffians to pursue them, by a large sum of ready money and a promise of a still greater reward when the work was accomplished, they proceeded directly to Naples, the place of Stradella's nativity, supposing that he would naturally return thither for shelter, preferably to any other part of Italy. But after seeking him in vain for some time in that city, they were informed that he and the lady were still at Rome, where she was regarded as his wife. Of this they communicated intelligence to their employer, assuring him of their determination to go through with the business they had undertaken, provided he would procure them letters of recommendation to the Venetian ambassador at Rome, to grant them an asylum as soon as the deed should be perpetrated.

After waiting at Naples for the necessary letters and instructions, they proceeded to Rome, where, such was the celebrity of Stradella, they were not long before they discovered his residence. But hearing that he was soon to conduct an oratorio of his own composition, in the church of St. John Lateran, in which he was not only to play, but to sing the principal part; and as this performance was to begin at five o'clock in the evening, they determined to avail themselves of the darkness of the night when he and his mistress should return home.

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* The lady in question was not the mistress of a Venetian nobleman, but *una giovane patrizia destinata sposa* of Alvise Contarini, a Senator of Venice.

** There is no evidence to support this assertion.

On their arrival at the church, the oratorio was begun, and the excellence of the Music and its performance, joined to the rapture that was expressed by the whole congregation, made an impression and softened the *rocky* hearts even of these *savage beasts*, to such a degree, as to incline them to relent; and to think that it would be a pity to take away the life of a man whose genius and abilities were the delight of all Italy. An instance of the *miraculous powers* of *modern* Music, superior, perhaps, to any that could be well authenticated of the *ancient*.

Both these assassins being equally affected by the performance, alike inclined to mercy, and accosting him in the street when he quitted the church, after complimenting him upon his oratorio, confessed to him the business on which they had been sent by the Venetian nobleman, whose mistress he had stolen; adding, that charmed by his Music, they had changed their minds; and then, advising him and the lady to fly to some place of safety as soon as possible, they determined to relinquish the rest of the reward that was promised them, and tell their employer, that Stradella and his mistress had quitted Rome the night before their arrival in that city.

After this wonderful escape, the lovers did not wait for new counsel to quit Rome, but set out that very night for Turin, as a place most remote from their implacable enemy and his emissaries. And the assassins returning to Venice, told the enraged Venetian that they had traced the fugitives to Turin, a place where the laws being not only severe, but the difficulty of escaping so much greater than in any other part of Italy, on account of the garrison, they should decline any further concern in the business. This intelligence did not, however, incline the offended nobleman to relinquish his purpose, but rather stimulated him to new attempts: he therefore engaged two other assassins in his service, procuring for them letters of recommendation from the Abbé d'Estrade, at that time the French ambassador at Venice, addressed to the Marquis de Villars, ambassador from France to Turin. The Abbé d'Estrade requesting, at the desire of the Venetian ambassador, protection for two merchants, who intended to reside some time in that city, which being delivered by the new assassins, they paid their court regularly to the ambassador, while they waited for a favourable opportunity to accomplish their undertaking with safety.

The Duchess of Savoy, at this time regent, having been informed of the sudden flight of Stradella and Hortensia from Rome, and their arrival at Turin, and knowing the danger they were in from the vindictive spirit of their enemy, placed the lady in a convent, and retained Stradella in her palace as her Maestro di Capella. In a situation apparently so secure, Stradella's fears for his safety began to abate; till one day, at six o'clock in the evening, as he was walking for the air, on the ramparts of the city, he was set upon by two ruffians, who each gave him a stab in the breast with a dagger, and immediately flew to the house of the French ambassadors, as to a sanctuary.

The assault having been seen by numbers of people who were walking in the same place, occasioned such an uproar in the city, that the news soon reached the Duchess, who ordered the gates to be shut, and the assassins to be demanded of the French ambassador; but he insisting on the privileges granted to men of his function by the laws of nations, refused to give them up. This transaction, however, made a great noise all over Italy, and M. de Villars wrote immediately to the Abbé d'Estrade to know the reason of the attack upon Stradella by the two men whom he had recommended; and was informed, by the Abbé, that he had been surprised into a recommendation of these assassins by one of the most powerful of the Venetian nobility. In the mean time Stradella's wounds, though extremely dangerous, proved not to be mortal, and the Marquis de Villars having been informed by the surgeons that he would recover, in order to prevent any further dispute about the privileges of the *corps diplomatique,* suffered the assassins to escape.

But such was the implacability of the enraged Venetian, that never relinquishing his purpose, he continued to have Stradella constantly watched by spies, whom he maintained in Turin. A year being elapsed after the cure of his wounds, and no fresh disturbance happening, he thought himself secure from any further attempts upon his life. The Duchess Regent, interesting herself in the happiness of two persons who had suffered so much, and who seemed born for each other, had them married in her palace.* After which ceremony, Stradella having an invitation to Genoa to compose an opera for that city, went thither with his wife, determining to return to Turin after the Carnival; but the Venetian being informed of this motion, sent assassins after them, who watching for a favourable opportunity, rushed into their chamber early one morning, and stabbed them both to the heart. The murderers having secured a bark, which lay in the port, by instantly retreating to it, escaped from justice, and were never heard of more.

This tragical event must have happened considerably later than 1670, the date that has been assigned to it by all the musical writers who have related the story. For being in possession of the drama which he set for Genoa previous to his murder, which is entitled *La Forza dell' Amor paterno,* and dated Genoa MDCLXXVIII, it appears that the dedication of this opera to Signora Teresa Raggi Saoli, was written by Stradella himself. And at the conclusion of the editor's advertisement to the reader is the following eulogium on the composer of the Music: *bastando il dirti, che il concerto di sì perfetta melodia sia valore d'un Alessandro, cioè del Signor* Stradella *riconosciuto senza contrasto per il primo Apollo della Musica*: " Nothing further need be offered in defence of the work, than to say that it had received the advantage of the perfect melody and harmony of an Alexander, that is of Signor Stradella, indisputably acknowledged to be the magnus Apollo of Music."*

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* It is not known with certainty if Stradella and Hortensia were married.

This chapter being chiefly confined to the subject of *oratorios,* as I am in possession of the score of the only composition of that kind which has come to my knowledge among the works of Stradella, and which is generally believed to have saved this charming composer's life for some time by its effects on the hearts of the first assassins that were employed to murder him at Rome on the night of its performance, I shall be somewhat minute in my account of it, and liberal in extracts; as the Music is superior to that of any similar production of the time.

ORATORIO *di S. Gio. Battista, à 5, con stromenti, del Signor Alessandro* Stradella [1676]. There is a sinfonia or overture in four parts, consisting of three short movements all in fugue, and the composition very neat and clear; but as the powers of the violin were at this time but little known, however superior it may be to any thing of the kind by his cotemporaries, to exhibit a score of it here would impress the admirers of modern symphonies with but little reverence for the instrumental Music of Stradella.

The first scene opens with a short recitative and air by St. John, in the counter-tenor clef, which unless sung with expression by a fine voice, would now have but little effect. These are followed by another short recitative and a short chorus of the Saint's disciples, and then a dialogue between him and one of the chorus. After this we have a spirited song in eight parts; the accompaniments being very ingeniously contrived, like Correlli's Concertos, for two violins and violoncello *del concertino,* and two violins, tenor, and base *del concerto grosso.* There is not much elegant or graceful melody in this song, but it is a very elaborate composition, and full of masterly contrivance.

After a short recitative, there is a chorus in five parts, sung by St. John's disciples, which is truly admirable. It begins with eight or ten bars of excellent counterpoint, in which is a very early, if not the first, use of the extreme sharp sixth; and then bursts into a fugue on two excellent subjects, which are reversed and otherwise admirably treated. Except Handel's, I never saw a better vocal chorus, for its length. Then follows a piece of flattering recitative, by the *Consigliere* of Herod; which is succeeded by a lively air on a ground-base by *Herodia,* his daughter. After which, on another ground-base, the Counsellor sings an air of a graver cast, in which are many ingenious, and then new and elegant passages.

To all these airs on a ground-base the voice has no other accompaniment: for, as he meant that this base should be distinctly heard, he not only leaves it clear and unloaded with harmony, but recommends the doubling it *con tutti i bassi del concerto grosso*. The next air, however, consisting of two movements is very richly accompanied. It is sung by *Herodia*, and begins with a slow symphony *fugata* in four parts, admirably written, and when the voice comes in, is in five real parts. The second movement is a kind of gavot, allegro, and is supported with ingenuity and spirit, in fugue and imitation, to the end. This kind of writing is certainly not dramatic, but though it is often Gothic and dull, in the hands of composers of limited abilities, yet, when a Carissimi, a Stradella, a Purcell, or a Handel writes a fugue on any subject, it becomes interesting to every master and judge of good composition.

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* The score of another work, *Il barcheggio,* is dated 1681, and was commissioned for a wedding ceremony in that year. 1682 is given as the date of the death of Stradella, in a document in the archives at Modenna. Reprints of music by him have been made by the following:—

Crosti. *Les Airs célebres* (Paris, 1896).
Gevaert. *Les Gloires d'Italie.* Vols. 1 and 2.
Eitner. 8 *songs.*
V. Novello has some in his *Fitzwilliam Music* (1825).
Parisotti. *Libro secondo di arie antiche* (*Milan,* 1890).

Then follows a trio, by the *Figlia, Madre,* and *Consigliere*, in a very pleasing Sicilian style, full of imitations, good harmony, and contrivance. After which there is a magnificent blustering base song for Herod, *à due cori*. In the latter part of which there is a very busy accompaniment for the two principal violins, while the base only fortifies the voice part in unison, or in the octave. This air is followed by a good chorus of two movements in fugues of four parts; and the first act ends with a duet between Herod and his daughter in triple time, of which the passages, though now antiquated, were sufficiently new in the last century for Corelli, and other composers posterior to Stradella, to adopt them.

The second part opens with a single air, sung by Herodia, not devoid of grace, at the time it was composed. But melody was then little cultivated; for as scarce any movement, not in fugue, was deemed worth hearing by the critics of those days, every master thought it necessary to manifest abilities in that way which was most likely to increase his reputation. Yet, notwithstanding the attention necessarily given to fugue and imitation at this time, Stradella has introduced a greater variety of movement and contrivance in his oratorio, than I ever saw in any drama, sacred or secular, of the same period. The second air in this act has a base in constant division, which contrasts well with the preceding air, and with the plain and simple melody to which it is applied.

The subsequent air accompanied by two violins in perpetual imitation, is on a ground-base, which, after several repetitions, is reversed, and still made subservient to the original theme. There is a second part to this air in a different measure, but still upon a ground-base.

In a duo between Herod and his daughter, the harmony, modulation, and contrivance, are so admirable, that I shall give part of it as a specimen of the perfection to which this species of writing was brought by Stradella anterior to the productions of Purcel, Clari, Steffani, and Alessandro Scarlatti, whose road to fame he very much contributed to point out and smooth (*q*).

The air of Herod *concertata*, with six real instrumental parts, is spirited, clear, and masterly. This oratorio rises in merit the further

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(*q*) See the plates at the end of this chapter.

we advance. The recitative is in general excellent; and there is scarce a movement among the airs in which genius, skill, and study do not appear. This is the first work in which the proper sharps and flats are generally placed at the clef. The modulation in the recitative, however, is less timid than that of Stradella's predecessors, and he neither thought it necessary to place flats nor sharps at the clef of his recitative, nor to begin and end in one key; but let the sentiments and passion of the words alone govern his modulation with the true spirit of declamation.

After an animated and almost elegant duet, between St. John and Herodia, fellowed by a spirited air, I expected this oratorio would have ended with a chorus; but found it terminated by a duet (*r*).

Since Oratorios have been enriched by the choruses of Colonna, Alessandro Scarlatti, Leo, Jomelli, and above all Handel, we are disappointed whenever they do not abound; as this species of drama, in *still life*, is peculiarly calculated to display the powers of harmony and resources of a great composer; for the performers being allowed to *read* their parts, instead of acting them by memory, exempts the author of the Music from all fear of difficulty or complication, which might embarrass the performer, and occasion confusion in the representation. The early oratorios being intended for exhibition on a stage, had as few choruses, and as short and simple as an opera. Whether this sacred drama was acted in the church of St. John Lateran, or no, does not appear; but long, frequent, and accompanied choruses, seem not to have been thought necessary either by the poet or composer of this, in other respects, admirable oratorio.

Interested and surprised as I was by the new and unexpected beauties of Stradella's compositions, compared with those of his cotemporaries, it is to be feared that those who have them not before their eyes, or who only compare them with modern productions, will think my account of this oratorio too long; I shall therefore hasten to his other works, in which I find the germe of many favourite compositions that were produced long after the fatal catastrophe, which so prematurely put an end to his existence.

It will, I hope, however, afford some satisfaction to curious collectors to be informed, that besides Stradella's opera and oratorio, already mentioned, there are still extant the following compositions of this excellent master: in the Museum Collection [Harl], N° 1265 and 1272, *Se nel ben* (*s*); *Se l'ama Filli* (*t*); *Gode allor Tranquilla*; *La Ragion*. In Christ-church, Oxon: *Fulmini quanto sà*; *Ardo*,

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(*r*) If the story be true, as there is little reason to doubt, of Stradella's long persecution and final murder, we may conclude that this sacred drama was performed about 1676; as he is said to have survived the plan of his assassination, at Rome, two or three years.

(*s*) In this air the natural and clear style of vocal melody appears, which was afterwards much improved by Hasse and Vinci.

(*t*) Here Stradella seems to have furnished the *comic motivo*, which Pergolesi afterwards perfected in the duet of his *Serva Padrona*.

sospiro, e piango, duetti (*u*). In the possession of Mr. Bailey, organist of Chester, and collected by the late Mr. Wright of that city, the traveller, who bequeathed them to the late Mr. Orme: *Io che lascero fur; non è al certo novità; Riderete sotto vedovo cielo; Ti Lasciero.* In the Collection of the Academy of ancient Music: *Clori son fido amante,* madrigal à 5. And in my own collection, transcribed from copies in the possession of the late Dr. Pepuch: *Ecco ritorno a i pianti, à* 3; *Chi dirà che nel veleno,* duo; *Piangete occhi dolenti,* madrigal *à* 5.

The more I examine the works of this excellent artist, the more I am convinced that Purcell had made him his model; not in detail, in order to imitate his passages, but general style of composition. Purcell was extremely fond of writing upon a *ground-base,* a species of *chaconne,* which the Italians call *basso costretto,* and the French *basse-contrainte*: and in Stradella's oratorio, it appears that more than half the airs in that admirable production are built upon a few bars or notes of base perpetually repeated. Purcell may have been stimulated to exercise his powers in such confined and difficult enterprizes as themes, by viewing the works of an author who, according to tradition, was his greatest favourite; but he has never made use of the same ground, or series of notes, in any of his numerous compositions of this kind; indeed, his subjects are not only new, but more pleasing and difficult to work upon, than any of Stradella's, that I have seen (*x*).

Besides the legendary subjects which the lives of saints have furnished, there is scarcely an event in the sacred writings, which during the last century did not give birth to an oratorio. *San Tommaso di Canturbia* (Canterbury); *Tommaso Moro*; and *Maria Stuarda Regina di Scozia,* were likewise the subjects of several oratorios, tragedies, and cantatas, in Italy, during the last century.

In 1678, *Giustizia sposata alla pace,* in the coronation of Solomon, dialogo per Musica, Palermo. *S. Agata,* oratorio, sung in the Imperial Chapel.

1679. *I dolorosi pianti dell' anime del purgatorio,* oratorio, Vienna.

1680. *Eresia avvelenata,* oratorio, Cremona.

After this time the title of oratorio, for a sacred musical drama, became general.

1681. *La Luce nata al giusto*; 1682, *L'Angelo custode,* Mantua; 1683, *Bersabea,* set by Don Gaspar Torelli, at Imola (*y*); 1684, *L'Annunciata,* Modena; 1689, *La Pietà trionfante nella nascita del monarca Britanno,* Modena; 1690, *Il Martirio di S. Eustachio;* Ester, *ovvero la Caduta di Amanno, azione sacra per Musica,* in

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(*u*) These are full of ingenious imitations, elegant passages, and new expression of words and modulation, at the time they were composed.

(*x*) Writing and playing *on a ground* seem to have been rendered very common practices in England, by Purcell's works and his imitators, about the beginning of the present century.

(*y*) Not the violinist Torelli, of Verona, whose name was Giuseppe, and who had a brother, Felice Torelli, who published his Concertos, 1709, *con una pastorale per il santissima natale,* on the death of his brother Joseph.

Mantua; 1693, *La santa Vergine Rosalia*. And in 1695, another *Ester*, at Bologna; 1699, *Eresia discacciata*, Napoli; 1700, *L'Innocenza ravvivata in Adamo pentito*, at Todi.

The poet Pariati, who shared the imperial laurel with Apostolo Zeno, wrote three oratorios, about the beginning of the present century for the Emperor's Chapel, at Vienna; the Jesuit Ceva produced sixteen or eighteen; and Lelio Orsini many that were chiefly performed and printed in Germany.

Bernino, Balducci, Mazzei, Stellati, Bernini, and De Totis, were authors of a considerable number, which are specified in Quadrio (*z*); as are those of Massimi, Bergamori, Lemene, Baviera, Gigli, and Bernardoni. After these the number that were written about the beginning of the present century, is prodigious.

Arcangelo Spagna, in 1706, published fifteen oratorios, or *melodrammi sacri*, with a preliminary discourse concerning this species of poetical composition, dedicated to his holiness pope Clement XI.

In the first parabolical oratorios, says Quadrio (*a*), allegorical and ideal personages were introduced, as Patience, Charity, Faith, Hope, &c. in the same manner as in the ancient mysteries; and sometimes a mixture of real and imaginary characters: when our Saviour, the Holy Ghost, and even the supreme Being were introduced speaking the language of mortals, and singing trivial and profane airs. This irreverend abuse has, however, been reformed during the present century, in which oratorios have been written that are not, indeed, perfectly dramatic, but in which the interlocutors are real personages, who have been made to speak with more reason, probability, and propriety than formerly.

In Italy, oratorios are usually divided into two parts only, in order that their performance may not exceed two hours; for being performed during divine service, more time could not conveniently be allowed. Malatesta Strinati, and Giulio Cesare Grazzini, both men of literary abilities, have, however, printed oratorios, the first, *St. Adrian*, in three acts, and the second, *St. George*, in five. Apostolo Zeno has reduced his sacred dramas within the limits of time and place, and written them in such a manner that they may not only be sung without action, but represented on a stage; so that if they were somewhat lengthened, and the several parts well cast, they might reasonably be called *sacred musical tragedies*.

And such, indeed, oratorios ought to be, even when sung in still life: as, when the laws of time and place are observed, the events of the piece interesting, and the characters well supported, the attention of the audience will be the more easily excited. Indeed, as these pieces are at present performed without action, the figures of the personages are not presented to the eye, as in other dramas, but the ear.

The interlocutors, says Spagna, should not exceed five, nor be fewer than three, to prevent confusion and lassitude in hearing almost

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(*z*) *Storia d'Ogni Poesia*, Tom. V. 498, et seq.

(*a*) *Ubi supra*.

always the same voices. In the beginning of oratorios, the vocal parts were constantly of four different kinds: *soprano, contralto, tenor,* and *base*; and as it would be extremely ridiculous to give to a *soprano* voice, the part of St. Ilarion, or Paul the Hermit, unless some event were presented which happened in their youth; and it would be equally absurd to assign the part of St. Cecilia, or St. Agnes, to a base; great care should be taken, not to write the characters or compose the Music, till it is known who are to perform the several parts.

In the dramatic works of Apostolo Zeno there are seventeen oratorios, all of which were originally set to Music by Caldara, except two: *David* by Porsile, and *Ezechia* by John Bononcini, 1737.

Zeno's oratorio of *Sisara,* set by Caldara, was performed in the Imperial Chapel, 1719. And the author himself says, that the great favour which this drama enjoyed at Vienna, " was chiefly due to the composer of the Music, *che mi ha servitò assai bene* (*b*)." This testimony is the more honourable for Caldara, as Apostolo Zeno, in general, joins with other learned Italians in complaints of the degeneracy and abuse of Music.

Metastasio was author of eight sacred dramas, which have been set by the greatest masters of modern times, but with more force and learning by Jomelli, perhaps, than any other; as he particularly studied an elaborate choral style, and his long residence in Germany obliged him to a constant exercise in learned counterpoint; for which, though unjustly censured by his countrymen, he has acquired great reputation among the lovers of harmony, elsewhere (*c*).

Sant' Elena al Calvario [1732] was admirably set by Leo [1694-1744]. His Music to *Sacri orrori,* is in the sublime style, and equal in solemnity and effects to any thing of the kind that has perhaps ever been produced. This composition was admired by our exquisite poet Gray, who first brought it to England.*

I have been more fortunate in finding the words than the Music of the oratorios that were written during the last century. Next to that of Stradella, *Il Trionfo della Castità* [1688], dedicated to Cardinal Ottoboni, and set to Music by Carlo Pallavicini [d. 1688], is the most ancient. The score of this oratorio was brought to England by the late Mr. Wright of Chester, the traveller, and is now the property of Mr. Bailey, organist of that city.

There were two composers of the name of Pallavicini: BENEDETTO PALAVICINI [d. 1612-13], the elder, was a voluminous

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(*b*) *Lettera,* xli. Tom. II.

(*c*) *La Passione di Giesù Christo,* of Metastasio, was first set by Caldara, 1730. *Sant' Elena al Calvario,* 1733. *Giuseppe riconosciuto,* 1733, Musica di Porsile. *Betulia liberata,* 1734, *Musica di* Giorgio Reuter. *Gioas,* 1737. *La Morte d'Abel,* 1740, Musica di D. Domenico Valentini. *Per la Festivita del Santissimo Natale. Isacco Figura del Redentore,* 1740, Musica di Predieri. *Betulia liberata* [1743], *Isacco* [1755], *& La Passione* [1749], have been since remarkably well set by Jomelli.

* There are many MSS. of Church music by Leo in the B.M., and in the Fitzwilliam Museum, Cambridge. He was a prolific composer and a list of his compositions is to be found in *Grove's, Vol. III, pp.* 140-1.

madrigalist, about the beginning of the last century. I have seen eight different books and scored several of his madrigals for five and six voices, all published between the year 1595 and 1612 (*d*). There is no great variety of style, melody, harmony, or modulation, discoverable in these productions. They are all of one cast and colour; and like the works of the chief part of his cotemporaries, breathe no enthusiasm, or spirit of invention; contented with the old and common harmonies and the few dry and simple passages in melody which would admit of fugue and imitation, no *air*, or symmetry of measure, was aimed at by the masters of these times; which rendered almost all their madrigals as like each other, as peas in the same bushel, or bullets of the same caliber. If the common track was ever quitted, it was not in search of more beautiful or pleasing melodies, but difficult and elaborate contrivances in the texture of the parts, which afforded the ear but little amusement, in proportion to the trouble it cost the mind in disentangling them. This species of composition was more calculated to gratify pedantry and surprise the eye, than excite passion, or delight the ear.

Carlo Pallavicini, the younger, began to flourish in 1666, when he composed *Demetrio*, his first opera for Venice. Between this period and the year 1687, he set twenty-one dramas for that city. The oratorio, mentioned above, must have been composed about the latter end of the last century, as the prelate to whom it is dedicated was not admitted into the conclave till 1689, at only twenty-four years of age. If Carlo Pallavicini, the author of this Music, ever had any genius, it was exhausted when he set this oratorio, which has neither invention nor learning to recommend it.

The next oratorio, of which I have been able to find the Music, is entitled *Maria Vergine addolerata* [*c*. 1698], composed by Francesco Antonio Pistocchi, of Bologna, one of the greatest stage-singers of the last century, who began to flourish both as a composer and vocal performer about the year 1679. He was retained some time at the court of the Margrave of Brandenburg [Ansbach], as Maestro di Capella; but late in life, after establishing a school of singing at Bologna, which was continued by his scholar Bernacchi, he retired to a monastery, where he ended his days.

There is no date to his oratorio, which is now before me; but by the elegance and simplicity of the style, it seems to have been produced about the end of the last century. Recitative now freed from formal closes and in possession of all its true forms, in this production is extremely pathetic and dramatic; and Pistocchi seems a more correct contrapuntist than the generality of opera singers whom the demon of composition seizes at a period of their lives, when it is too late to begin, and impossible to pursue such studies effectually, without injuring the chest, and neglecting the cultivation of the voice.

(*d*) Most of this author's works are preserved in Dr. Aldrich's Collection, Christ-church, Oxon.

This oratorio has neither overture nor chorus. The interlocutors are an Angel, the Virgin Mary, Mary Magdalen, and St. John. As a specimen of Pistocchi's style, on the next plates I shall present the reader with the first air of Mary Magdalen, in which, at this mark + a passage occurs that Corelli, in the saraband of his eleventh concerto, and Geminiani in "Gently touch the warbling lyre," have used as their own property.

At the termination of this oratorio, which is truly pathetic and solemn, all the degrees of the diminution of sound are used: as *piano, più piano, pianissimo,* equivalent to the *diminuendo, calando,* and *smorzando,* of the present times.

The oratorio of *St. Basil,* composed about this time, by PAOLO COLONNA [*c.* 1637-95], is come to my hand, from the same collection, by the favour of Mr. Bailey. It was a disappointment to me, not to find in this composition any choruses; as it was natural to expect, from so learned a contrapuntist, that they would have been excellent. There is, indeed, but little melody or expression in the songs, which are almost all upon subjects that have been long rendered common and vulgar by frequent use. Great learning, study, and experience, indeed, appear throughout this composition; but not the genius, facility, and expression of Stradella, whom Colonna survived at least twenty years.

In the manuscript oratorio of ALES. SCARLATTI, which I found in the archives of the *Chiesa nuova,* at Rome, there is an admirable overture, in a style totally different from that of Lulli, which at this time, was the general model for all Europe. The modulation and expression of the recitatives, many of which are accompanied with interstitial symphonies, are admirable, and such as might be expected from a man of his original, bold, and cultivated genius, who always disdained insipidity, and the common passages of the times. The airs are almost all pathetic, as the subject required, and richly accompanied. A *cavitina* is given as a specimen on the following plates.

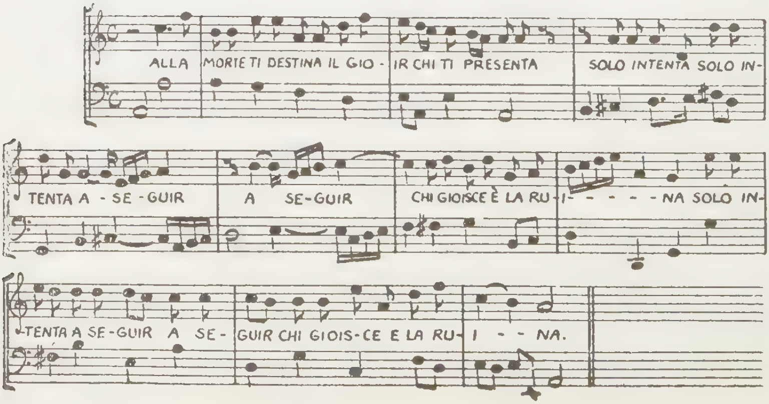
Among the songs of a different cast, there is one, accompanied by a trumpet, in which the beauties and true genius of that instrument have been studied, and all its defects avoided, by using only the key-note, the second, third, and fifth of the key, all which are alternately sustained so long, that if the fourth and sixth had been equally employed, the harmony would have been intolerable.

JOHN BONONCINI composed many oratorios before he arrived in England. I found one in the archives of *S. Girolamo della Carità,* at Rome, with his name to it, which, by its simplicity, seems to have been one of his first productions. The sharps and flats of the recitatives are written at the clef; the instrumental parts are thin, and seldom have any thing to do but in the symphonies and ritornels, in which great use is made of the violoncello, which was his instrument. It has but two acts or parts, which is the case with all the Italian oratorios; as at the end of the first, there used to be a sermon, or discourse in prose, which is printed with the first oratorio *dell' Anima, e del Corpo*. The overture has but two movements like those of Lulli; and it seems as if Handel had been the first to introduce the minuet, or final air; in his first oratorio there is none. Alexander Scarlatti was a much more elaborate writer, and gave more movement to his basses, and to all his instrumental parts, than Bononcini, who continued during his whole life a friend to the voice, and a lover of simplicity. Though there were frequently, in the first oratorios, short choruses in plain counterpoint, I seldom find any in those of the latter end of the last century, and the beginning of the present; each act usually ending with a duet; so that it seems as if we were not only obliged to Handel for the best choruses that were ever composed, accompanied by instruments, but for the having any choruses at all.

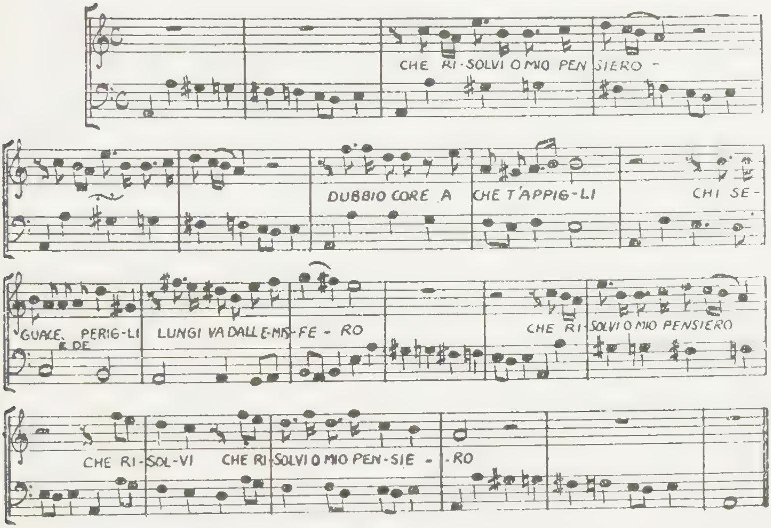
There is no composer of oratorios, anterior to Handel, of whose choruses I have any great expectations, except *Caldara;* who, from his other productions, which are come to my knowledge, seems to have been admirably qualified for enriching choral compositions with harmony, contrivance, great effects, and every species of learning which renders this elaborate style of composition grand and majestic in its public performance, and curious and improving to the student, in his private studies.

Though Caldara set fifteen of Apostolo Zeno's oratorios, and several that were written by other poets, I have never been able to procure a complete score of any one of them; which I the more wished to do, as, upon a perusal of the words of the sacred dramas of Apostolo Zeno, and Metastasio, there appear to be choruses in them all.

Air. In the Oratorio of *Santa Caterina da Siena*.

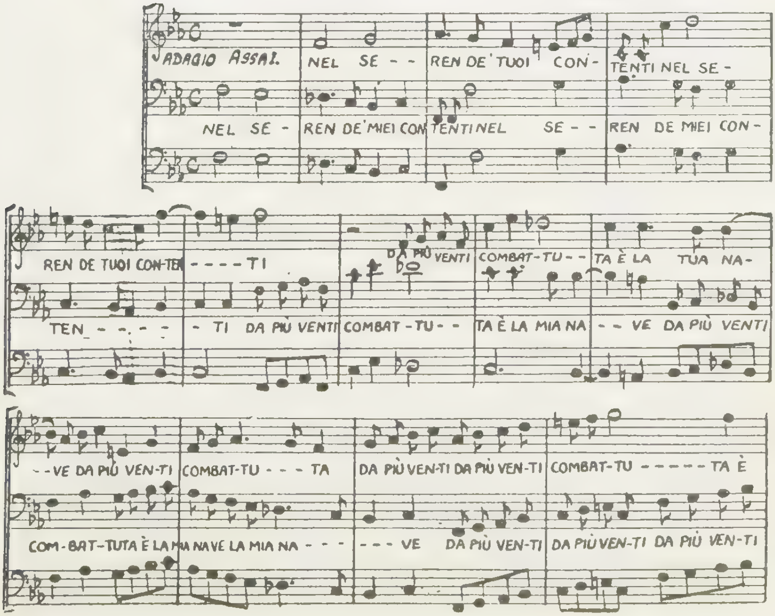


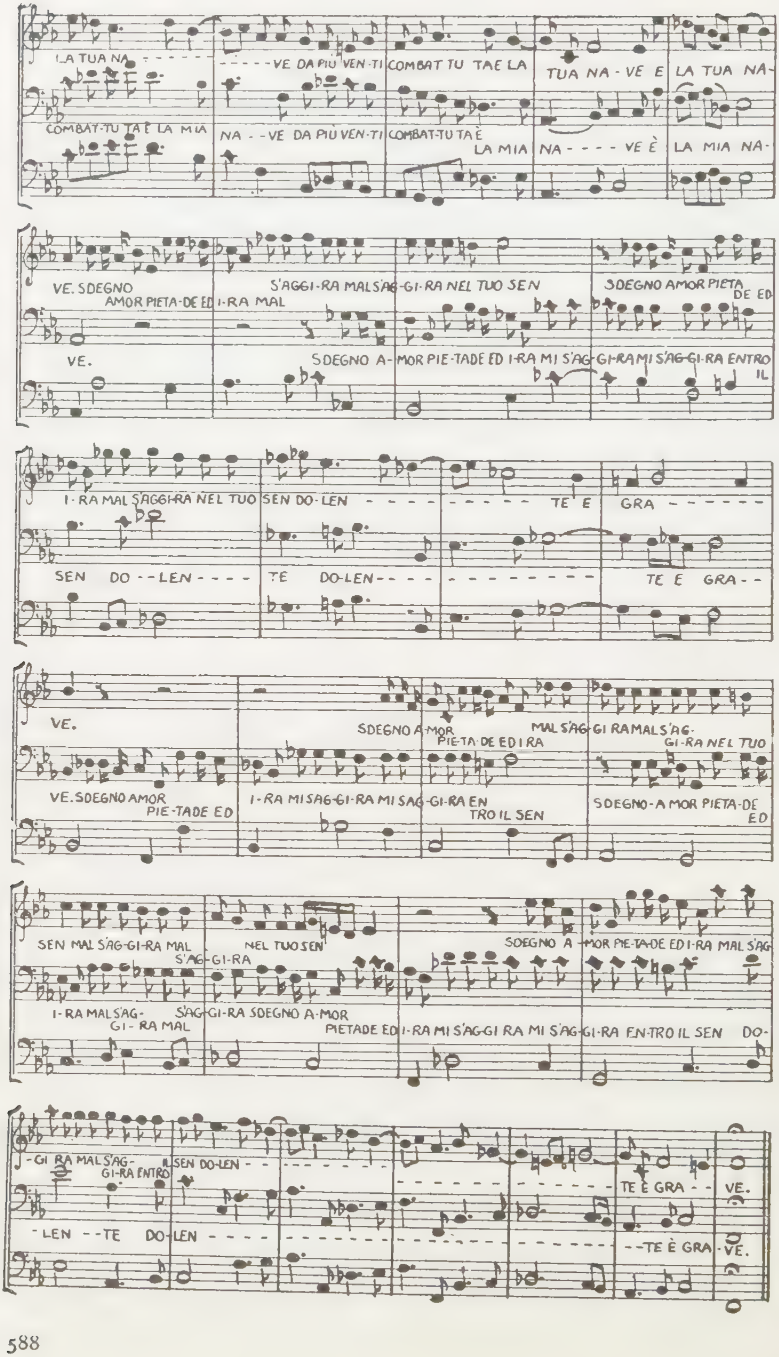
Aria. *Santa Caterina da Siena* 1676.


CHE RI-SOLVI O MIO PEN SIERO -
DUBBIO CORE A
CHE T'APPIG-LI
CHI SE-
GUACE PERIG-LI E DE
LUNGI VA DALLE-MIS-FE - RO
CHE RI-SOLVI O MIO PENSIERO
CHE RI-SOL-VI CHE RI-SOLVI O MIO PEN-SIE - - RO

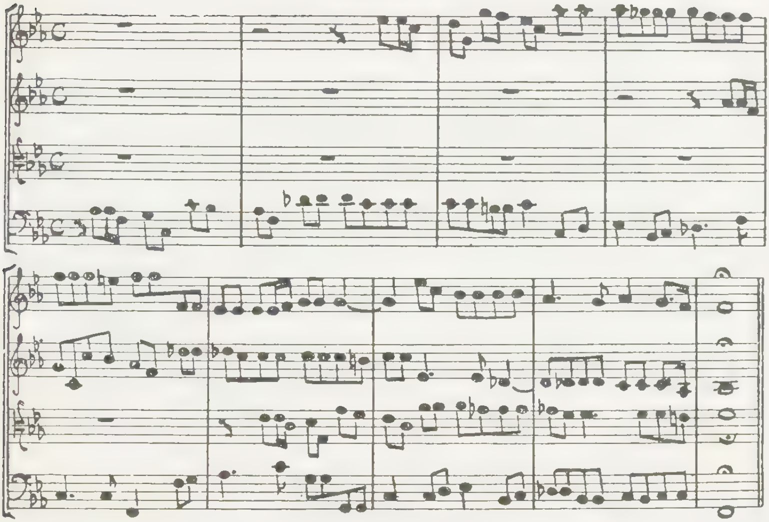
Duet in the Oratorio of St. John the Baptist.

By Alessandro Stradella.


ADAGIO ASSAI.
NEL SE - - REN DE' TUOI CON- TENTI NEL SE -
NEL SE - REN DE' MIEI CON TENTI NEL SE - - REN DE MIEI CON -
REN DE TUOI CON-TEN - - - - TI DA PIÙ VENTI COMBAT-TU - - TA È LA TUA NA-
TEN - - - - - TI DA PIÙ VENTI COMBAT - TU - - TA È LA MIA NA - - VE DA PIÙ VENTI
- - VE DA PIÙ VEN-TI COMBAT-TU - - - TA DA PIÙ VEN-TI DA PIÙ VEN-TI COMBAT-TU - - - - - TA È
COM-BAT-TUTA È LA MIA NAVE LA MIA NA - - - - - - VE DA PIÙ VEN-TI DA PIÙ VEN-TI DA PIÙ VEN-TI

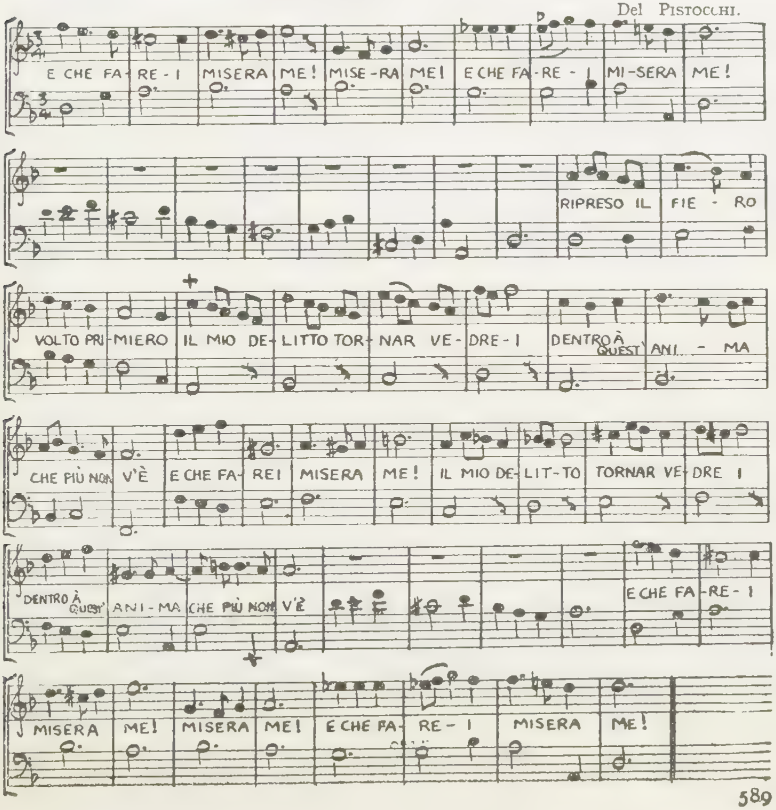

LA TUA NA - - - - - - - - - - VE DA PIÙ VEN-TI COMBAT TU TAE LA TUA NA - VE E LA TUA NA-
COMBAT-TU TA È LA MIA NA - - VE DA PIÙ VEN-TI COMBAT-TU TA È LA MIA NA - - - - VE È LA MIA NA-
VE. SDEGNO AMOR PIETA-DE ED I-RA MAL S'AGGI-RA MAL S'AG-GI-RA NEL TUO SEN SDEGNO AMOR PIETA DE ED
VE. SDEGNO A-MOR PIE-TADE ED I-RA MI S'AG-GI-RA MI S'AG-GI-RA ENTRO IL
I-RA MAL S'AGGI-RA NEL TUO SEN DO-LEN - - - - - - - - - - TE E GRA - - - - - -
SEN DO - - LEN - - - - TE DO-LEN - - - - - - - - - - - - - - TE E GRA - -
VE. SDEGNO A-MOR PIE-TA-DE ED I-RA MAL S'AG-GI RA MAL S'AG-GI-RA NEL TUO
VE. SDEGNO AMOR PIE-TADE ED I-RA MI SAG-GI-RA MI SAG-GI-RA EN-TRO IL SEN SDEGNO-A MOR PIETA-DE ED
SEN MAL S'AG-GI-RA MAL S'AG-GI-RA NEL TUO SEN SDEGNO A-MOR PIE-TA-DE ED I-RA MAL S'AG
I-RA MAL S'AG-GI-RA MAL S'AG-GI-RA SDEGNO A-MOR PIETADE ED I-RA MI S'AGGI RA MI S'AG-GI-RA EN-TRO IL SEN DO-
-GI RA MAL S'AG-GI-RA ENTRO IL SEN DO-LEN - TE È GRA - - VE.
-LEN - - TE DO-LEN - TE È GRA - VE.

Ritornelo.



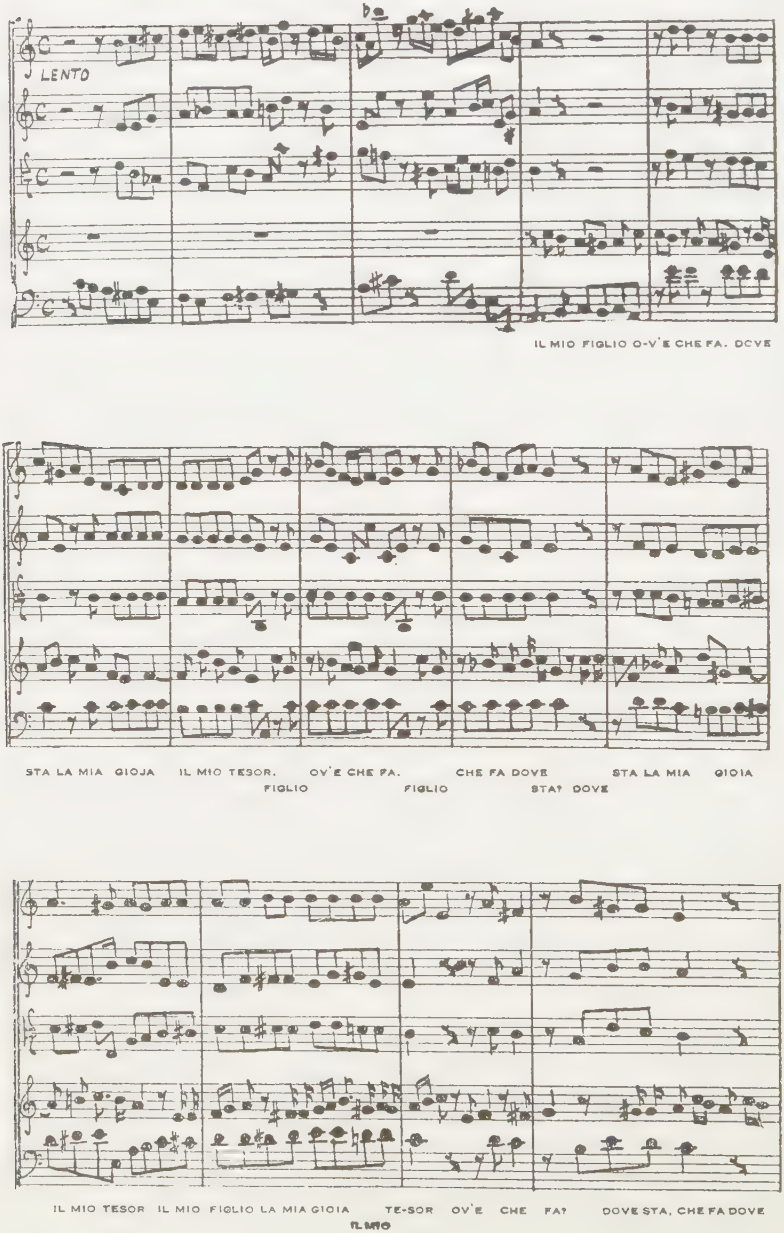
Maddalena. Aria.

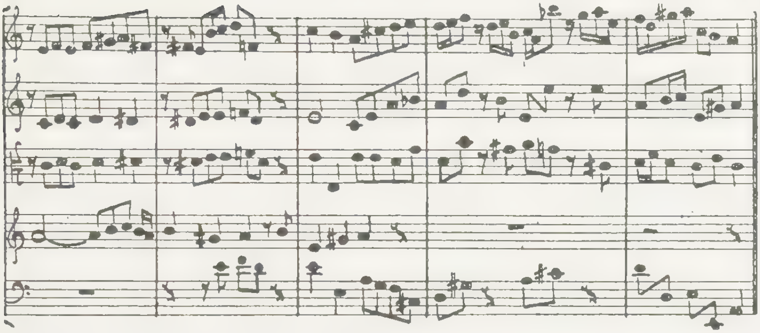
Del Pistocchi.


E CHE FA-RE-I MISERA ME! MISE-RA ME! E CHE FA-RE-I MI-SERA ME!
RIPRESO IL FIE-RO
VOLTO PRI-MIERO IL MIO DE-LITTO TOR-NAR VE-DRE-I DENTRO À QUEST' ANI-MA
CHE PIÙ NON V'È E CHE FA-REI MISERA ME! IL MIO DE-LIT-TO TORNAR VE-DRE I
DENTRO À QUEST' ANI-MA CHE PIÙ NON V'È E CHE FA-RE-I
MISERA ME! MISERA ME! E CHE FA-RE-I MISERA ME!

Aria.

Dell'Alessandro Scarlatti.


LENTO
IL MIO FIGLIO O-V'E CHE FA. DOVE
STA LA MIA GIOJA IL MIO TESOR. OV'E CHE FA. CHE FA DOVE STA LA MIA GIOIA
FIGLIO FIGLIO STA? DOVE
IL MIO TESOR IL MIO FIGLIO LA MIA GIOIA TE-SOR OV'E CHE FA? DOVE STA, CHE FA DOVE
IL MIO


STA - - IL MIO TE-SOR. IL MIO TESOR.

Chapter III

Of the Opera Buffa, or Comic-opera, and Intermezzi, or Musical Interludes during the Seventeenth Century

IT was the opinion of Muratori (*e*), that a musical drama or farce, called *L' Anfiparnaso,* written and set by the celebrated *Orazio Vecchi,* and acted and printed at Venice, 1597,* was the origin of the OPERA BUFFA, or comic-opera, in Italy; and that learned antiquary seems implicitly to have founded his opinion upon the author's own words; who, in the preface, says, that his performance is an *accoppiamento di Comedia e di Musica, non più stato fatto, ch' io mi sappia, da altri, e forse non imaginato*: " A union of comedy and Music, never attempted, to his knowledge, nor perhaps ever thought of before." The several Italian states being under different governments, and having but little communication with each other, may account for Orazio Vecchi's ignorance of any attempt at a musical drama before; but Muratori, in later times, should have known what every stranger is able to learn from the general register of dramas of every kind in the *Drammaturgia di Lioni Allacci,* that besides the *Sacrifizio* of Beccari, set to Music by Alfonso Viola, at Ferrara, in 1555, there are innumerable musical dramas upon record of a higher date than *l'Anfiparnaso* of Orazio Vecchi: as I PAZZI AMANTI, *rappresentata in Musica in Venezia,* 1569; LA POESIA RAPPRESENTATIVA, *componimento per Musica,* Ven. 1574; LA TRAGEDIA, *componimento,* Poesia di Frangipani, Musica di Claudio Merula, Ven. 1574 (*f*); LA POESIA

(*e*) *La Perfetta Poesia,* lib. iii. cap. 4.

(*f*) This was performed before Henry III. of France, in his way back from Poland, and is often called the first Italian opera. The personifying tragedy, comedy, and poetry, in the entertainments given to this prince, accounts for the confused narrations of that event: some tell us, that Zarlino set a drama to Music on this occasion, which is very probable, as no less than fifteen pieces, in Latin and Italian verse, were written by various authors to celebrate the arrival, or for the entertainment, of this royal guest.**

* *Amfiparnasso* was produced in 1594 at Modenna, and published at Venice in 1597. It was reprinted by Eitner in *Die Oper,* and also by Torchi in *A.M.I, vol.* 4.

** Zarlino set some Latin verses to music on this occasion, and also produced a dramatic work, *Orfeo.*

RAPPRESENTATA, *componimento Musicale cantato in Venezia, l' anno* 1578; IL RE SALAMONE, *rappresentatione Musicale,* cantata in Ven. 1579 (*g*); PACE, E VITTORIA, *rappresentazioni cantata in Musica,* in Ven. 1580; PALLADE, *componimento per Musica, in Venezia,* 1581; and IL FIORE, *rappresentazione cantata in Musica,* Ven. 1582, &c. most of which were probably sung to the same kind of Music as Vecchi's *Comedia Armonica;* but to none of them can the title of *opera* be accurately given, as they all preceded the invention of narrative melody, or *recitative,* which, in my opinion, can only constitute an opera serious or comic.

As this musical drama seems to have escaped the notice of many Italian writers on the theatre, and as the Music has never been examined by the rest, it renders a discussion of the subject necessary. And in order to give a clear idea of the kind of Music to which this comedy, which now lies before me, was set, I shall score a scene of it for the satisfaction of my readers (*h*).

The Music of this piece is printed in five separate parts, which are all employed throughout, even in the prologue, which in modern times, is usually a *monologue.* So that each scene is nothing more than a five-part madrigal in action: for though the whole is in measure, and in five parts, yet all the characters never appear on the stage together, except in the *finale* or last scene. There are excellent wooden cuts at the beginning of every scene, by which the number of persons employed in it, and their principal business appear.

Drammatis Personæ

Prologue.
Pantaloon, an old man.
Little Peter, his servant.
Hortensia, a courtezan.
Lelius, a young lover.
Nisa, beloved by Lelius.
Doctor Graziano.
Lucius, a young man in love with Isabella
Captain Thistle, a Spaniard.
A Burgamask Buffoon.
Isabella, beloved by Lucius.
Frulla, servant to Lucius.
Pickle, servant to Pantaloon.
Jews.

In the cut preceding the prologue, and several scenes of the piece, as only one figure is represented, though the Music is in five parts, the other four must have been sung behind the scenes

And as there is nothing like a solo air, or recitative, in the whole performance, it appears that the drama had not yet got out of the trammels of fugue, imitation, and perpetual chorus; and that so much of the church style was still preserved as to render modulation equivocal, and the keys difficult to determine by any rules in present use. The time, too, is as unmarked and doubtful as the modulation; and what little melody there is, by being divided

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(*g*) This drama may be well called an *oratorio.*

(*h*) It is neither mentioned by Crescimbeni, nor in the *Drammaturgia;* and though Walther gives a list of twelve works which Orazio Vecchi printed between the year 1580 and 1613. the *Anfiparnaso* is not included. Nor is it enumerated among this author's works by his scholar, our countryman, Peacham. Vecchi ranked very high among the composers of his time; and, according to Santarelli, was the first who used the B *quadro* or ♮, not merely to express the sound B natural in the diatonic scale, to which it had till then been wholly confined; but as a moveable character, applicable to any other sound that had been altered by a flat or a sharp, which it has the power of restoring to its original pitch in the scale.

among so many parts in dissimilar motion loses its effect, and must have rendered the words unintelligible even to the natives of Italy.

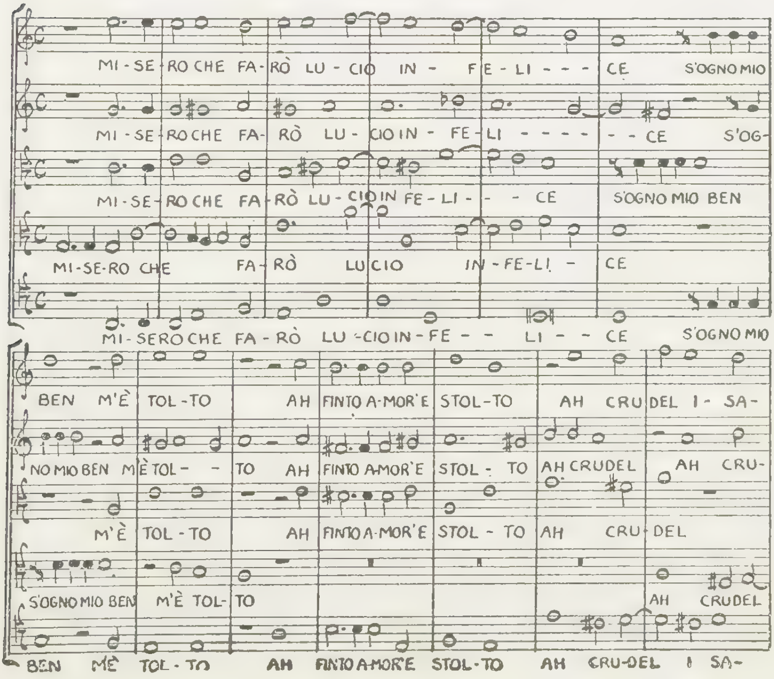
As there is no overture to this or any of the first musical dramas, we may suppose that the prologue supplied its place. Indeed, no part for an instrument of any kind is printed throughout the piece; consequently, as there was no orchestra, there could be no symphonies or ritornels to the songs, or rather choruses, of each scene.

Every movement throughout this drama begins in common time, and very seldom changes into triple measure. There are no bars or flats and sharps at the clef. But though it is very seldom that any other sign than that for common time appears: as 𝄴, or 𝄵, yet I am convinced that the measures must frequently have been changed, by agreement, in the performance, to make melody of some passages practicable; which, though extremely difficult and unmeaning in common time, become easy, pleasing, and expressive in triple. And it is not perhaps so much from the change of style and general cast of the melody, that we have lost the expression of old Music, as from our ignorance of the time, not only of the movements. but of the notes themselves, to which great latitude must frequently have been given in the performance; though the composers had not discovered the art of expressing this latitude by the different characters or technical terms, which have since become general. The fragment of a scene, inserted on the following plates, though in five parts, is taken from a *soliloquy*. If the author had strictly composed in plain counterpoint, the effect might have been pleasing, though ridiculous. When a single key of an organ is pressed down, as many sounds are produced as there are stops out; so that when the diapason, principal, twelfth, fifteenth, and tierce are out, we have, for each note that is struck, unison, octave, fifth of the octave, double octave, and its sharp third. Fontenelle in his *History of the French Theatre*, giving an account of the mystery, or *Comedy of the Passion*, written by the bishop of Angers about the middle of the fifteenth century, tells us, that " this piece was a kind of *opera*; for after the baptism of our Saviour, God the father speaks, and it is recommended that his speech should be pronounced very audible and distinctly and at once with *three voices, treble, counter-tenor,* and *base,* all well in tune, and in this harmony the whole scene which follows should be sung." Orazio Vecchi supposing himself the inventor of this harmonious speech, did not know what high authority there was for the practice: however, not content with a *triple* union, for one of his characters, his interlocutors had all polyphonic voices; which, by his *quintuple* alliance, rendered the voice of each individual performer a *full organ*.

Vecchi lived in an age when an opportunity for fugue and imitation was irresistible. In scenes of dialogue such contrivances might have been turned to account; but there is little diversity of style or movement from the beginning to the end of the piece. The language is in general *Modenese* and not intelligible even to many Italians.

By comparing these specimens with those given of the narrative or recitative style, for a single voice, from Emilio del Cavaliere, Jacopo Peri, Giulio Caccini, and Claudio Monteverde, the legislators of dramatic Music, it appears that Muratori has been guilty of two mistakes in his account of Orazio Vecchi's musical comedy: first, in supposing it to have been the earliest of the kind that was wholly sung from the beginning to the end, without any mixture of declamation, as instances have been produced of eight anterior pieces of the same kind; secondly, in imagining that Rinuccini took this drama for a model, as the dramas which Emilio del Cavaliere set for Florence so early as the year 1597 offered him an example of a species of Music much more dramatic than the madrigal style of Vecchi, which was precisely that which Rinuccini and his learned Florentine friend wished to avoid.*

Extract from the *Anfiparnaso* of Horazio Vecchi. 1597. Atto IIdo. Scena 1ma. Lucio Solo.


MI - SE RO CHE FA- RÒ LU - CIO IN - FE - LI - - - CE S'OGNO MIO
MI - SE RO CHE FA- RÒ LU- CIO IN - FE - LI - - - - - - CE S'OG-
MI - SE - RO CHE FA RÒ LU - CIO IN FE - LI - - - CE S'OGNO MIO BEN
MI-SE-RO CHE FA- RÒ LUCIO IN - FE-LI - CE
MI-SERO CHE FA - RÒ LU -CIO IN - FE - - LI - - CE S'OGNO MIO
BEN M'È TOL-TO AH FINTO A-MOR'E STOL-TO AH CRU DEL I- SA-
NO MIO BEN M'È TOL- - TO AH FINTO AMOR'E STOL - TO AH CRUDEL AH CRU-
M'È TOL - TO AH FINTO A-MOR'E STOL - TO AH CRU DEL
S'OGNO MIO BEN M'È TOL- TO AH CRUDEL
BEN MÈ TOL - TO AH FINTO A-MOR'E STOL-TO AH CRU-DEL I SA-

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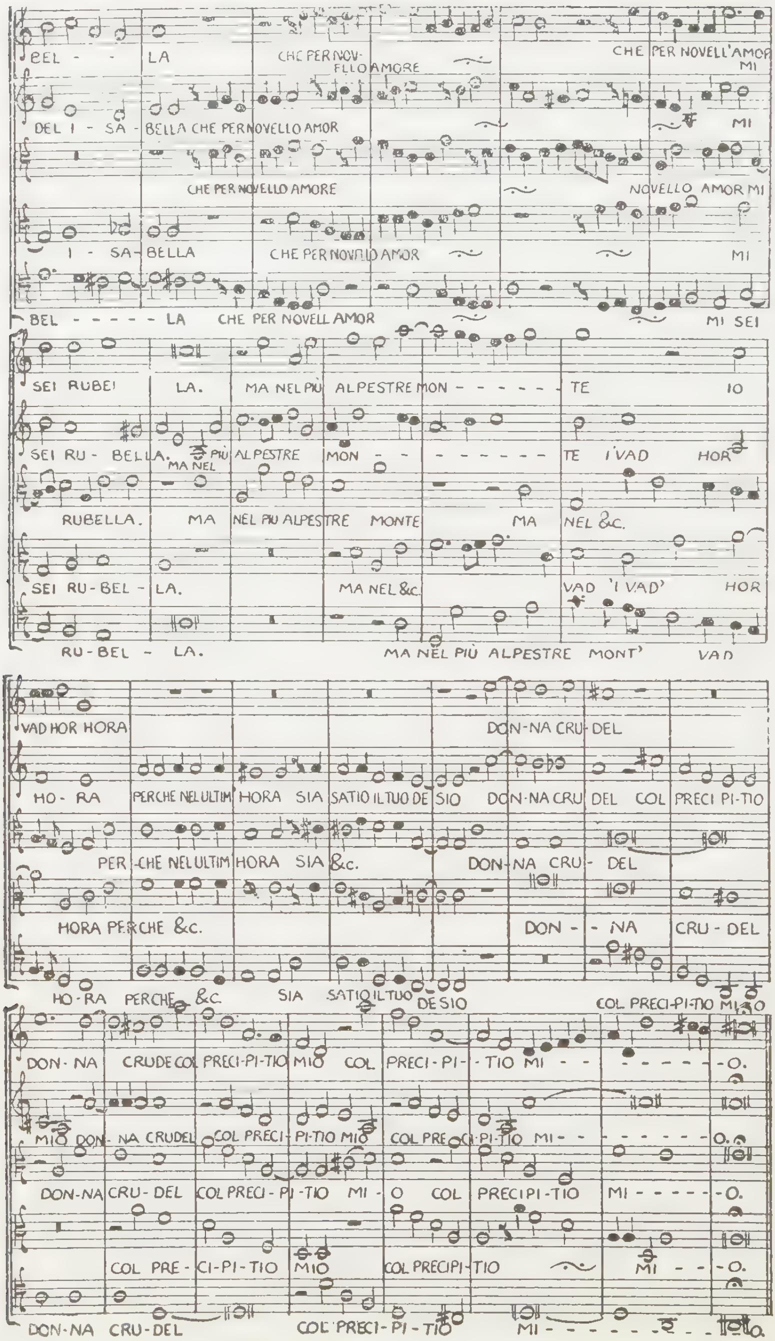
* Parry, in the *Oxf. H. M., vol. III, p.* 27, suggests that Vecchi was possibly indulging in a joke at the expense of the devotees of the *New Music.*


BEL - - LA CHE PER NOVELLO AMORE CHE PER NOVELL'AMOR MI
DEL I - SA - BELLA CHE PER NOVELLO AMOR MI
CHE PER NOVELLO AMORE NOVELLO AMOR MI
I - SA - BELLA CHE PER NOVELLO AMOR MI
BEL - - - - - LA CHE PER NOVELL AMOR MI SEI
SEI RUBEI LA. MA NEL PIÙ ALPESTRE MON - - - - - - TE IO
SEI RU - BELLA. MA NEL PIÙ ALPESTRE MON - - - - - - - - - TE I'VAD HOR
RUBELLA. MA NEL PIÙ ALPESTRE MONTE MA NEL &C.
SEI RU - BEL - LA. MA NEL &C. VAD 'I VAD' HOR
RU - BEL - LA. MA NEL PIÙ ALPESTRE MONT' VAD
VAD HOR HORA DON - NA CRU - DEL
HO - RA PERCHE NEL ULTIM HORA SIA SATIO IL TUO DE SIO DON - NA CRU DEL COL PRECI PI - TIO
PER - CHE NEL ULTIM HORA SIA &C. DON - NA CRU - DEL
HORA PERCHE &C. DON - - NA CRU - DEL
HO - RA PERCHE &C. SIA SATIO IL TUO DESIO COL PRECI - PI - TIO MI - O
DON - NA CRUDE COL PRECI - PI - TIO MIO COL PRECI - PI - - TIO MI - - - - - - - - - O.
MIO DON - NA CRUDEL COL PRECI - PI - TIO MIO COL PRE - CI - PI - TIO MI - - - - - - - - O.
DON - NA CRU - DEL COL PRECI - PI - TIO MI - O COL PRECIPI - TIO MI - - - - - - O.
COL PRE - CI - PI - TIO MIO COL PRECIPI - TIO MI - - - O.
DON - NA CRU - DEL COL PRECI - PI - TIO MI - - - - - - - - - O.

When and where the first opera buffa was performed, *in stilo recitativo,* I have not been able to ascertain. There was a mixture of comic characters in almost all the musical dramas of the last century; however, in 1641, soon after the introduction of serious operas upon the Venetian stage, we find the comic-opera of *La Finta pazza,* written by Claudio Strozzi, and set by Sacrati, and *La Ninfa avara,* written and set to Music by Benedetto Ferrari, in the list of the musical dramas of that year. And among those performed at Rome and Bologna, about the same time, though the Music is not easy to find, the words have been preserved in many collections of poems. The famous opera of *Orontea,* first set by Cesti 1649, as mentioned elsewhere, was a tragi-comedy; as was the opera of *Erismena* set by Cavalli in 1655, of which also an ample account with specimens of the Music have been given. But at this time, air, which was scarcely separated from recitative, had not two distinct characters, as at present, for serious and comic purposes; for the subjects of comic-operas, during the last century, were seldom so farcical as those of modern burlettas, and therefore were less likely to suggest such gay, grotesque, and frolicksome measures (*i*). Indeed, we learn but little of the burletta Music of Italy till the comic-operas of Latilla, Ciampi, and Galuppi, were performed on our stage, of which we shall have occasion to speak hereafter.

Intermedii or Intermezzi

The ancient Romans frequently had *satiræ* performed between the acts of their regular comedies; and these were afterwards exhibited as farces, at the end of pious pieces (*k*).

The mimes at first supplied the place of choruses in Roman dramas; and to these succeeded *singing,* according to Diomede (*l*). Of what this singing consisted, is not known, as none of the songs are come down to us; but it is natural to imagine it to have been a species of cantata, resembling perhaps the ancient *scolia* of the Greeks, written upon some moral subject.

The modern Romans or Italians can deduce all their dramatic customs and characters in a regular series from their ancestors, except Music in counterpoint. And in their most early attempts at theatrical exhibitions in the vulgar tongue, they had *intermezzi* between the divisions of each piece. In many of the most ancient mysteries that were declaimed without Music, hymns or psalms

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(*i*) Tragi-comedies in Music had a very early admission on the stage at Bologna, during the last century as *Andromeda Tragicomedia,* set by Girolamo Giacobbi, Maestro di Capella of S. Petronio, and founder of the academy *de' Filomusi* in that city, was performed in 1610, and *Amore vuol gioventu, Scherzo drammatico,* at Viterbo, 1659; *Musica di Giambatista Mariani,* 1659. But the only real burlettas, which I have met with, are *Girello, Dramma burlesca,* set by Pistocchi, 1672 [1669], which was represented at Venice by little figures of wax [1682]; *I dui Diogeni, Dramma burlesca per Musica* and *Agrippina in Baja,* Scherzo Drammatico per Musica, were both performed at Ferrara, 1687.

(*k*) See Quadrio, Tom. V. p. 43.

(*l*) Lib. iii.

were sung between the acts, and printed with these pieces. And in their first regular comedies, they had singing and instrumental Music between the acts. Crescimbeni (*m*) says, that in a farce written by Damiano, and printed 1519, there were verses in *ottava rima* prefixed to every act, which were sung to the sound of the lyre or guitar, by a personage called *Orpheus*, who had no other employment. At other times a madrigal was sung between the acts, under the title of *chorus*, in imitation of the ancient comic writers, who introduced singing and Music between the acts in the time of Horace instead of the choruses, which the Greeks had to their comedies as well as tragedies. Each act of the old Italian comedies had an argument or prologue, and sometimes both. In the old mysteries this argument or prologue was always spoken or sung by an Angel: *l'Angelo nunzio*.

Short pieces, called *Intermezzi in Musica*, preceded operas in air and recitative, near fifty years (*n*). Quadrio, however, says that they were at first only madrigals and canzonets (*o*). And adds, that in later times, recourse was had to *intermedij* or *madriale* between the acts of a play or opera, chiefly when the principal piece was feeble, or the performers not of the first class.

In a book entitled *Descrizione degl' Intermedii*, for the arrival of the arch-duke of Austria, in Florence, 1569, " composed by the most learned and ingenious Alessandro Striggio, *nobilissimo gentiluomo*," as he is called in the preface, these intermezzi are mere madrigals (*p*).

Intermezzi were written for the *Aminta* of Tasso [1573], and printed with several editions of that celebrated pastoral; as were those written by Guarini himself for his *Pastor fido*. And these, as well as the *Intermezzi* of the *Filli di Sciro* of Bonatelli, printed 1619 [composed *c*. 1581-90], were nothing but simple madrigals. The public, however, being soon tired of these eventless and inactive choruses, more animated scenes of humour and character were instituted in their stead.

But they do not seem always to have been confined to subjects of low humour and buffoonery: in 1623, *L'Amoroso Innocenza*, a tragi-comic pastoral was acted at Bologna, *con gl' Intermezzi della Coronazione di Apollo, per Dafne convertita in Lauro* [1625], written by the author of the piece. The Music of the intermezzi was composed by Ottaviano Vernizzi, organist of the church of S. Petronio, in the same city.

However, buffoon intermezzi in Music were in high favour during the early part of the present century. What they were at

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(*m*) *Coment.* Vol. I. p. 197.

(*n*) *Risorgimento d'Italia*, Tom. II. p. 277. But Quadrio, Tom. III. p. 83, mentions *Intermedij* by Giambatista Strozzi, in a comedy called *Il Comodo*, by Landi, printed at Florence, 1539.

(*o*) Tom. V. p. 503.

(*p*) Alessandro Striggio's compositions were in great favour in England during the reign of Queen Elizabeth; and his works are often cited by Morley in his *Introduction*.

Venice about the year 1721 is very well described by Mr. Wright, a good judge of Music (q).

"The intermezzi, or intermediate performances, which they have in some of their smaller theatres between the acts, are very comical in their way, which is somewhat low, not much unlike the farces we see sometimes on our stage. They laugh, scold, imitate other sounds, as the cracking of a whip, the rumbling of a chariot wheels, and all to Music. These intermezzi are in *recitativo* and song, like the operas. But such entertainments, between the acts of an opera, similar in the manner but different in subject, seem to interrupt the unity of the piece itself. And if they will have such mirth excited, it should seem better at the end of the performance, as the *petite piece* in France, and the farces, with us, after a serious drama."

A collection of these scenes, or little dramas, was published at Amsterdam, in two volumes, 1723, at which time few operas would go down without this coarse sauce. Indeed, their favour continued increasing in Italy, for more than ten years after this period, as I find *Pertici* and *Jozzi* employed at Rome in the year 1732, to sing in the intermezzi of the operas of *Berenice* and *Cajo Fabrizio,* set by *Sarro* and *Hasse*; and about the year 1734 [1733], was first performed at Naples, the celebrated intermezzo of *La Serva Padrona,* set by Pergolesi, which, sixteen years after, made so many converts to Italian Music in France, and gave birth to Rousseau's excellent *Lettre sur la Musique Francoise,* and to disputes which are not yet ended. But this charming Music, which all the rest of Europe so much admired, was so little noticed in Italy during its first performance, that the name of the *Serva Padrona,* as an intermezzi set by the celebrated Pergolesi, is not to be found in the last edition of the *Drammaturgia accresciuta e continuata fino al l' anno,* 1755!*

It seems, however, as if Pergolesi's success in this little musical farce had been the despair of all his brethren; for we hear of no more *intermezzi* after the year 1734, about which time they seem to have been superseded in favour of *dancing,* and indeed of good taste, to which these farces, however comic the words, and ingeniously set, acted, and sung, must have been always offensive. Rousseau has well observed, that when the action of a drama is interrupted, either by an intermezzo, a dance, or any other amusement foreign to the principal subject of the piece, every art becomes independent, and the interest of the audience entirely annihilated. For this reason, says he, the Italians have at length banished comic intermezzi from their opera: for however agreeable, piquant, and natural such spectacles may be in themselves, they are so ill placed in the middle of a tragic action, that the two pieces mutually destroy preceding effects, as the one can only interest at the expence of the other.

(q) *Travels into Italy,* Vol. I. printed 1730.

* It is often overlooked that *La serva padrona,* the work by which Pergolesi is best remembered, is an intermezzo, and was first performed as one at Naples in 1733. The first Paris performance was at the Hotel Bourgogne in 1746, but with only a partial success. It was revived in 1752, being played between the acts of Lully's *Acis et Galatea.* The immediate result was a quarrel between the *Lullistes* and the *Bouffonistes,* which was waged with almost the bitterness displayed in the more famous quarrel between the rival supporters of Gluck and Piccinni.

La serva padrona was produced in England and is still performed, but not as an intermezzo. It has been reprinted many times. The first English performance was in 1740 by a Neapolitan Company.

Chapter IV

Of Cantatas, or narrative Chamber-Music

THE secular Music of Italy, has never been in an absolute rude state for more than two centuries. It has been *burnishing* during that period, but can hardly be said to have wanted a *file*. On the contrary, ours, and that of every other part of Europe, a hundred years ago wanted a rasp, a pruning-knife, a pair of sheers, a mattock, and a spade. Indeed, that of Germany before Keyser, of France before Lulli, and of England before Purcell, wanted every thing which cultivation, imitation, and a total change of style have since given it.

As *cantatas* were first suggested by the musical recitation of the opera in which the chief events were related in recitative; in like manner they received several progressive changes during the last century, previous to their perfection. First, they consisted, like opera scenes, of little more than recitative; with frequent formal closes, at which the singer, either accompanied by himself or another performer on a single instrument, was left at liberty to shew his taste and talents.

The next change was in having a single air, generally in triple time, distinct from the recitative, and repeated to different stanzas after each narrative part of the poem, like modern ballad airs. At this time the term *Da Capo* not being in use, the air was written over again, as often as it was wanted, sometimes in exactly the same notes, but more frequently, with little changes and embellishments to the same base, and to different stanzas.

It has been said (*r*), that " *Da Capo* is a new invention; that it was unknown to Colonna in 1688, and was first used by Alessandro Scarlatti, in his *Theodora,* 1693; and that in 1715, there was not an air without it in Gasparini's opera of *I Tartaro alla China.*" But this chronology is by no means exact, as may be proved in the cantatas as well as operas of the last century.

In Cesti's opera of *Orontea,* performed at Venice 1666 [1649], there are frequent returns to particular portions of the airs, more indeed in the manner of a *refrein* or burden, than *Da Capo,* or *Rondo*; but in the opera of *Enea,* performed at Genoa 1676; in

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(*r*) *Traité du Melodrame,* p. 142 note * that of *Aurora,* set by Zanetti, and performed in the same city 1678, there is a constant *Da Capo,* or return to the first part of each song. And this is a more early period than that of any opera that I have found set by Alessandro Scarlatti. The practice seems to have begun about the year 1660; and in 1661, I find it sometimes used in the opera of *Clearco,* set by Tenaglia, and performed at Rome. In the motets, *à voce sola,* di Monferrato, printed 1673, *Da Capos* occur; about which time it grew frequent; and before 1680, it appears to have been in constant use.*

It has been observed, that madrigals for voices alone, and afterwards for instruments in unison with the several vocal parts, constituted the chief Music that was performed in the chamber, and in private concerts, till solo songs, accompanied by a single instrument, were brought into favour by Caccini and his imitators, in Italy and other parts of Europe.

Giulio Caccino detto Romano tells us, in 1615, that though he was born at Rome, he had spent thirty-seven years at Florence, and had begun to sing solo songs in his plain but expressive manner, in order to make the words more intelligible than they were in the madrigals and motets of the times. He does not seem to claim the invention of *recitative,* though it is given to him by the poet Grillo, who, in a letter of thanks to him for the admirable manner in which he had set some of his poems, particularly *I Pietosi affetti,* which had been sung before the pope, and some other madrigals of his writing, says, " we are indebted to you for the invention of a new species of Music; for *singing without air,* or rather for a melodious kind of speech, called *recitative,* which is noble and elevated, neither mangling, torturing, nor destroying the life and sense of the words, but rather enforcing their energy and spirit. This most beautiful manner of singing is your own, and perhaps a lucky recovery of the ancient and long lost method of singing used by the Greeks and Romans; an idea in which I am the more confirmed, by hearing the beautiful pastoral of Rinuccini sung to your Music; which all those who complain of the absurdity of *always singing in chorus,* even in dramatic poetry and representation, agree to admire. In short, this new Music is now universally adopted by all persons of good ears and taste; from the courts of Italian princes it has passed to those of Spain, France, and other parts of Europe, as I am assured from undoubted authority (*s*)."

In the second volume of Doni's works is inserted (*t*) *a discourse,* sent by Giovanni de' Bardi, to Giulio Caccini, *upon the Music of the ancients, and the art of singing.* It discovers the author's great reading, but conveys little other information. Indeed, the parade of having studied the Music of the ancients is always more likely to gratify the vanity of a superficial Dilettante, than augment the

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(*s*) This letter is dated 1600.

(*t*) Page 233.

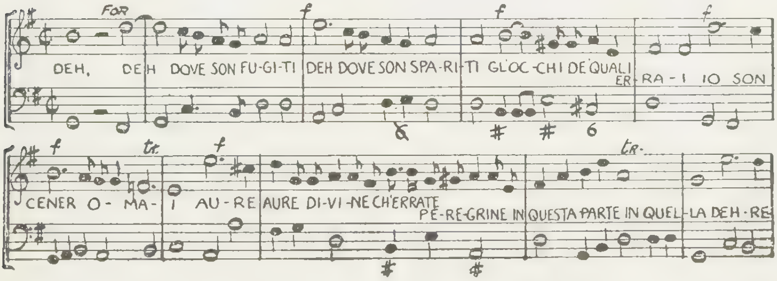
* Perhaps the earliest use of the *Da Capo* was in an opera by Cavalli entitled *Giasone* and dated 1655.

useful science of an able professor. Caccini, I think, must have been a young student indeed, to be dazzled by such learning; when, in order to recommend simplicity to him, Bardi says, that in the many hundred songs composed by the great musician Olimpus, he never touched more than four strings of his lyre (*u*).

The reader may perhaps be curious to know what kind of Music it was that Caccini, the best singer of the last century, produced; particularly, as he is said by Doni, Bardi, and all the Florentine writers and musical reformers, to have been the chief inventor of that grace and refinement in composing and singing *monodie, monologues,* or *single songs,* which had been adopted by persons of taste all over Italy. And being in possession not only of his opera of *Euridice,* printed in score at Venice 1615, but of his *Nuove Musiche,* or new Compositions for the Voice, published likewise in that city the same year,* I shall give specimens from this last work, upon which a judgment may be formed of the justice with which these praises were bestowed; and a comparison made between his Music and that of his predecessors and cotemporaries, as well as modern productions.

Two things seem likely to happen in the perusal of this Music: those who are acquainted with the operas of Lulli, will find a great similarity between his style and that of Caccini; and contrapuntists will soon discover, that however his melody was admired at the time, the composition is neither correct, nor ingenious (*x*). We must therefore ascribe some of its success to simplicity, poetry, and expression; and the rest to that spirit of party against *madrigalists,* and the authors and admirers of other kinds of full and learned Music, which at this time ran high in Italy.

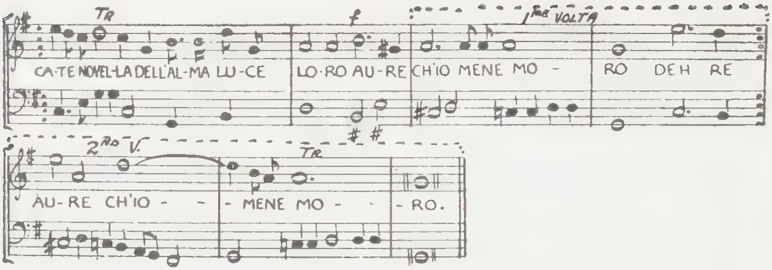
Extracts from *Le nuove Musiche* of Caccini. 1615.


FOR
f
f
f
DEH, DEH DOVE SON FU-GI-TI DEH DOVE SON SPA-RI-TI GL'OC-CHI DE' QUALI ER-RA-I IO SON
6
f
tr.
f
tr.
CENER O-MA-I AU-RE AURE DI-VI-NE CH'ERRATE PE-RE-GRINE IN QUESTA PARTE IN QUEL-LA DEH-RE

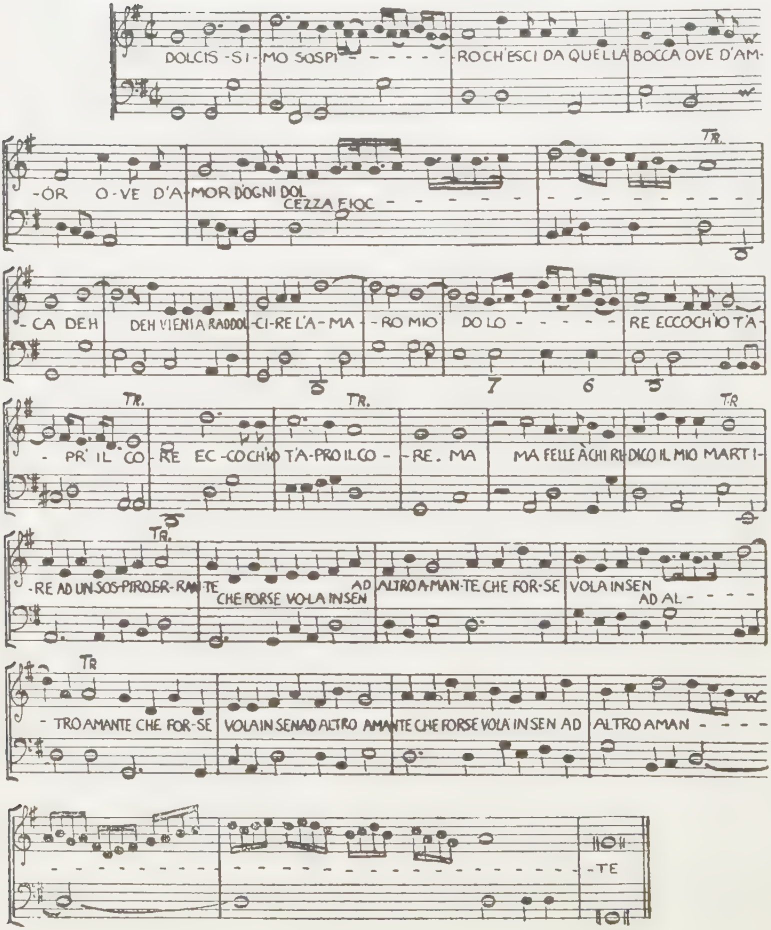
(*u*) The late Jean Jacques Rousseau did me the honour to send me an air of his own composition, *Sur trois notes.* But this was an experiment, and sent as a curiosity; not that the author, fond as he was of the Spartan customs, wished, in imitation of their treatment of Timotheus, to cut the supernumerary strings of every lyre, to his own standard in this *trichord* song.

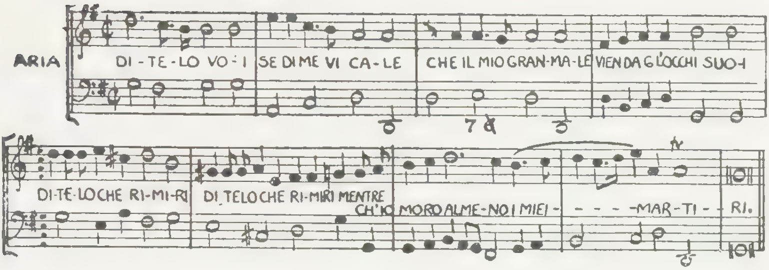
(*x*) Pietro Della Valle, the most candid and best judge of Music of all the writers on the subject at this time, after speaking of the share which Caccini had in the invention of recitative, and improvement of dramatic Music, says, "but for his own more early composition, *con buona pace di lui, non ci trovo tanto buono.*" *Op. di Doni* II. 251.

* The 1st edition of *Euridice* was published in 1600, and the 2nd in 1615. The 1st edition of the *Nuove Musiche* was issued at Venice in 1602.


TR
f
1ma VOLTA
CA-TE NOVEL-LA DELL'AL-MA LU-CE
LO-RO AU-RE CH'IO MENE MO - RO DEH RE
2DO V.
TR
AU-RE CH'IO - - MENE MO - RO.

Madrigale, a voce sola.


DOLCIS-SI-MO SOSPI - - - - - RO CH'ESCI DA QUELLA BOCCA OVE D'AM-OR O-VE D'A-MOR D'OGNI DOL CEZZA FIOC - - - - - - -
TR.
- CA DEH DEH VIENIA RADDOL-CI-RE L'A-MA - RO MIO DO LO - - - - - RE ECCOCH'IO T'A - PR' IL CO-RE EC-COCH'IO T'A-PRO IL CO - RE. MA MA FELLE ÀCHI RI-DICO IL MIO MARTI-RE AD UN SOS-PIRO ER-RAN-TE CHE FORSE VO-LA INSEN AD ALTRO A-MAN-TE CHE FOR-SE VOLA INSEN AD AL - - - - TRO AMANTE CHE FOR-SE VOLA IN SEN AD ALTRO AMANTE CHE FORSE VOLA IN SEN AD ALTRO AMAN - - - - - TE
7
6
TR.
TR.
TR



Though we are now inclined to wonder how pleasing effects could be produced by such simple, unadorned, and almost unaccompanied melodies; yet, when we consider what raptures were long after excited in France by a similar Music in the operas of Lulli, our wonder will cease; particularly, if we recollect that the passages of taste and embellishment, which are now antiquated and vulgar were then new and elegant; and that the expression of the Music of this period in Italy is so entirely lost, that, like a dead language, no one is certain how it was pronounced.

The first detached narration that I have found, in *stilo recitativo,* is the *Lamento di Didone,* or complaint of Dido, in a work entitled *Le Musiche del* Cavalier Sigismondo d' India, lib. v. printed in Venice 1623, folio. This story, as well as the *Lamentation of Jason* over his children, murdered by Medea, and the *Complaint of Olimpia to Bireno,* from Ariosto, are all set by this composer, who was likewise his own poet, in pure recitative, without the least change of measure or mixture of air, except now and then a formal close, of which recitative was not as yet divested.

Adami tells us, page 194, that Giovanni Domenico Poliaschi Romano, admitted into the pope's chapel 1612, composed several *cantatas* in a good style, and in the best taste of singing, which were printed 1618; and page 195, that the Cavalier Loreti Vittorij da Spoleto, soprano in the pope's chapel 1622, and one of the first evirati employed in musical dramas on the stage, was a celebrated composer of *Arie, e* CANTATE *da Camera.*

The first time, however, that I have found the term CANTATA, used for a short narrative lyric poem, was in the *Musiche varie a voce sola del* Signor Benedetto Ferrari da Reggio, printed at Venice 1638;* which is twenty years more early than the period at which the invention of cantatas is fixed by some writers, who have given the honour to BARBARA STROZZI, a Venetian lady, who, in 1653, published vocal compositions, under the title of CANTATE, *Ariette, e Duetti.*** Ferrari, *detto della tiorbo,* for his excellent performance on that instrument, was one of the earliest composers of operas for Venice. Of the two first musical dramas that were performed in that city, 1637 and 1638 [1639], Ferrari was only the poet; but in 1639, he was author both of the words and Music of the opera of *Armida*, as he was of several subsequent musical dramas.

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* Ferrari published books of *Musiche varie e voce sola* in 1633, 1637, and 1641. Francesco Manelli of Tivoli uses the word *Cantate* in his *Musiche varie a una, due, e tre voci, cioè Cantate, Arie, Canzonette, et Ciaccone,* which was published by Gardano at Venice in 1636.

** Her *Cantate, Ariette e Duetti, op.* 2 were published by Gardano (Venice) in 1651 (B.M. K.7.g.4) (2), and a similar set for 1, 2, and 3 voices was published in 1654 (B.M. K.7.g.4) (1).

In 1638, a line seems to have been drawn between recitative and air, in the burlesque cantata of the Cavalier Tarquinio Merula, on the subject of Marcus Curtius leaping into the gulf: *Curtio precipitato* (*y*). Here we have not only long divisions at the closes in the recitative, but frequent changes of measure, and movements in triple time, distinctly different from recitation (*z*).

The word CANTATA, according to Du Cange, was used in the church as early as the year 1314, to express what we at present mean by *anthem*, with which it is still synonymous in Germany; being chiefly confined in the Lutheran church to sacred Music. The Romish church had many admirable *sacred cantatas* during the last century, by Carissimi, Graziani, Bassani, and others. And during the present century, Domenico Scarlatti set one at Rome for Christmas Eve, which was performed in the Apostolic palace, 1717. Bononcini set another, 1729, for the same occasion and place. The difference at present between *sacred cantatas* and *motets* seems to be the recitative.

The secular *cantata* is a species of composition extremely well suited to the chamber, in which fewer parts and great effects, and less light and shade are necessary, than in ecclesiastic or dramatic Music; for the performance being in still life, and the poet and musician without an orchestra or choir to assist in painting the stronger passions, composers aimed, for a long time, at no effects out of the power of a single voice and a single instrument to produce.

Cantatas of considerable length, accompanied by a numerous band are usually performed in Italy on great occasions of festivity: as the reconciliation of princes after long disunion, or the arrival of great personages in the capital of a state. Thus, when pope Ganganelli and the King of Portugal were reconciled, in 1770, and

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(*y*) This composer abounded in whimsical conceits; he has composed a four-part song to the article *hic, hæc, hoc,* as it is declined in the Latin Grammar, through all its cases, singular and plural. And, as if one such piece of pleasantry were not sufficient to amuse himself and friends, he has likewise made a madrigal of *qui, quæ, quod*. If this had been done in order to ridicule the almost total indifference of contrapuntists in general, about this time, as to the choice and expression of the words they set to Music, the satire would have been just and laudable; but in his serious compositions he seems to have been possessed of no more delicacy or intelligence in these particulars than his cotemporaries. It must, however, be owned that there is rather more melody and motion given to the several parts of his compositions, than theirs.

(*z*) These mixtures of recitative and air, were afterwards called *Ariose Cantate,* in a work published at Venice 1655, by SEBASTIAN ENNO, which is called *libro secondo*. In this little book, in long 8vo, of only four staves on each page, I find, for the first time, the following musical terms to express the different degrees of *quick* and *slow* in the performance of the several movements: *Adasio,* for adagio; *Più adasio; Affettuoso; Presto; Da Capo se piace; Allegro*. And in the *Cantate da camera a voce sola,* published at Bologna 1677, by GIO. BAT. MAZZAFERRATA, not only all these technical terms occur, but *Vivace, Largo,* and *Ardito*. Though these songs are called *cantate,* in the title-page, yet in the running-title they are styled *canzonette;* a name that Metastasio has given to his charming lyric poems called *La Primavera, l'Estate, La Libertà, La Palinodia,* and *La Partenza,* which have been often set as *cantatas,* and so called, when recitative and different airs have been employed.

even before that period; and soon after, when the present Emperor arrived at Venice, on his first visiting Italy, cantatas were sung at Rome and Venice equal in length to an opera. But these differ essentially from what is usually meant by a cantata or monologue for a single voice, consisting of short recitatives, and two or three airs at most; as they are occasional poems in which several singers are employed; but though in dialogue, they are performed, like oratorios, without change of scene, or action.

Such languid and whining recitative as that of Emilio del Cavaliere, Jacopo Peri, and Caccini, is now only fit for the serious French opera, where it has been continued, from the time it was first brought to Paris by Lulli, to the death of Rameau, and by his disciples and admirers, to the present time. At first it was not sufficiently distinguished from air in Italy, if any thing then might be called *air*; but it would perhaps be more accurate to say, that it then admitted too much *singing*, too many long notes and formal closes, for dialogue and narration. Montiverde accelerated its march a little; but it was not till after the middle of the seventeenth century, that recitative received its last laws and true character from the productions of the admirable Carissimi and Stradella.

Recitative and air being separated, and brought to a general standard in the composition of cantatas about the middle of the last century, specimens of style need only be given when a composer of superior genius considerably outstripped his cotemporaries, and by some bold and vigorous effort, added to the common stock of melody, harmony, modulation, or contrivance, something that has been generally approved by the public, and adopted by professors. To trace invention and improvements of this kind to their source, seems at once the most necessary and difficult part of a musical historian's business.

No composer of the last century was more the delight of his cotemporaries or more respected by posterity than GIACOMO CARISSIMI [1604-74], Maestro di Capella of the German college at Rome. Kircher, in his *Musurgia* (*a*), describes his Music and its effects in terms of high panegyric; and speaks of him as a master then living, 1650, who had long filled the place of composer to the *Collegio Apollinare* with great reputation. He began to flourish about the year 1635, and, according to Mattheson (*b*), was living in 1672. His productions are very numerous, though it does not appear that he ever composed for the theatre.

His sacred and secular cantatas, and motets, have always had admission in every collection of good Music. It has been often asserted by musical writers that he was the inventor of cantatas; but it has already been shewn, that these *scene da camera,* or monodies, had a more early origin. Carissimi, however, must be allowed not only the merit of transferring the invention from the chamber to the church, where he first introduced cantatas on sacred subjects, but of greatly improving recitative in general,

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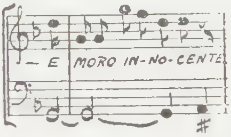
(*a*) Tom. I. p. 603.

(*b*) *Ehrenpforte,* p. 135.

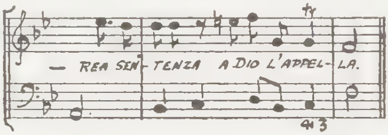
rendering it a more expressive, articulate, and intelligible language, by its approximation to speech and declamation.

Many of Carissimi's works are preserved in the British Museum (*c*), and in Dr. Aldrich's Collection, Christ-church, Oxford.

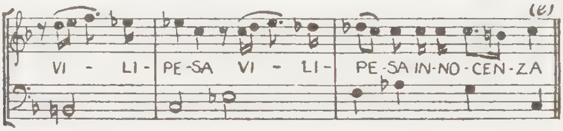
In a beautiful cantata on the death of Mary Queen of Scots, beginning: *Ferma, Lascia, ch'io parli* (*d*), he seems to have been the first who gave the true form to the cadence of recitation, at this passage:—


— E MORO IN-NO-CENTE

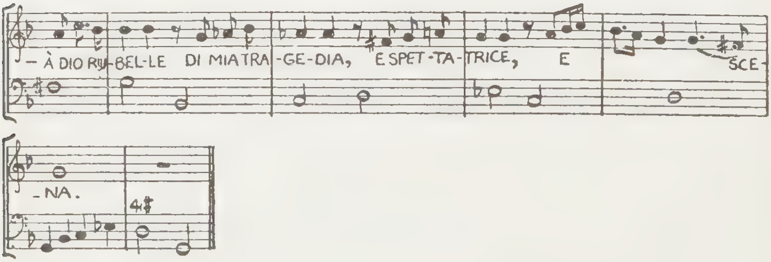
He has, however, in the same cantata several formal closes, which belong only to air and melody, such as:—


— REA SEN-TENZA A DIO L'APPEL-LA.
4 3

The following passage, which connects with the preceding, is however, very beautiful and pathetic (*d*):


(e)
VI - LI - PE-SA VI - LI - PE-SA IN-NO-CEN-ZA

as is the last close of this recitative:


— À DIO RU-BEL-LE DI MIA TRA-GE-DIA, E SPET-TA-TRICE, E SCE-NA.
4♯

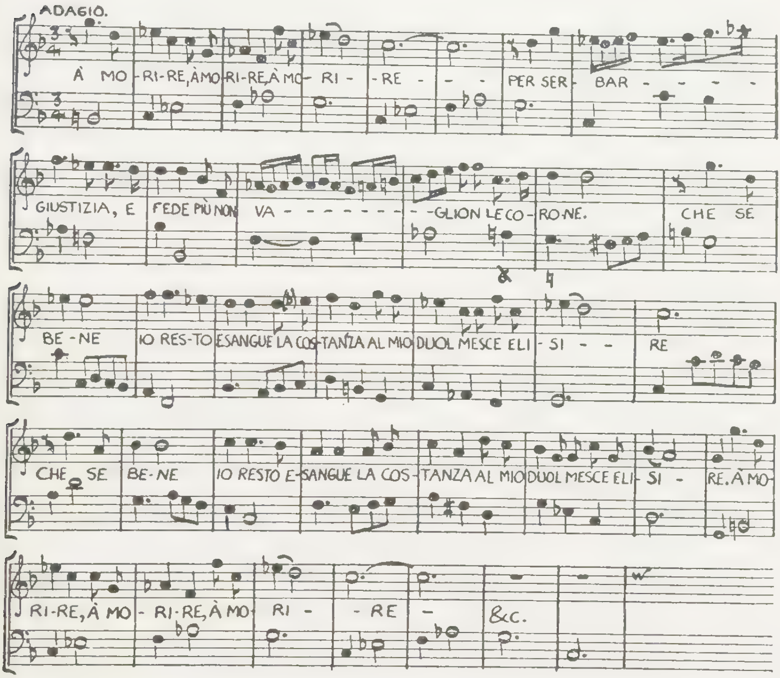
(*c*) No. 1265, 1272, and 1501.

(*d*) British Museum, No. 1265.

(*e*) Carissimi never writes a sharp at the clef, nor a flat, unless on B; though he frequently composes in keys that require three or four.

The airs of this cantata are simple and pathetic, of which the following fragment is a specimen.

Air by Carissimi, in his Cantata on the Death of Mary Queen of Scots.


ADAGIO.
À MO - RI-RE, À MO - RI-RE, À MO - RI - - RE - - - PER SER - BAR - - - -
GIUSTIZIA, E FEDE PIÙ NON VA - - - - - - - - GLION LE CO - RO-NE. CHE SE
BE - NE IO RES-TO E SANGUE LA COS-TANZA AL MIO DUOL MESCE ELI - SI - - RE
CHE SE BE-NE IO RESTO E-SANGUE LA COS-TANZA AL MIO DUOL MESCE ELI - SI - RE. À MO -
RI-RE, À MO - RI-RE, À MO - RI - - RE - &c.

There is something interesting in the most trivial compositions of this admirable master, and in his works may certainly be traced more traits of fine melody than in those of any composer of the seventeenth century. Of twenty-two of his cantatas preserved in the Christ-church Collection, Oxon. there is not one which does not offer something that is still new, curious, and pleasing; but most particularly in the recitatives, many of which seem the most expressive, affecting, and perfect, that I have seen. In the airs there are frequently sweet and graceful passages, which more than a hundred years have not impaired. It is, however, in the *divisions* of this, and of all old Music, that the time when it was composed, and the changes of taste, are chiefly discoverable. These are the fashionable forms and trimmings, which soon give way to others; but the principal ground-work, or materials, if good at one time, would not lose their value at another.

A commentary on these cantatas would occupy too much space in this work; and, unless I could exhibit them, entire, to the musical reader's view, would convey but little information;

however, some fragments are so beautiful and fresh, that I cannot help allotting them a place, on the following plates, as authentic memorials of musical expression and refinements with which the genius and intelligence of Carissimi had enriched the art, about the middle of the last century.

The fragments N° I. II. and III. are from pathetic movements in his cantatas, preserved in the Brit. Mus. and which seem as if they could never be old or common. N° III. according to Pacchierotti, still constitutes a part of the musical language of the Sicilians.

IV. Pathetic expression, and curious modulation, from the Oxford manuscript.

V. and VI. Fragments of Siciliana.

VII. Is Plaintive and can never be vulgar.

VIII. Puts us in mind of Purcell; and IX. of more modern composers.

X. Elegant imitations.

XI. The whole movement, whence this is taken, furnishes melody, harmony, and modulation, to the beauties of which the greatest masters of modern times have added but little.

XII. Is a graceful and pleasing air, the *motivo* of which has been often used in the present century. The divisions in this and in several of Carissimi's chearful movements were not disdained, long after, by Corelli and Handel.

XIII. This single air, without recitative, seems the archetype of almost all the *arie di cantabile,* the adagios, and pathetic songs, as well as instrumental slow movements, that have been since made.

XIV. Is a musical phrase that still retains its bloom.

The XIX. of his cantatas, in the Ch. Ch. Col. is truly a curiosity, throughout, for the recitative, modulation and comic cast of some traits in the melody. This seems the finest model for a base song, that I have ever seen. It was certainly composed for a voice of that kind, of uncommon compass and flexibility (*f*); all the closes are particularly of that character, and in a grand and majestic style; it begins *Olà, pensieri.*

The last of these twenty-two cantatas contains many refinements and subtilties of composition, that are thought new and *recherchès* at present, when used by the first professors in Europe.

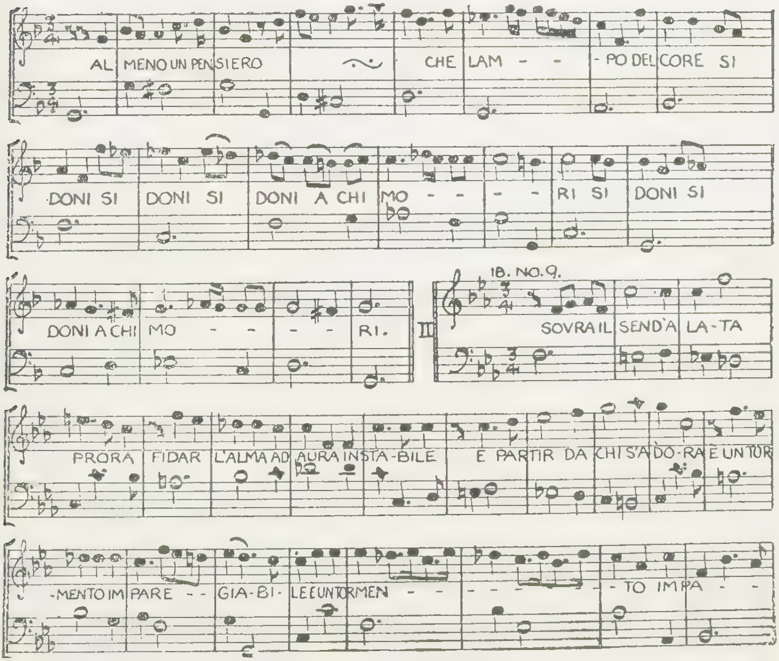
XV. Is taken from a dialogue, or duet, between Democritus and Heraclitus, in which Carissimi has given a curious example of the contrast and effects of our two genera of major and minor keys; for nearly the same melody, which is chearful in a major key, when repeated in the minor, has all the pathetic of a different style, time, and arrangement of notes.

(*f*) The compass of two octaves, from the highest D in the base to the lowest, is the same as that of Purcell's famous anthem, "Out of the deep."

Besides his numerous cantatas, duets, trios, and four-part songs, Carissimi's compositions for the Church, where he first introduced instrumental accompaniments, discover more genius, elegance, and design than those of any preceding or cotemporary composer. Stradella's untimely death, perhaps only prevented him from writing as much, and as well, as Carissimi.

Kircher (*g*), the cotemporary of Carissimi, after a just eulogium on his compositions in general, and telling us that he had the power of exciting in his hearers whatever affection he pleased, speaks of his oratorio of Jephtha, and the new and admirable effects produced in it by his knowledge of harmony, modulation, and happy expression of the passions. The chorus in his sacred drama: *Plorate filiæ Israel,* which follows the *lamento della figlia di Jepte,* is as remarkable for the accuracy of fugue and imitation, as for its plaintive expression.*

Beauties of Melody & Modulation in the Cantatas of Carissimi.
Mus. Collect. No. 1272. No. 17. Fragment I.


AL MENO UN PENSIERO
CHE LAM - - - PO DEL CORE SI
DONI SI DONI SI DONI A CHI MO - - - - RI SI DONI SI
DONI A CHI MO - - - - RI.
II
IB. NO.9.
SOVRA IL SEND'A LA-TA
PRORA FIDAR L'ALMA AD AURA IN STA-BILE E PARTIR DA CHI S'ADO-RA E UN TOR
-MENTO IM PARE - - GIA-BI- LE E UN TORMEN - - - - - - TO IMPA - -

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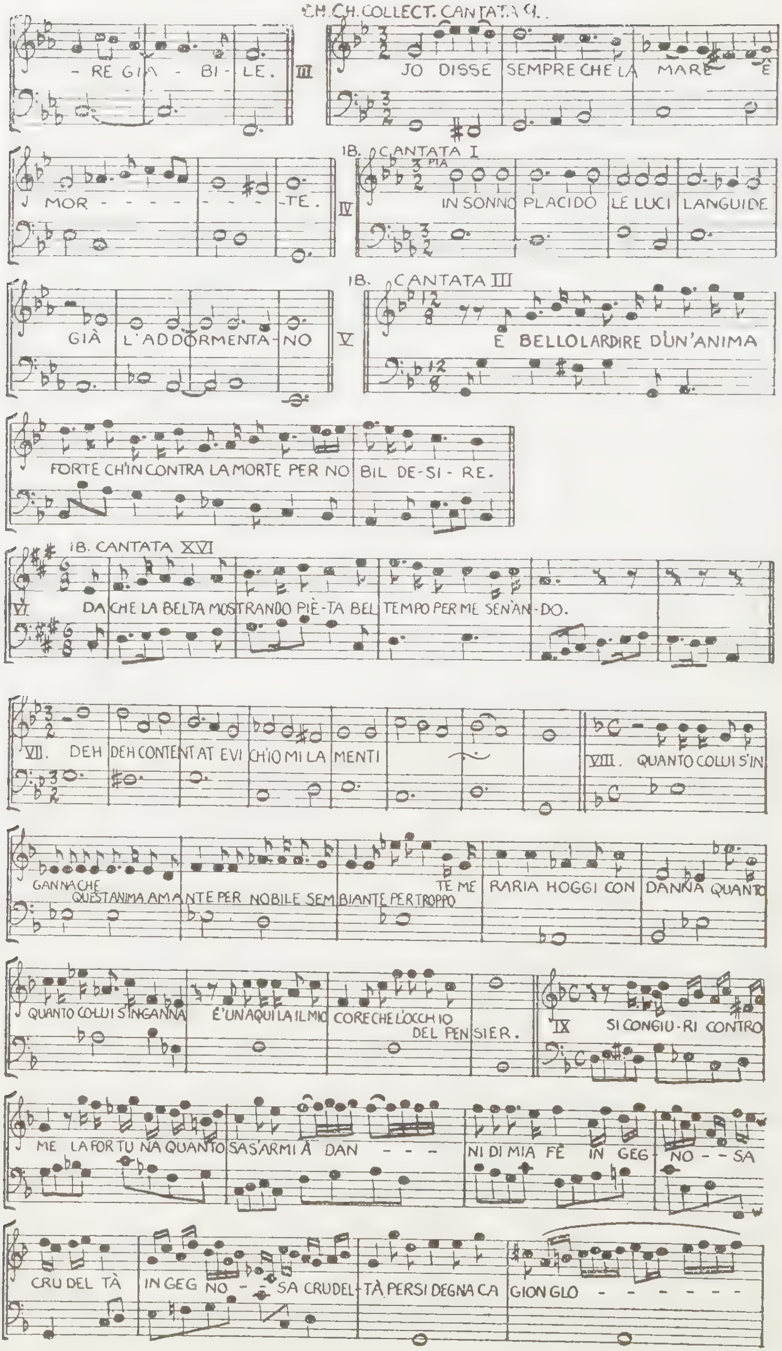
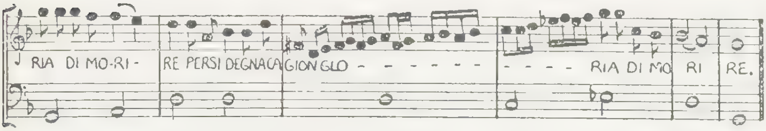
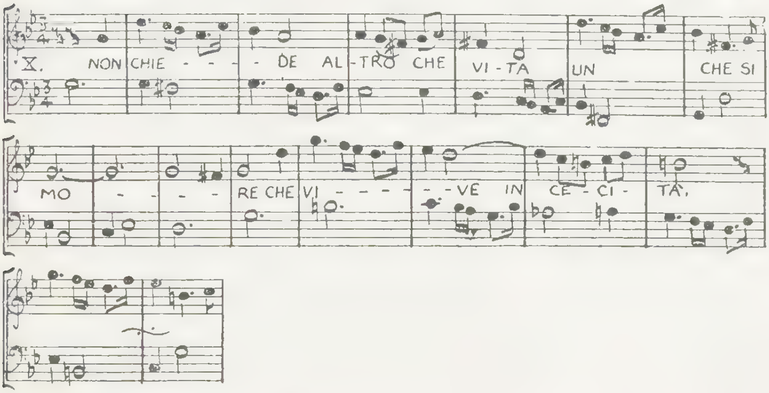
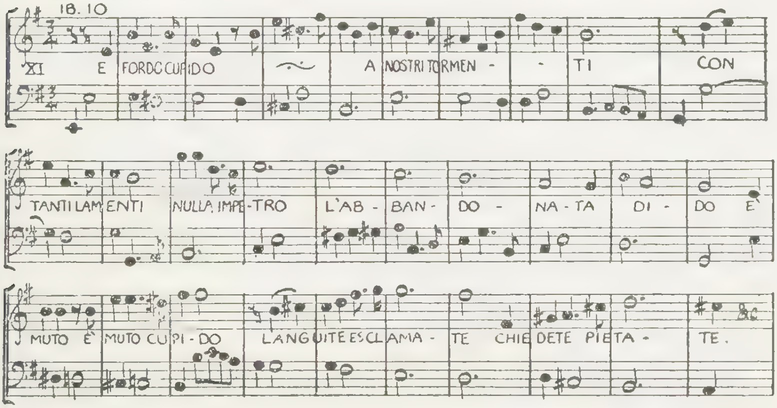
(*g*) *Musurgia,* Tom. I. p. 604.

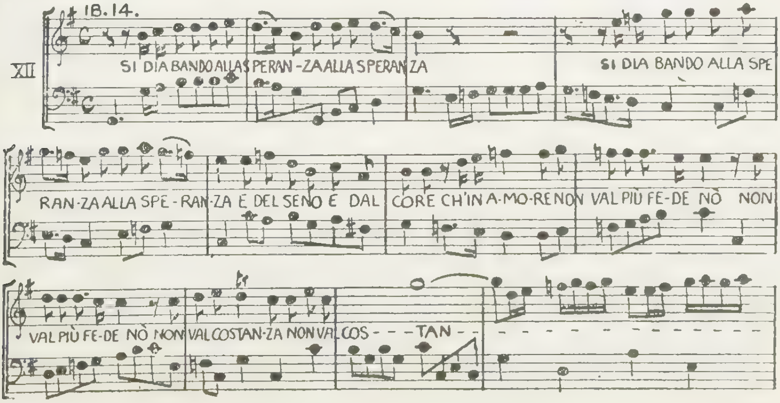
* The oratorio *Jephtha* has been published by Chrysander. Much of the work of Carissimi was destroyed or sold for waste paper when the Jesuits were suppressed. Carissimi was probably the last composer to write a Mass on the tune *L'homme armé,* which served so many famous composers as a basis for similar works. The MS. of this composition is in the Lateran.

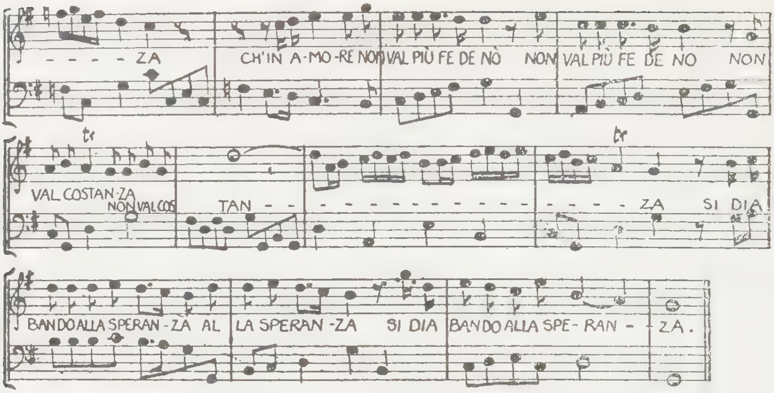

-RE GIA - BI - LE.
III
CH.CH.COLLECT. CANTATA 9.
JO DISSE SEMPRE CHE LA MARE È
MOR - - - - - - - - TE.
IV
IB. CANTATA I
PIA
IN SONNO PLACIDO LE LUCI LANGUIDE
GIÀ L'ADDORMENTA-NO
V
IB. CANTATA III
E BELLO L'ARDIRE D'UN'ANIMA
FORTE CH'INCONTRA LA MORTE PER NO BIL DE-SI-RE.
IB. CANTATA XVI
VI
DA CHE LA BELTÀ MOSTRANDO PIE-TA BEL TEMPO PER ME SEN'AN-DO.
VII. DEH DEH CONTENTATEVI CH'IO MI LA MENTI
VIII. QUANTO COLUI S'IN
GANNA CHE QUEST'ANIMA AMANTE PER NOBILE SEMBIANTE PER TROPPO TE ME RARIA HOGGI CON DANNA QUANTO
QUANTO COLUI S'INGANNA È UNA QUI LA IL MIO CORE CHE L'OCCHIO DEL PEN SIER.
IX SI CONGIU-RI CONTRO
ME LA FORTUNA QUANTO SA S'ARMI A DAN - - - NI DI MIA FÈ IN GEG NO - - SA
CRU DEL TÀ IN GEG NO - - SA CRUDEL-TÀ PERSI DEGNA CA GION GLO - - - - - -


RIA DI MO-RI- RE PERSI DEGNA CAGION GLO - - - - - - - - - - - RIA DI MO RI RE.

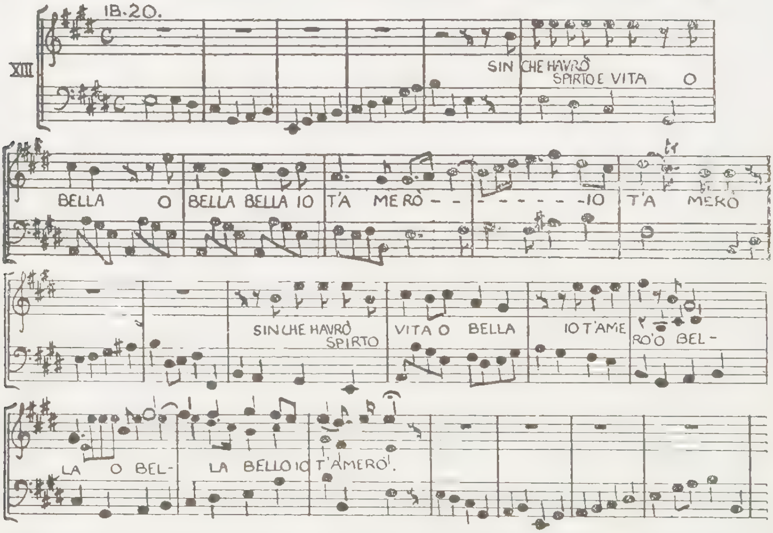

X.
NON CHIE - - - - DE AL - TRO CHE VI - TA UN CHE SI MO - - - - RE CHE VI - - - - - - VE IN CE - CI - TA.


18.10
XI
E FORDO CUPIDO A NOSTRI TORMEN - - TI CON TANTI LAMENTI NULLA IMPE - TRO L'AB - BAN - DO - NA - TA DI - DO E' MUTO E' MUTO CUPI - DO LANGUITE ESCLAMA - TE CHIE DETE PIETA - TE.

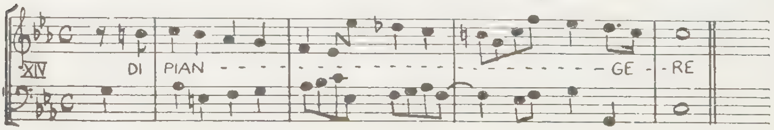

18.14.
XII
SI DIA BANDO ALLA SPERAN - ZA ALLA SPERANZA SI DIA BANDO ALLA SPE RAN - ZA ALLA SPE - RAN - ZA E DEL SENO E DAL CORE CH'IN A - MO - RE NON VAL PIÙ FE - DE NÒ NON VAL PIÙ FE - DE NÒ NON VAL COSTAN - ZA NON VAL COS - - - TAN - - - - - - - - - - - - - - -


- - - - - ZA
CH'IN A-MO-RE NON VAL PIÙ FE DE NÒ NON VAL PIÙ FE DE NO NON
VAL COSTAN-ZA NON VAL COS
TAN - - - - - - - - - - - - - - - - - - - ZA SI DIA
BANDO ALLA SPERAN-ZA AL LA SPERAN-ZA SI DIA BANDO ALLA SPE-RAN - - ZA.
tr

XIII

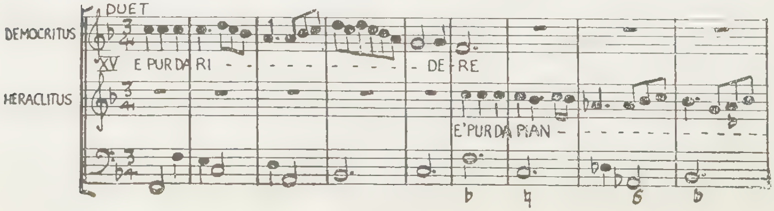

IB.20.
SIN CHE HAVRÒ SPIRTO E VITA O
BELLA O BELLA BELLA IO T'A ME RÒ - - - - - - - - IO T'A MERÒ
SIN CHE HAVRÒ SPIRTO VITA O BELLA IO T'AME RÒ O BEL-
LA O BEL- LA BELLO IO T'AMERÒ.
tr

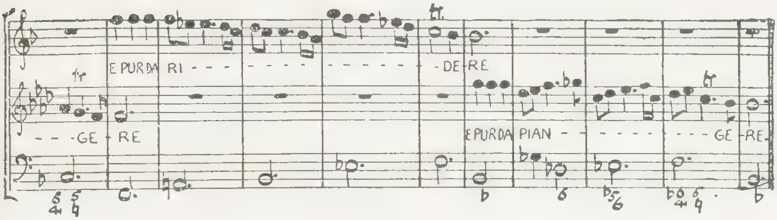
XIV


DI PIAN - GE - RE

Duet. From Kircher's Musurgia.

XV

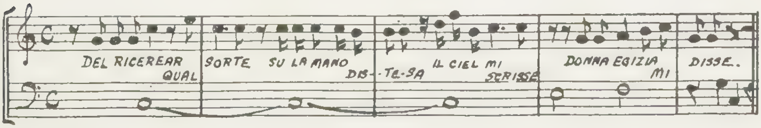

DUET
DEMOCRITUS
E PUR DA RI - - - - - - - - - - - DE RE
HERACLITUS
E'PUR DA PIAN - - - - - - - - - - - -
♭ ♮ 6 ♭


E PURDA RI - - - - - - - - - - - - DE RE
- - -GE RE
E PURDA PIAN - - - - - - - - GE RE

According to Mattheson (*h*), the famous German composer, Kerl the younger, was sent by the Emperor from Vienna to Rome, in 1649, to receive lessons from Carissimi; who is said to have acquired a considerable fortune by the exercise of his profession, and to have lived to the age of ninety (*i*).

He appears to have been the favourite composer and model of Dr. Aldrich, who was possessed of a complete collection of his works, which he scored with his own hand, and seems to have studied with great attention. And Purcell manifestly formed his style on the productions of Carissimi and Stradella, particularly in his recitative and secular songs.

Fra Marc' Antonio Cesti has already been honourably mentioned as an opera composer; but he is entitled to more distinction as an early improver of recitative and vocal melody in cantatas. There is a great collection of the cantatas and motets of Cesti in Christchurch, Oxford, by which it appears that recitative was much polished by this composer, who furnished it with many new idioms and forms of musical speech which are not to be found in the *musica narrativa* of his predecessors. Instead of several formal closes, which are so common in the recitation of the first operas, we frequently find in the cantatas of Cesti the true cadence of musical speech distinct from air; as in the following passage of the Christchurch manuscript, page 6.



And as for melody, were a collection to be formed of the most elegant and striking passages of the best composers of the last century, which are still, and ever must remain, pleasing, in the same manner as the *beauties* of our best poets and moral writers have been selected, the works of Cesti would supply a very considerable number. Indeed, such a collection would leave but little to subsequent composers who have been the most celebrated for originality and invention. It might check modern vanity, and

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(*h*) *Ehrenpforte*, p. 135.

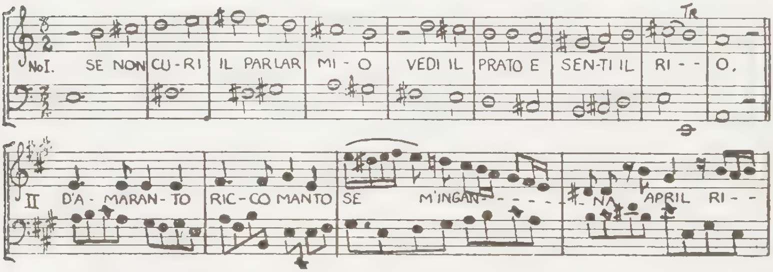
(*i*) *Essai sur la Mus.* Tom. IV. p. 460. [Carissimi died at the age of 70].

stop disputation concerning unjust claims; individuals would have their proper station allotted them; and justice would be done to those gifted mortals whose inspirations have been adopted by the most judicious and accomplished musicians of succeeding times. But such a compilation, with whatever integrity it may be made, and however just the design, might have an invidious appearance, and instead of being regarded as the only true and intelligible history of musical invention, might seem the work of a partizan, undertaken with the insidious view of injuring the reputation of posterior artists.

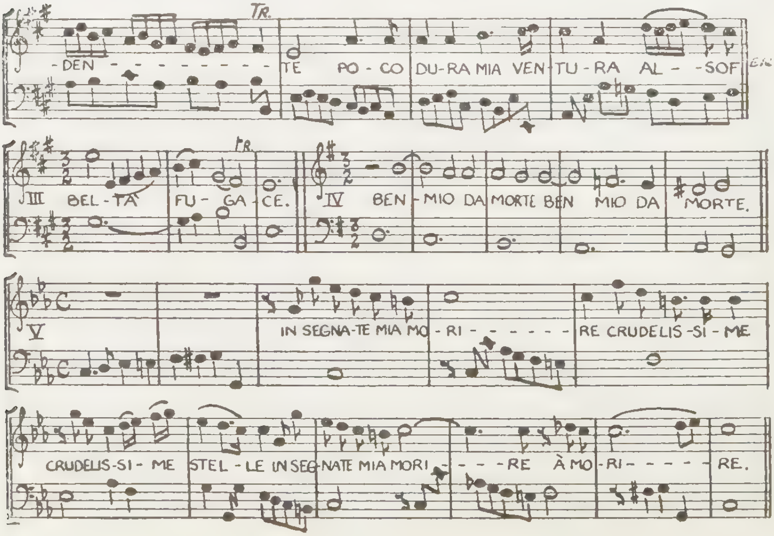
I shall, however, on the following plates, give a few fragments from the works of Cesti, in the same manner as has already been done from those of Carissimi.

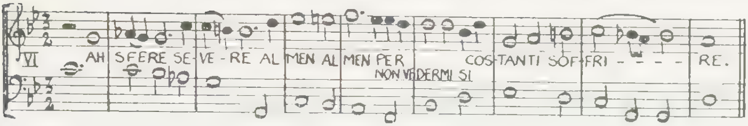
Fragments from the Cantatas of Cesti, in the Ch: Ch: Collection.

This, with another Close, will be always graceful and pleasing.

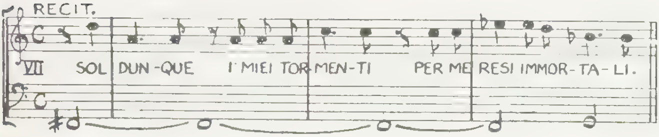

TR
No I.
SE NON CU-RI IL PARLAR MI - O VEDI IL PRATO E SEN-TI IL RI - - O.
II
D'A - MARAN - TO RIC-CO MANTO SE M'INGAN - - - - - NA APRIL RI - -

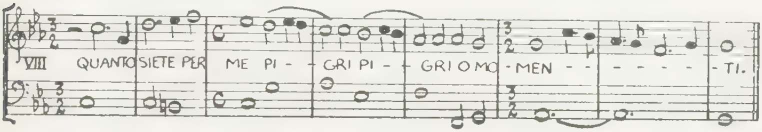
Corelli and Handel adopted this Base.


TR.
- DEN - - - - - - - - TE PO - CO DU-RA MIA VEN-TU-RA AL - -SOF
III
BEL - TA' FU - GA - CE.
TR.
IV
BEN - MIO DA MORTE BEN MIO DA MORTE.
V
IN SEGNA-TE MIA MO - RI - - - - - - RE CRUDELIS-SI - ME
CRUDELIS-SI - ME STEL - LE IN SEG-NATE MIA MORI - - - - RE À MO - RI - - - - RE.

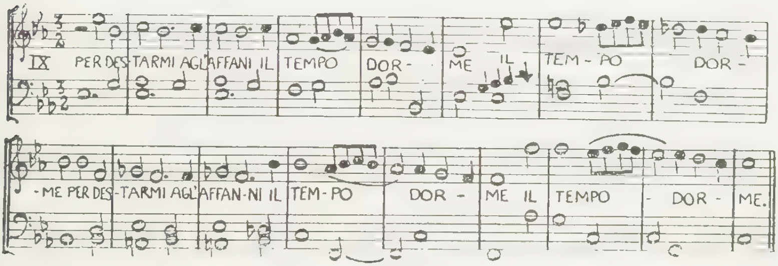

VI
AH SFERE SE-VE-RE AL MEN AL MEN PER NON VEDERMI SI COSTANTI SOF-FRI - - - - RE.

These were favorite Passages with Steffani.

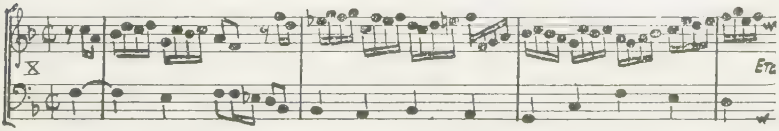

RECIT.
VII
SOL DUN-QUE I MIEI TOR-MEN-TI PER ME RESI IMMOR-TA-LI.


VIII
QUANTO SIETE PER ME PI - - GRI PI - - GRI O MO - MEN - - - - - - - TI.

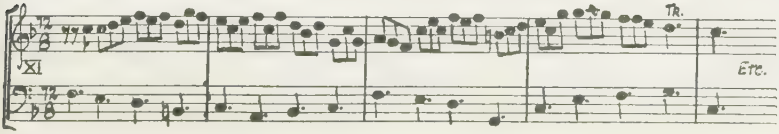
Curious changes of Measure.


IX
PER DES-TARMI AGL'AFFANI IL TEMPO DOR - ME IL TEM - PO DOR -
-ME PER DES-TARMI AGL'AFFAN-NI IL TEM-PO DOR - ME IL TEMPO - DOR - ME.

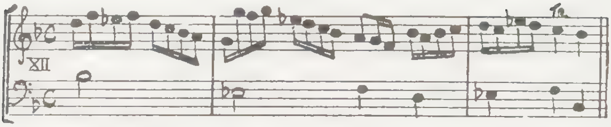
Division in a Motet by Cesti, used by Handel in his Overture of Saul.



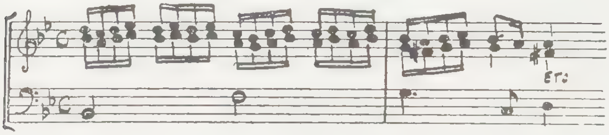
From the same Motet. see Corelli's Sonatas.



Another favorite Passage with Corelli.



Another favorite Passage with Handel.



Luigi Rossi, one of the earliest composers of cantatas, is celebrated in 1640, by Pietro della Valle, in his letter to Guidiccioni cited above, for his grave *canzonnette,* particularly that which begins: *Or che la notte del silenzio amica.* Many of his cantatas are preserved in all collections which include the Music of the last century, particularly in the Brit. Mus. Bibl. Harl. 1265 and 1273, and in Dr. Aldrich's Collection, Christ-church, Oxon.

His cantata, *la Fortuna,* in the Museum Collection, No. 1265, is of an immeasurable length. The recitative, however, with formal closes, has pleasing expressions in it, that still live. No *Da Capo,* or sign of reference appears in his cantata, and he writes twice or three times over, the same airs; a trouble which these expedients would have spared. He seems to have started several flimsy divisions, which afterwards became common; and, indeed, it appears from his cantatas, that as soon as secular Music had divested itself of the pedantry of perpetual canons, fugues, and multiplied parts, another vice crept into the art, by the frequent and excessive use of divisions. Luigi, in songs for a single voice, has some of this kind as long as those in modern bravura airs.

In the Magliabecchi library at Florence, I found the scene of an oratorio called *Giuseppe figlio di Giacobbe, Opera spirituale, fatta in Musica da Aloigi de Rossi, Napolitano, in Roma.* And under the name of Rossi many of his compositions may be found in the Museum.*

The following plates will exhibit some of his peculiarities and happy licences, which have been adopted by subsequent composers, as well as others which should be avoided.

Luigi, in his motets that are preserved in Christ-church Collection, appears to have been as able to write, *à capella,* in many parts with learning, as with elegance in few.

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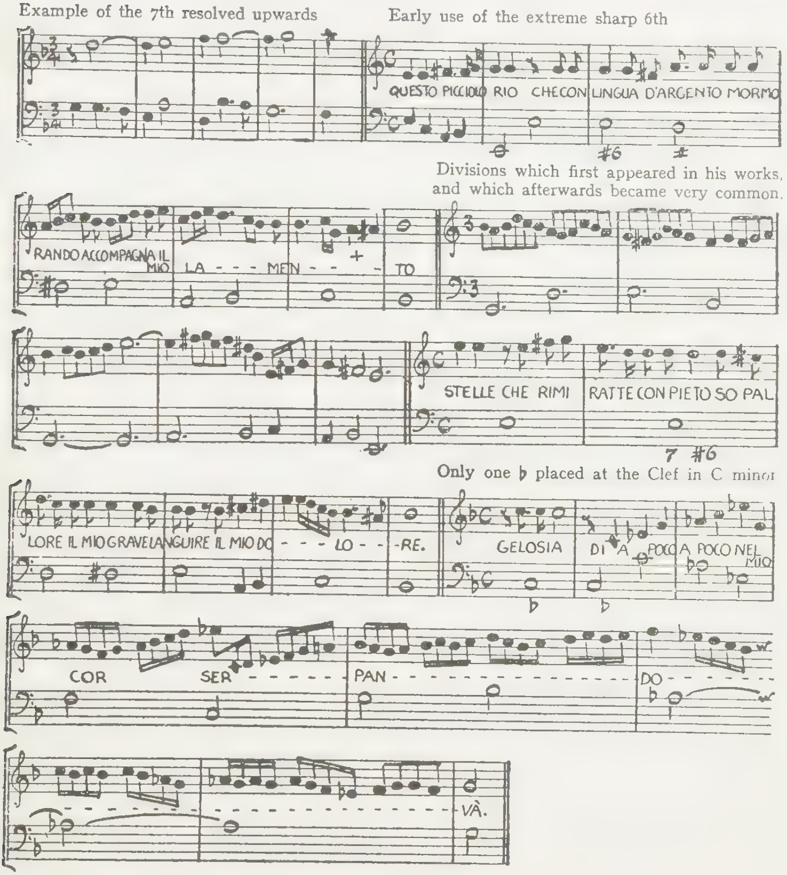
* 13 Cantatas by Rossi, edited by Gevaert, have been published.

Fragments from Luigi Rossi's Cantatas.



Example of the 7th resolved upwards

Early use of the extreme sharp 6th

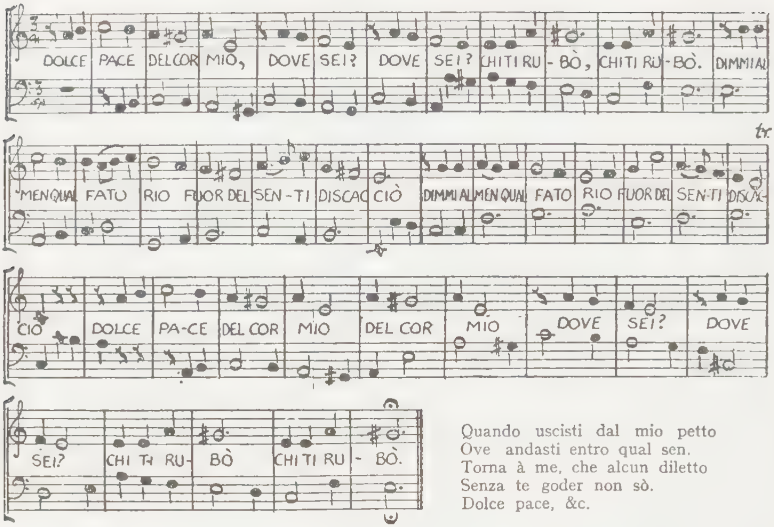
Divisions which first appeared in his works, and which afterwards became very common.

Only one ♭ placed at the Clef in C minor

QUESTO PICCIOLO RIO CHE CON LINGUA D'ARGENTO MORMO
#6
RANDO ACCOMPAGNA IL MIO LA - - - MEN - - - TO
STELLE CHE RIMI RATTE CON PIETOSO PAL
7 #6
LORE IL MIO GRAVE LANGUIRE IL MIO DO - - - LO - - -RE.
GELOSIA DI A POCO A POCO NEL MIO
COR SER - - - - - PAN - - - - - - - - DO - - - - - - - VÀ.

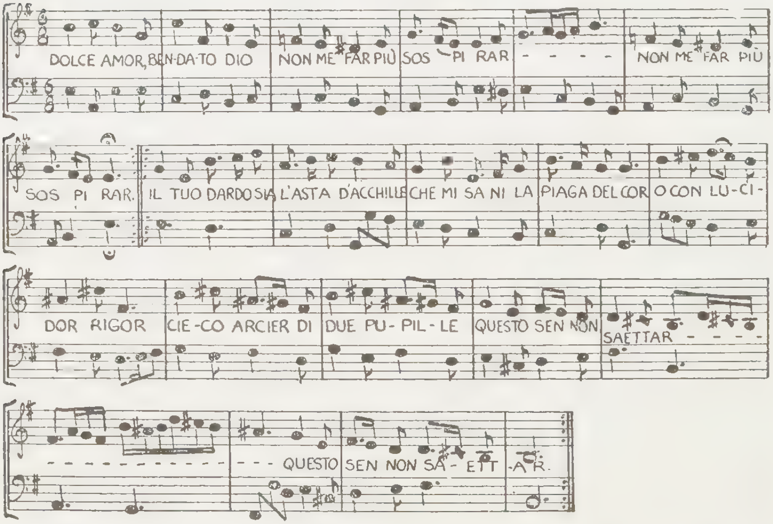
Don GIOVANNI LEGRENZI, of Bergamo, has been already mentioned as a dramatic composer, at Venice, for the theatres of which city he produced fifteen operas, between the year 1664 and 1684. He was likewise a favourite composer of cantatas, of which he published at Venice two books: one of ten, in 1674 [1676?]; and a second book containing fourteen, in 1679. During his youth he was some time organist of Santa Maria Maggiore, in his native city of Bergamo; then Maestro di Capella of the church *dello Spirito santo,* in Ferrara; and lastly of St. Mark's at Venice, and master of the *Conservatorio de Mendicanti*. He was the master likewise of the two great musicians, Lotti, and Francesco Gasparini, both of whom are said to have resided in his house at Venice, in the year 1684, in order to receive his instructions.

Aria del Legrenzi.

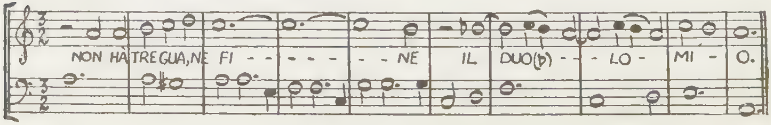

DOLCE PACE DEL COR MIO, DOVE SEI? DOVE SEI? CHI TI RU-BÒ, CHI TI RU-BÒ. DIMMI AL
MEN QUAL FATO RIO FUOR DEL SEN-TI DISCAC CIÒ DIMMI AL MEN QUAL FATO RIO FUOR DEL SEN-TI DISCAC-
tr.
CIÒ DOLCE PA-CE DEL COR MIO DEL COR MIO DOVE SEI? DOVE
SEI? CHI TI RU-BÒ. CHI TI RU-BÒ.

Quando uscisti dal mio petto
Ove andasti entro qual sen.
Torna à me, che alcun diletto
Senza te goder non sò.
Dolce pace, &c.

Air by Cavalli.


DOLCE AMOR, BEN-DA-TO DIO NON ME FAR PIÙ SOS-PI RAR - - - - NON ME FAR PIÙ
SOS PI RAR. IL TUO DARDO SIA L'ASTA D'ACCHILLE CHE MI SA NI LA PIAGA DEL COR O CON LU-CI-
DOR RIGOR CIE-CO ARCIER DI DUE PU-PIL-LE QUESTO SEN NON SAETTAR - - - -
- - - - - - - - - - - - - QUESTO SEN NON SA-ETT-AR.

Fragment of a Cantata written by Salvator Rosa and set by Bandini. See p. 623.


NON HA TREGUA, NE FI - - - - - - - - NE IL DUO(♭) - - - LO - MI - O.

Among the musical manuscripts, purchased at Rome in 1770, one that ranks the highest in my own favour, was the music-book of Salvator Rosa [1615-73], the painter, in which are contained, not only airs and cantatas set by Carissimi, Cesti, Luigi, Cavalli, Legrenzi, Capelline, Pasqualini, and Bandini, of which the words of several are by Salvator Rosa; but eight entire cantatas written, set, and transcribed by this celebrated painter himself. The book was purchased of his great grand-daughter, who inhabited the house in which her ancestor lived and died. The handwriting was ascertained by collation with his letters and *satires*, of which the originals are still preserved by his descendants. The historians of Italian poetry, though they often mention Salvator as a satirist, seem never to have heard of his lyrical productions; and as this book is not only curious for the Music it contains, but the poetry; I shall present my readers with a particular account of its contents, which, being chiefly cantatas, belong to this chapter.

The first composition in this manuscript was luckily a scene in Cesti's opera of *Orontea*, which it would have been difficult to have found elsewhere; for of the many hundred operas that were composed for the different theatres of Italy during the last century, except two or three that have been printed, an entire copy in score of any one of them, before the time of Ales. Scarlatti and Bononcini, has hardly been preserved (*k*).

II. Is a cantata by Capellini, a composer of no great eminence; yet there is in it a very pleasing air in triple time of $\frac{3}{2}$, in which the crotchets are expressed by minims hooked or tied like quavers.

III. Is an elegant simple air, by Legrenzi, sung to two different stanzas; and as the vocal compositions of this master are somewhat scarce, I shall present my readers with a copy of it.

IV. Is a beautiful Siciliana by Cavalli, the composer of Erismena, of which an account is given in treating of the Venetian theatre. As the movement is short and characteristic, I cannot resist the desire of inserting it.

V. Is a cantata, written by Salvator Rosa, and set by Cesti. Recitative had not, as yet, banished formal closes, or regular modulation, which encroached too much upon air, and destroyed its narrative and declamatory plainness and simplicity.

Salvator was either the most miserable, or the most discontented of men. Most of his cantatas are filled with the bitterest complaints, either against his mistress, or mankind in general. In this he says that he has had more misfortunes than there are stars in the firmament, and that he has lived six lustres (thirty years) without the enjoyment of one happy day.

VI. Is a cantata set by Luigi, almost wholly in recitative, which, but for the formality of the closes, would be admirable.

(*k*) For the scene in *Orontea*, see p. 548.

VII. Another cantata by the same compòser, of which the words are very beautiful. After promising eternal constancy to his mistress, he says:

E se la natura avara
Del suo mortal tesoro
Da questa crin mai ti rubasse l' oro,
Povero, ma contento,
Lo vedrò bianco
E l' amerò d' argento (*l*).

VIII. A cantata set by Carissimi, in which the melody is impassioned, and the recitative admirable. Too many specimens have already been exhibited of this author's genius and abilities, to render an extract from this composition necessary.

IX. Is a pleasing and natural air, by Marc' Antonio Pasqualini, which is repeated to different stanzas. The composer of this air was admitted into the Papal chapel in 1630; and from the year 1643 to 1670, he was a favourite stage-singer, with a *soprano* voice. Many of his compositions are preserved in the collections of the time, in which more grace and facility appear than force and learning.

X. A cantata, in which the words are by Salvator Rosa, and the Music by Cesti. There is great strength and imagination in this poetry.

In the church of *Santa Maria degli Angeli de' PP. Certosini,* at Rome, where Salvator Rosa was buried, there is an inscription on his tomb, at which Crescimbeni, a Florentine, is angry; as it gives him *il primato sopra tutti i Rimatori Toscani* (*m*). This, like almost all monumental praise, is certainly hyberbolical; but Salvator's poetry seems to have great merit for its boldness and originality: it is, indeed, somewhat rough, even in his lyrics; and his satires are often coarse; but he appears to me always more pithy than his cotemporaries, whom Marini's affectation had perhaps enervated and corrupted.

Salvator's cantata, of which we are now speaking, is the incantation of a female, distracted with love, disappointment, and revenge. This lyric poem seems to have furnished ideas to the author of Purcell's Mad Bess.—"By the croaking of the toad," &c. And in Salvator all the charms and spells of the witches in Macbeth are invoked.

—— all' incanto, all' incanto,
E chi non Mosse il ciel mova Acheronte.
Io vo magici modi
Tentar profane note
Erbe diverse, e nodi,
Ciò che arrestar può le celeste rote,
Mago circolo
Onde gelide
Pesci varij
Acque chimiche
Neri balsami
Miste polveri
Pietre mistiche
Serpi e nottole

(*l*) If Nature, niggard of her treasure,
Should rob thy hair of all its gold,
Poor, but content, I still with pleasure
Thy silver tresses shall behold.

(*m*) *Comment. alla Stor. della Volg. Poes.* Vol. IV. p. 213.

Sangui putridi
Molli viscere,
Secche mummie
Ossa e vermini.
Suffumigij ch' anneriscano,
Voci orribili che spaventino,
Linfe torbide ch' avvelenino
Stille fetide che corrompino
Ch' offuschino,
Che gelino,
Che guastino,
Ch' ancidano
Che vincano l'onde Stigie.
In quest' atra caverna
Ove nongiunse mai raggio di sole
Dalle Tartaree scuole
Trarro la Turba inferna
Farò ch' un nero spirto
Arda un Cipresso un Mirto
E mentre a poco a poco
Vi struggero l'imago sua di cera
Farò che à ignoto foco
Sua viva imago pera
E quand' arde la finta, arda la vera.

XI. Is a gloomy, grumbling history of this painter and poet-musician's life, in which the comic exaggeration is not unpleasant; but it is rather a satire on the times in which he lived, than a lyric composition. However, it is set by Bandini; but being chiefly narrative, the Music is almost wholly recitative; scarce any measured melody being introduced, except to the first line, which serves as a refrein, or burden.

Cantata. *Parole del Salvator Rosa.—* *Musica del* Bandini.	Translation.
Non a tregua ne fine il duolo mio. *Ricordati Fortuna che son nel mondo,* *E son di carne anch' io.* *Venne solo alla vita* *Per stentar e partir* *Sudar da cane* *E tra pene infinita* *Speme non ho d' assicurarmi un pane.*	No end or truce to grief I find— O Fortune! bear my case in mind! Nor let a man of flesh and blood, Forever o'er his miseries brood; Or hither come to toil and sweat Merely to pay great nature's debt, And crowd the mansions of the dead Before his labours give him bread!
Per me solo si vede sordo il ciel, *Scuro il Sol, secca la Terra,* *Ov' io di pace ho fede* *Colà porta il gran diavolo la guerra.* *S' io fo' l* Bucato *piove* (*n*); *S' io metto il piè nel mare* *Il mar s' adira.* *Se andasse à l' Indie nove,* *Non vale il mio teston più d'una lira.*	Is heaven deaf to me alone? Barren the earth, and dark the sun? And where to peace there seems no bar Shall devils wage eternal war? If I step forth to see a friend The clouds a deluge instant send, And ship I have never been on board But winds and waves have furious roar'd. Yet over begg'ry to prevail Should I to India ever sail, And coming back 'scape rocks and killing In purse I should not have a shilling.
Non vado al macellaro *Benche avessi à comprar di carne un grosso* *Che per destino avaro* *Non mi pesi la carne al par dell' osso.* *S' io vo à palazzo à sorte* *L' anticamera og'nor mi mostra à dito* *I satrapi di corte* *Con le lingue mi trinciano il vestito.*	At market when provisions fresh I buy, the bones outweigh the flesh: And if perchance I go to court The attendants at my dress make sport, Point at my garb, thread-bare and shabby, And shun me, like a leper scabby.
Son di fede Cristiano *E mi bisogna credere a l' Ebreo* *Sallo il Ghetto Romano* *E il guardarobba mio ser mardocheo.* *Non a tregua, &c.*	My faith is Christian, sound and true, Yet, like an unbelieving Jew, I'm seiz'd without the least contrition, And hurried to the inquisition. No end or truce to grief, &c.
S' io non desto, o nel letto *Sempre ho la mente stivalata e varia,* *Senz' esser architetto* *Fabbrico tutto il dì castelli in aria.*	Awake, in bed, I castles build, Which to reflexion instant yield; And, if asleep, in dreams I feel More torture than on rack or wheel.

(*n*) As the author is not very poetical in telling us that it rains whenever he *bucks,* that is, *washes* his linen, he has not been closely followed in the translation. It is curious, however, that *bucato* should be so nearly English as to imply that kind of washing at a river with *lye,* which is called *bucking,* and which gave the name to the basket in which Falstaff was carried to Datchet-mead.

Villa non ho ne stanza, *Altri an' d' argento in fin' a l' orinale,* *Ricco son di speranza* *E per fede commisso ho l' ospidale.*	While I have neither house nor home, Others can dwell in lofty dome; Where e'en of silver, for parade, The vilest utensils are made. No other wealth have I than hope Which shews a work-house, or a rope.
Ma di grazia osservate *Quando si sente un caldo dell' inferno,* *In mezo dell' estate* *Io marcia col vestito dell inverno.*	But, pray, observe, when heat infernal, In summer threats our towns to burn all, And marrows melt of man and brute, How I still trudge in winter's suit.
Suol dir chi a da mangiare *Che i commodi e i quattrini,* *Alfin son sogni che dolce minchionare* *Haver pari l'entrate à suoi bisogni.*	Happy I thought the life I led If not in want of daily bread, And that conveniences and wealth Were useless things in time of health—
Oh Dio son pur pittore, *Ne posso figurarmi un miglior sogno!* *Sto sempre d'un colore* *Ne mi riesce mai alcun disegno.*	And could a painter, senseless wretch? A plan of life, no better *sketch*? Against my skill the powers combine, Nor let me finish one *design*.
Legni Iberi e Francese, *Col nocchiero pennello a l' onde io spalmo,* *Dono ad altri i paesi,* *In tempo ch' io non ò di terra un palmo.*	I woods create in France and Spain, And vessels riding on the main; And though I find it hard to live, With ease to others vineyards give; With flocks and herds. and fields of corn, And all that nature's works adorn; Can set a prince upon a throne— While not an inch of land's my own.
Non so che sia Fortuna, *Pago à prezzo di stenti un dì felice,* *Non ho sostanza alcuna* *E ch' io speri, e ch' io soffir, ogn' un mi dice.*	Fortune to me's a stranger quite, And makes me pay each short delight With pain and tears. Substance I've none, Nor can I from misfortune run. While all, to whom I tell my tale, In kindness thus my ears regale:
Credete al vostro Rosa, *Che senza versi e pitture,* *Il mondo e bello e la più sana cosa* *In questi tempi e non aver cervello.*	"And are you, Rosa, so unwise (prize? To think the world should pictures Or in these giddy thoughtless times A value set upon your rhymes? No, no, they hate all toil and pains, And he'll thrive most who's fewest brains, For knowledge none at present dig, Nor for your talents care a fig."
Ve le dirò più chiare, *Hoggi il saper più non si stima un fico.* *Da me ciascuno impare* *Che assaî meglio è morir ch' esser mendico.* *Non a tregua, &c.*	Then learn from me, ye students all, Whose wants are great and hopes are small, That better 'tis at once to die, Than linger thus in penury; For 'mongst the ills with which we're curst To live a beggar is the worst. No end or truce to grief, &c.

XII. Is an excellent cantata on the torments of *jealousy*, set by Luigi, in which there is more air and less recitative than usual at this period.

XIII. Is a single air by Ales. Scarlatti, which must have been produced early in that composer's life; as Salvator, in whose handwriting it is entered in his book, died in 1675 (*o*); some writers say in 1673. This air contains many beautiful, and then new, traits of melody, of which Vinci afterwards availed himself when he set *deh respirar lasciatemi* in Metastasio's opera of *Artaserse*.

(*o*) Orlandi, *Abcdario Pittorico*.

Such frequent occasions will present themselves hereafter of bearing testimony to the abilities of this great musician, particularly in setting cantatas, which, in their number and excellence, surpassed perhaps those of all the masters in Europe of his time, that no addition to his character need be made here.

XIV. and XV. Are two single airs by Legrenzi, of which the melody is pleasing; they were perhaps sung in operas. The Music of all the rest of the cantatas and songs in this book amounting to eight, is of Salvator's own composition, and is not only admirable for a *Dilettante,* but, in point of melody, superior to that of most of the masters of his time.

The two first are cantatas, but so ill written as to be difficult to read.

The third begins with a very pleasing air, of which I shall present the reader with the *motivo,* at N° I.

The fourth begins with such a spirited air as the last century seldom produced, see N° II. The other two airs in the same cantata are well accented and pleasing, see N° III. and IV.

In the recitative of the fifth cantata, some of the first true closes occur, that I have met with, in the narrative melody, see N° V.

There are several airs in this and the rest of the cantatas, on pleasing subjects, and treated in a manner above mediocrity, see N° VI. VII. and VIII.

The last is chiefly remarkable for its moving base, see N° IX. If we only suppose this cantata to have been composed just before Salvator's death, it will be of a higher date than the publication, or perhaps the existence, of any of Corelli's works, who is supposed to have been the inventor of this kind of pendulum base; which, however, frequently appears in the cantatas of Cesti.

The celebrated singer Pistocchi published six cantatas, with two duets, and two airs, one to French and one to German words, about the year 1699;* but I have never been able to find the book.

Of the thirty-one different works that were published by Giambatista Bassani of Bologna, the last was entitled XII *Cantate amorose à voce sola con violini,* 1703. Bassani was one of the first who composed cantatas with an accompaniment for the violin, which is so truly adapted to the genius of that instrument, that it is fit for no other; as he has availed himself of the compass of the violin, and the facility which it has in performing passages composed of distant intervals. I shall insert the first symphony to two of his cantatas, N° I. and II. to shew the use he has made of the violin in accompanying the voice.

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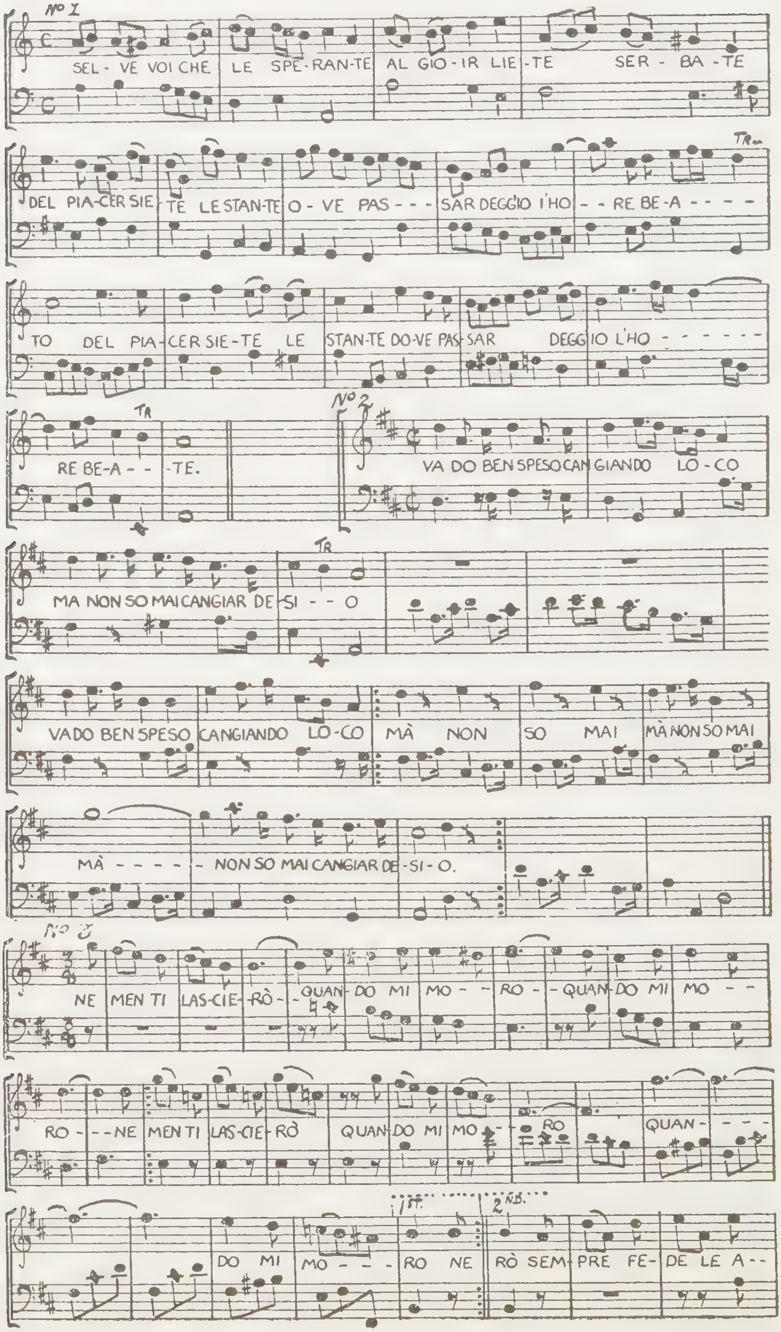
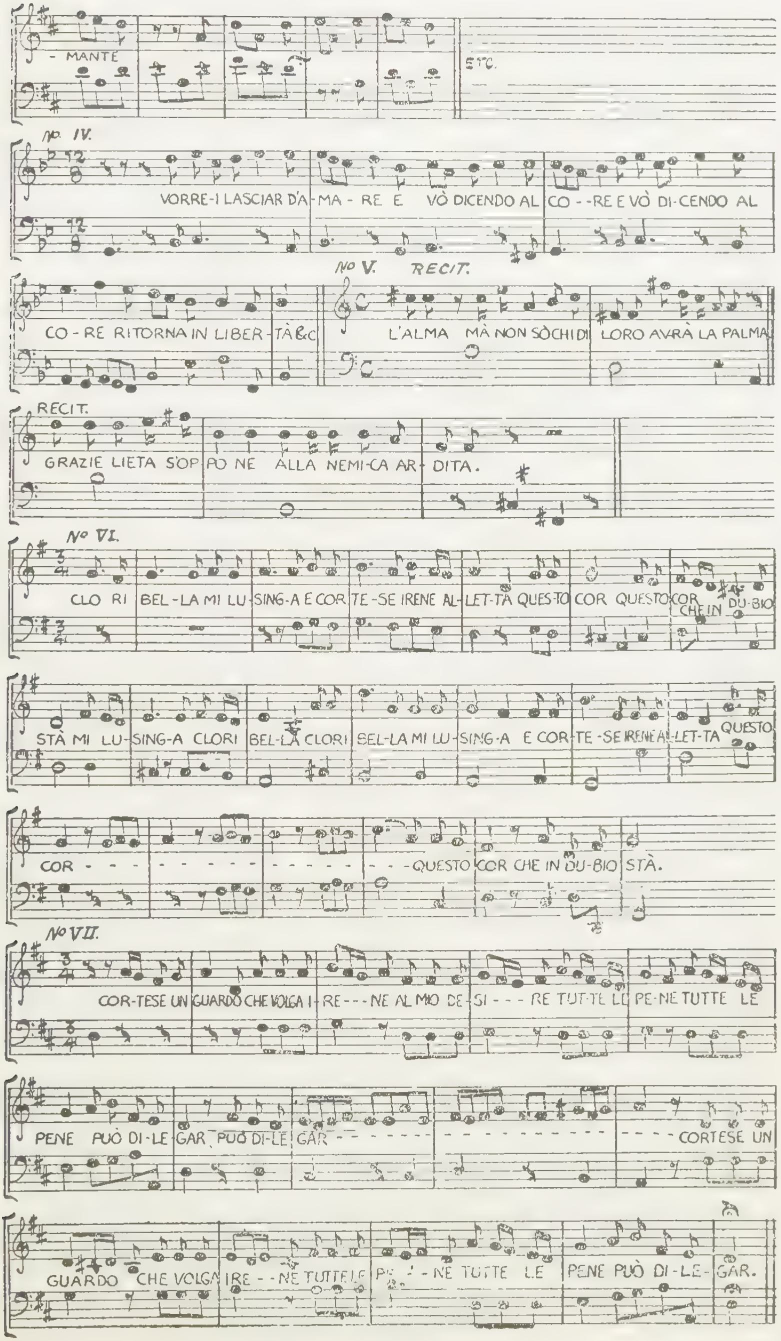
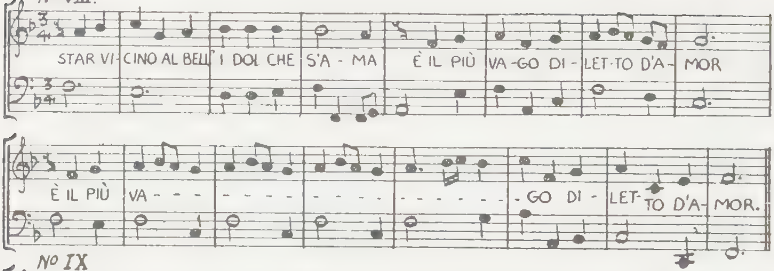
* Presumably the *Scherzi Musicali* to Italian, French, and German texts.

Specimens of Salvator Rosa's Composition.

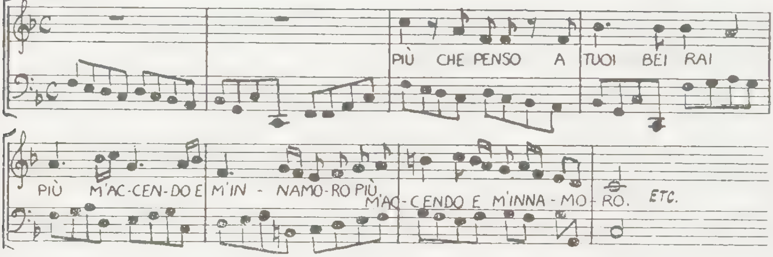

No 1
SEL - VE VOI CHE LE SPE-RAN-TE AL GIO - IR LIE-TE SER - BA - TE
DEL PIA-CER SIE-TE LE STAN-TE O - VE PAS - - - SAR DEGGIO L'HO - - RE BE - A - - - -
TR
TO DEL PIA-CER SIE-TE LE STAN-TE DO-VE PAS-SAR DEGGIO L'HO - - - - - -
RE BE-A - - -TE.
TR
No 2
VA DO BEN SPESO CAN-GIANDO LO - CO
MA NON SO MAI CANGIAR DE-SI - - O
TR
VADO BEN SPESO CANGIANDO LO-CO MÀ NON SO MAI MÀ NON SO MAI
MÀ - - - - - NON SO MAI CANGIAR DE-SI - O.
No 3
NE MEN TI LAS-CIE-RÒ - QUAN-DO MI MO - - RO - - QUAN-DO MI MO - -
RO - - - NE MEN TI LAS-CIE-RÒ QUAN-DO MI MO - - RO QUAN - - - -
DO MI MO - - - RO NE RÒ SEM-PRE FE-DE LE A - -
1st
2 NB.


- MANTE
ETC.
Nº IV.
VORRE-I LASCIAR D'A-MA - RE E VÒ DICENDO AL CO - - RE E VÒ DI-CENDO AL
CO - RE RITORNA IN LIBER - TÀ &c
Nº V. RECIT.
L'ALMA MÀ NON SÒ CHI DI LORO AVRÀ LA PALMA
RECIT.
GRAZIE LIETA S'OP PO NE ALLA NEMI-CA AR - DITA.
Nº VI.
CLO RI BEL - LA MI LU - SING-A E COR TE - SE IRENE AL - LET-TA QUES-TO COR QUESTO COR CHE IN DU - BIO
STÀ MI LU - SING-A CLORI BEL-LA CLORI BEL-LA MI LU - SING-A E COR TE - SE IRENE AL - LET-TA QUESTO
COR - - - - - - - - - - - - - - - QUESTO COR CHE IN DU-BIO STÀ.
Nº VII.
COR-TESE UN GUARDO CHE VOLGA I - RE - - - NE AL MIO DE - SI - - - RE TUT-TE LE PE-NE TUTTE LE
PENE PUÒ DI-LE - GAR PUÒ DI-LE - GAR - - - - - - - - - - - - - - - - - - CORTESE UN
GUARDO CHE VOLGA IRE - - NE TUTTE LE PE - - NE TUTTE LE PENE PUÒ DI - LE - GAR.

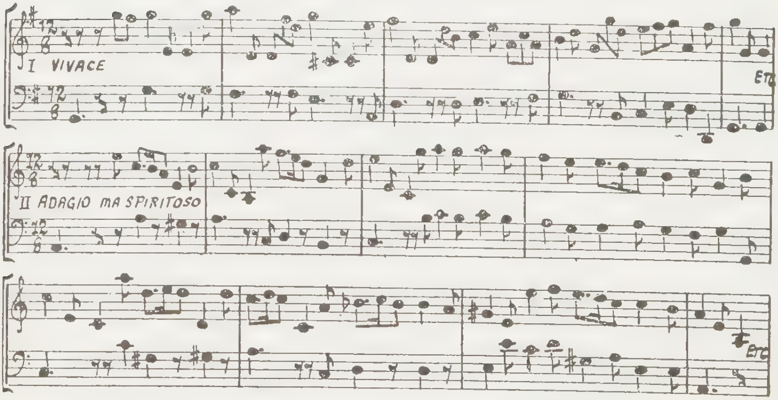
No VIII.


STAR VI-CINO AL BELL' I DOL CHE S'A - MA È IL PIÙ VA-GO DI - LET-TO D'A - MOR
È IL PIÙ VA -GO DI - LET-TO D'A-MOR.

No IX


PIÙ CHE PENSO A TUOI BEI RAI
PIÙ M'AC-CEN-DO E M'IN - NAMO-RO PIÙ, M'AC-CENDO E M'INNA-MO-RO. ETC.

Syphonies in Bassani's Cantatas, for a Violin.


I VIVACE
ETC
II ADAGIO MA SPIRITOSO
ETC

We are now arrived at the golden age of cantatas in Italy, a species of Music that was brought to the greatest degree of perfection, without accompaniments, about the end of the last century and beginning of the present, by the genius and abilities of Ales. Scarlatti, Francesco Gasparini, Giovanni Bononcini, Antonio Lotti, the Baron d' Astorga, and Benedetto Marcello; and, at a later period in a more elaborate style, with accompaniments, by Nicolo Porpora, and Giovanbattista Pergolesi, who seem to have been the last eminent composers that cultivated this species of chamber drama, till it was revived by Sarti.

The most voluminous and most original composer of cantatas that has ever existed, in any country to which my enquiries have reached, seems to have been ALESSANDRO SCARLATTI (*p*). Indeed, this master's genius was truly creative; and I find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the present century.

Of this fertile musician's cantatas* I was so fortunate, when at Rome, as to purchase an original manuscript containing thirty-five in his own hand writing, that were chiefly composed at Tivoli during a visit to Andrea Adami, Maestro di Capella to the pope, and author of *Osservazioni per ben regolare il Coro de i Cantori della Cap. Pontif.* published at Rome, 1711. Each of these cantatas is dated; by which we learn that he frequently produced one every day for several days together, and that the whole number was composed between the month of October, 1704, and March, 1705.

In the first of these cantatas it appears, that Scarlatti had not quite discontinued formal closes in his recitatives, nor *rosalia* in his airs. But many of his most natural and graceful passages are still in use, though the more uncommon and far-fetched have never been adopted; and these are therefore still new.

The violoncello parts of many of these cantatas were so excellent, that whoever was able to do them justice was thought a supernatural being. Geminiani used to relate, that *Franceschilli,* a celebrated performer on the violoncello at the beginning of this century, accompanied one of these cantatas at Rome so admirably, while Scarlatti was at the harpsichord, that the company, being good Catholics and living in a country where miraculous powers have not yet ceased, were firmly persuaded it was not Franceschelli who had played the violoncello, but an angel that had descended and assumed his shape.

The complaints at present of want of variety and movement in the bases of opera songs compared with old cantatas, which being the sole accompaniment are busy and often beautiful, is unfair. In songs of many parts, if all the parts are busy the *ensemble* is noise and confusion. In order to preserve a unity of melody in the *cantilena,* the business of the instruments must be distributed in such a manner as never to render it inaudible.

The cantatas of Scarlatti are much sought and admired by curious collectors. It must not, however, be dissembled that this author is not always free from affectation and pedantry. His modulation, in struggling at novelty, is sometimes crude and unnatural, and he more frequently tried to express the meaning of single words than the general sense and spirit of the whole poem he had set to Music (*q*). Yet I never saw one of them that was not

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(*p*) See 585.

(*q*) The word *lungi,* for instance, in the second and fourth cantata of my collection, he expresses by *wide* intervals, as he constantly does *lontano.* At the words *cangio in dolore,* we have a sudden, violent, and extraneous modulation. And *dura, cruda, dolente, strano,* &c. were irresistible temptations to wring the ear with crudities.

* There are over 500 Cantatas by Scarlatti in existence. A complete list will be found in Professor Dents' *Alessandro Scarlatti* (London, 1905).

marked by some peculiar beauty of melody or modulation. Durante, his scholar, after his decease worked several of his cantatas into duets of the most learned and curious kind, which the greatest masters now living continue to study and teach to their favourite and most accomplished scholars (*r*).

Having instanced some of his defects, candour requires that a few of his many beauties should be exhibited to the musical reader. I shall, therefore, cite a few short airs and fragments from his cantatas, that appear to me still graceful and elegant, though produced more than fourscore years ago.

No. I. Is a short air where the word *lungi* is expressed by the wide interval of a ninth, but which, in other respects, is pleasing and masterly: see the following plates.

II. Is an elegant air, in which Scarlatti seems the first to omit the shake at a common close, when it is of a pathetic cast, which, at present, is a very fashionable refinement. See the places marked with a +.

III. A Sicilian strain from the same cantata. There is something arch and uncommon at the repetition of the word *poco,* at the end of the second part.

IV. Scarlatti's *recitative* is, in general, excellent; for in that, bold modulation is wanted. And in the fragment given at this number, he seems to have expressed the words with peculiar felicity.

V. Corelli, in composing the fine adagio of his eighth concerto, certainly was obliged to this cantata of Scarlatti for more than a hint.

VI. This air is natural, plaintive, and masterly.

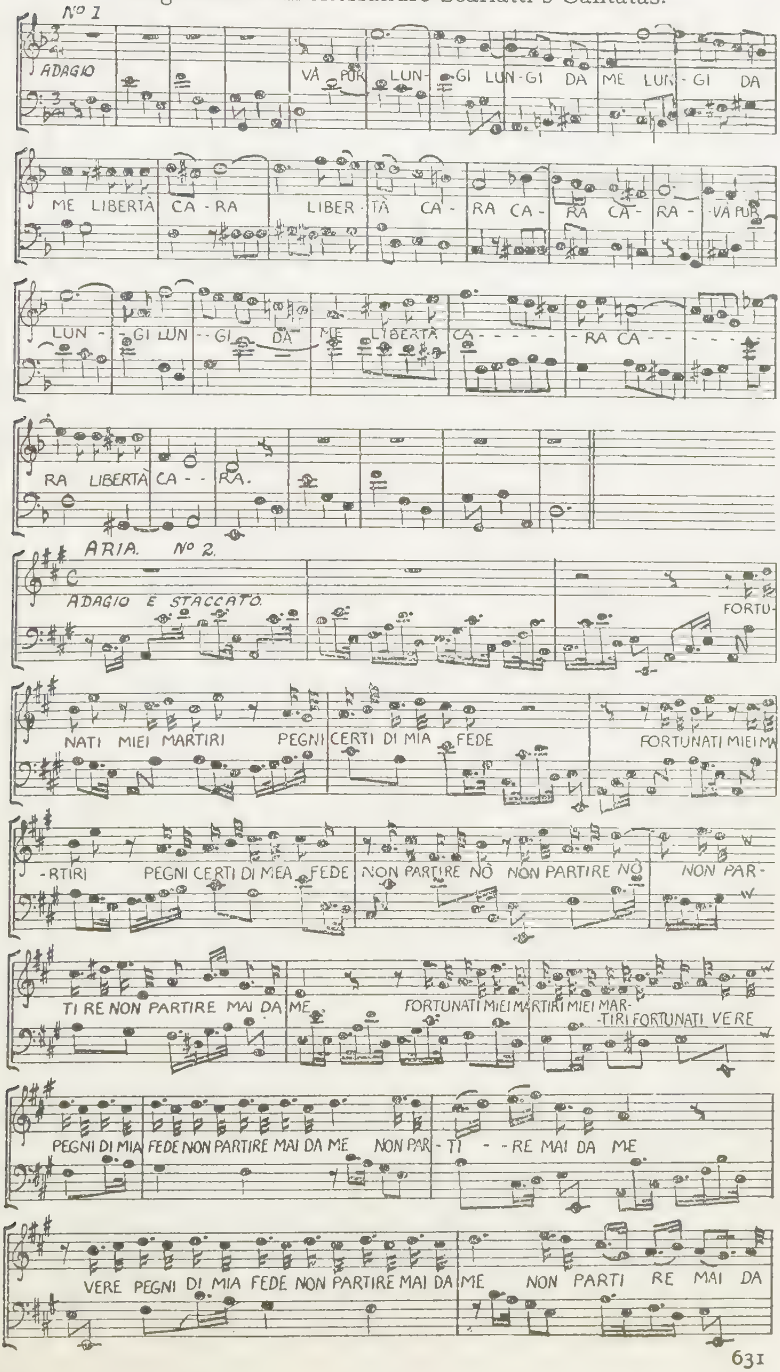
VII. Is a curious mixture of air and recitative.

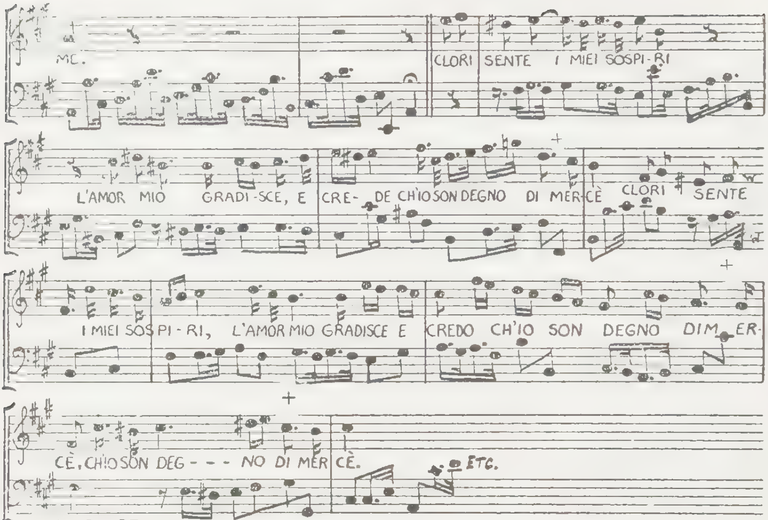
The whole twenty-sixth cantata in my collection is so beautiful, that, if I had room, I should give it entire. Thus far I have allowed composers to speak for themselves as often as possible; but if I continued giving examples of composition as frequently as I wish, and have hitherto done, my work would have more the appearance of a music-book, than a history of the art. The thirty-first, *Alfin m' ucciderete,* has been transformed into a duet by Durante, and occupies the eleventh place among his celebrated *riffattamenti.*

VIII. Is the first part of an air in a beautifully simple style, inserted here to shew that Scarlatti is not always scrambling at novelty through unbeaten tracks; indeed, he is never difficult or *recherché* in his opera airs; and his son, who is so wild and eccentric in his lessons, is uncommonly natural and easy in his songs.

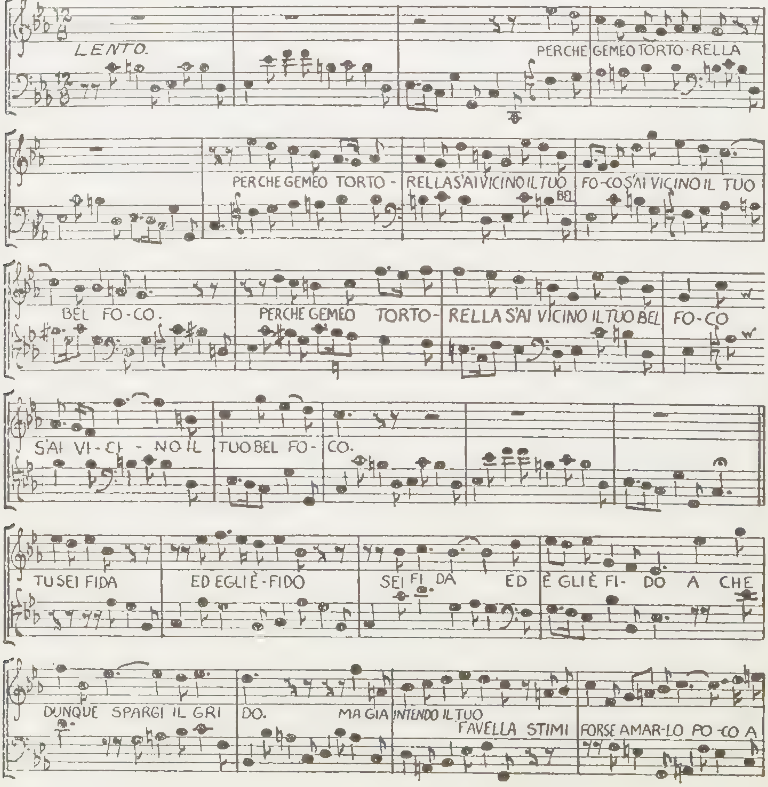
(*r*) Several musicians have doubted whether the ground-work of these very elaborate *studj* was Scarlatti's, among whom was Pacchierotti; but in turning over different volumes of his cantatas in the presence of this admirable singer, while he resided in London, I found, and shewed him, the subjects of every one of the movements.

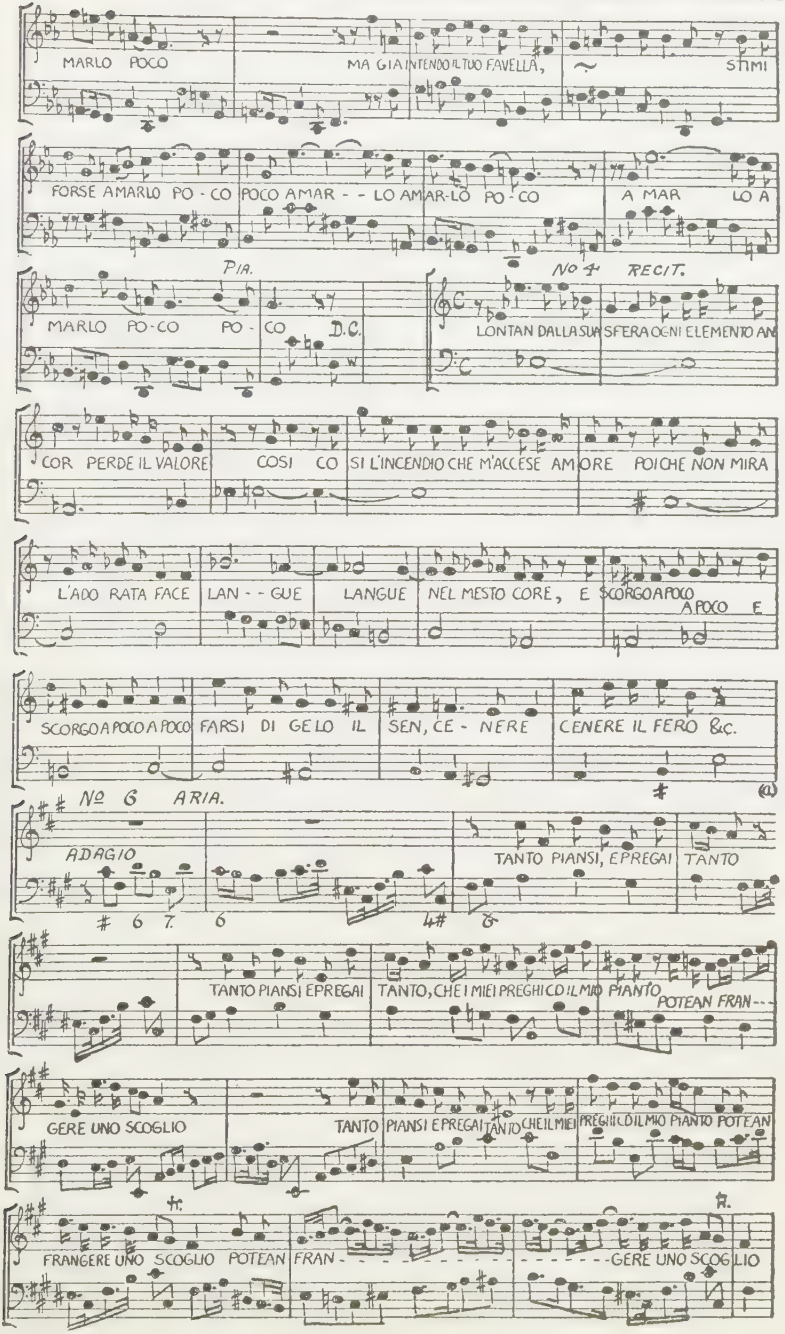
Fragments from Alessandro Scarlatti's Cantatas.


No 1
ADAGIO
VA PUR LUN-GI LUN-GI DA ME LUN-GI DA
ME LIBERTÀ CA-RA LIBER-TÀ CA-RA CA-RA CA-RA-VA PUR
LUN--GI LUN--GI DA ME LIBERTÀ CA------RA CA----
RA LIBERTÀ CA--RA.
ARIA. No 2.
ADAGIO E STACCATO.
FORTU-
NATI MIEI MARTIRI PEGNI CERTI DI MIA FEDE FORTUNATI MIEI MA
-RTIRI PEGNI CERTI DI MEA FEDE NON PARTIRE NO NON PARTIRE NO NON PAR-
TI RE NON PARTIRE MAI DA ME FORTUNATI MIEI MARTIRI MIEI MAR-
-TIRI FORTUNATI VERE
PEGNI DI MIA FEDE NON PARTIRE MAI DA ME NON PAR-TI--RE MAI DA ME
VERE PEGNI DI MIA FEDE NON PARTIRE MAI DA ME NON PARTI RE MAI DA


MC.
CLORI SENTE I MIEI SOSPI-RI
L'AMOR MIO GRADI-SCE, E CRE- DE CH'IO SON DEGNO DI MER-CÈ CLORI SENTE
I MIEI SOSPI-RI, L'AMOR MIO GRADISCE E CREDO CH'IO SON DEGNO DIM ER-
CÈ, CH'IO SON DEG- - - NO DI MER-CÈ.
ETC.

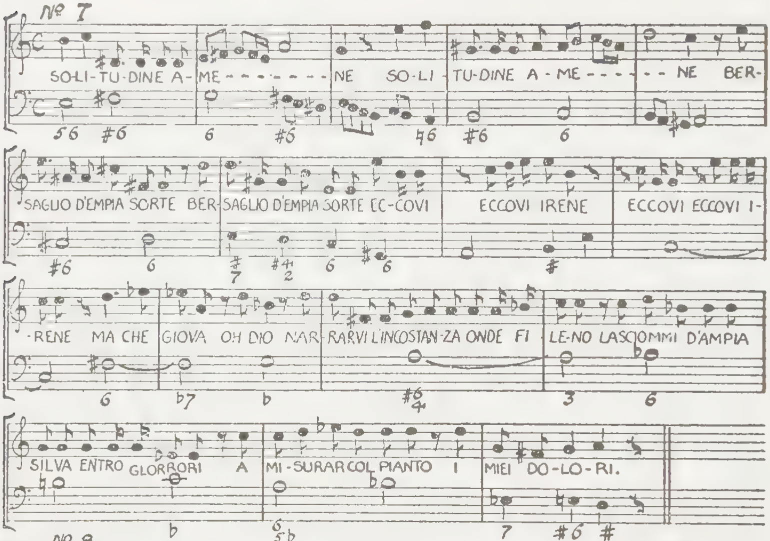
No 3. ARIA.


LENTO.
PERCHE GEMEO TORTO-RELLA
PERCHE GEMEO TORTO - RELLA S'AI VICINO IL TUO BEL FO-CO S'AI VICINO IL TUO
BEL FO-CO. PERCHE GEMEO TORTO- RELLA S'AI VICINO IL TUO BEL FO-CO
S'AI VI-CI - NO IL TUO BEL FO- CO.
TU SEI FIDA ED EGLIÈ-FIDO SEI FI DA ED È GLIÈ FI- DO A CHE
DUNQUE SPARGI IL GRI DO. MA GIA INTENDO IL TUO FAVELLA STIMI FORSE AMAR-LO PO-CO A

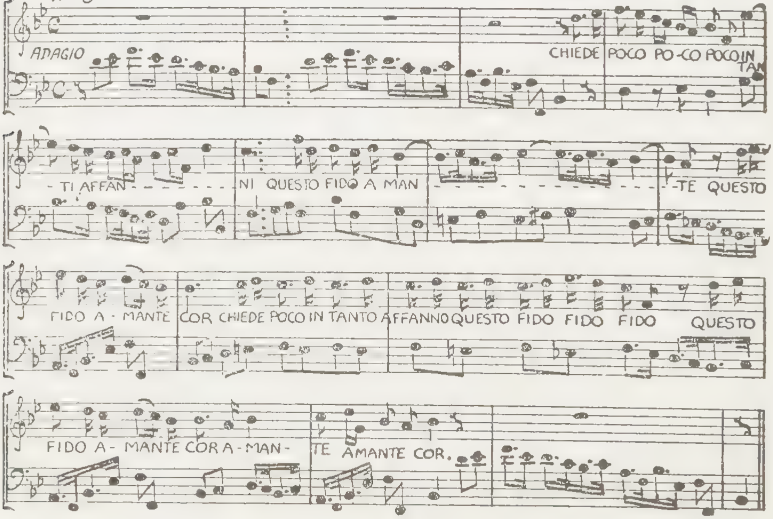

MARLO POCO
MA GIA INTENDO IL TUO FAVELLA,
STIMI
FORSE AMARLO PO-CO POCO AMAR--LO AMAR-LO PO-CO
A MAR LO A
MARLO PO-CO PO-CO
PIA.
D.C.
No 4 RECIT.
LONTAN DALLA SUA SFERA OGNI ELEMENTO AN
COR PERDE IL VALORE COSI CO SI L'INCENDIO CHE M'ACCESE AM ORE POI CHE NON MIRA
L'ADO RATA FACE LAN--GUE LANGUE NEL MESTO CORE, E SCORGO A POCO
A POCO E
SCORGO A POCO A POCO FARSI DI GELO IL SEN, CE-NERE CENERE IL FERO &c.
(a)
No 6 ARIA.
ADAGIO
# 6 7. 6 4# 8
TANTO PIANSI, E PREGAI TANTO
TANTO PIANSI E PREGAI TANTO, CHE I MIEI PREGHI CO IL MIO PIANTO
POTEAN FRAN---
GERE UNO SCOGLIO TANTO PIANSI E PREGAI TANTO CHE IL MIEI PREGHI CO IL MIO PIANTO POTEAN
tr.
FRANGERE UNO SCOGLIO POTEAN FRAN---------GERE UNO SCOGLIO

(a) For No. V. see Book III. p. 442.

Nº 7


SOLI-TU-DINE A-ME - - - - - - - - NE SO-LI TU-DINE A-ME - - - - - NE BER-
SAGLIO D'EMPIA SORTE BER- SAGLIO D'EMPIA SORTE EC-COVI ECCOVI IRENE ECCOVI ECCOVI I-
-RENE MA CHE GIOVA OH DIO NAR- RARVI L'INCOSTANZA ONDE FI LE-NO LASCIOMMI D'AMPIA
SILVA ENTRO GLORRORI A MI-SURAR COL PIANTO I MIEI DO-LO-RI.

Nº 8


ADAGIO
CHIEDE POCO PO-CO POCO IN TAN-
-TI AFFAN - - - - - - - NI QUESTO FIDO A MAN - - - - - - - - -TE QUESTO
FIDO A-MANTE COR CHIEDE POCO IN TANTO AFFANNO QUESTO FIDO FIDO FIDO QUESTO
FIDO A-MANTE COR A-MAN- TE AMANTE COR.

None of these cantatas have ever been printed to my knowledge, or I should not have been so liberal of extracts. Walther specifies only two works, of all this master's productions, that were printed: *Cantate a una e due Voci*; and *Motetti a una, due, tre, e quattro Voci con Violini,* both published at Amsterstam; but these are now become more scarce than manuscripts. Indeed, Walther, with all his diligence and exactitude, was totally ignorant of almost all the vocal works of the best and most voluminous Italian composers. Of the instrumental, the Dutch catalogues furnished him with many of the titles; but he never seems to have heard of one of Ales. Scarlatti's hundred and nine operas, or indeed of those of Bononcini, Albinoni, Vivaldi, or even Caldara; though these last were chiefly composed in Germany.

During the residence of Scarlatti at Naples, he had so high an opinion of Francesco Gasparini, then a composer and a harpsichord master of great eminence at Rome, that he placed his son Domenico, while a youth, to study under him in that city. This testimony of confidence in his probity and abilities gave birth to a singular correspondence between these two great musicians. Gasparini composed a cantata in a curious and artful style, worthy the notice of such a master, and sent it as a present to Scarlatti: *Cantata inviata dal Signor Francesco Gasparini al Signor Ales. Scarlatti.*

To this musical epistle Scarlatti not only added an air, by way of postscript, but replied by another cantata of a still more subtil and artificial kind, making use of the same words: *Cantata in risposta al Signor Gasparini, del Sig. Ales. Scarlatti, Eumana* (*s*).* This reply produced a rejoinder from Gasparini, who sent Scarlatti another cantata, in which the modulation of the recitative is very learned and abstruse.

Scarlatti seemingly determined to have the last word in this cantata correspondence, sent him a second composition to the same words, in which the modulation is the most extraneous, and the notation the most equivocal and perplexing perhaps that were ever committed to paper. This is entitled *Seconda Cantata del Signor Ales. Scarlatti in Idea Eumana, ma in regolo Cromatico, ed è per ogni professore* (*t*).**

FRANCESCO GASPARINI'S [1668-1727], twelve cantatas, of which the second edition was printed at Lucca, 1697 [1st ed. 1695], were the first productions that he published. They are graceful, elegant, natural, and often pathetic; less learned and uncommon than those of Ales. Scarlatti; but, for that reason, more generally pleasing and open to the imitation and pillage of composers gifted with little invention. There is a movement in his second cantata which would remind all who are acquainted with Dr. Pepusch's celebrated cantata, *Alexis,* of the air "Charming sounds that sweetly languish."

GIOVANNI BONONCINI [b. 1672], whose long residence in England and contentions with Handel are well known, was perhaps the most

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(*s*) The word is not in the *Crusca* nor any other Italian dictionary that I have been able to consult, if it does not imply *extraordinary, uncommon, inhuman,* it may perhaps be some assumed name of Scarlatti as the member of an academy.

(*t*) On shewing this very composition to Sacchini, he seemed to see its merit through all its pedantry; and said that it was necessary to look at such Music sometimes, *per non essere sorpresa.*

* Professor Dent, in his *Alessandro Scarlatti, p.* 140, points out that Scarlatti was in the habit of making an *h* somewhat similar to an *E,* thus confusing Burney and others. The word should be *humana,* and occurs as the heading *in idea humana* which is attached to one of the cantatas.

** According to Bani, this exchange of cantatas was occasioned by some dispute between the two composers.

voluminous composer of cantatas, next to Ales. Scarlatti, which Italy can boast. At present none of his compositions will bear any comparison with those of Handel for strength and vigour of genius; but during his life many of them were more admired on the continent in every part of Europe, for taste, expression, and grace, than by his most violent partizans in England.

In 1721, he published in London *Cantate e duetti,* dedicated *alla sacra Maestà di Giorgio Re della Gran Bretagna.* The work is finely engraved on copper in long quarto; and contains many pleasing and elegant passages for the time when they were composed, with some ingenious harmonies and imitations; but being less *recherchées* than the cantatas of the elder Scarlatti, and less elaborate than the songs of Handel, easy and natural were then construed by his opponents into dulness and want of science. However, even Handel himself condescended to use many of his passages and closes in opera songs which he composed several years after this publication. Many of Bononcini's recitatives are masterly and expressive, particularly in his first and eleventh cantatas, where the modulation is bold and learned.

The whole ninth and tenth of these cantatas would be pleasing even now to candid judges of good Music and refined taste, particularly if they attended to the expression and nice accentuation of the Italian language.

In a large manuscript collection of Italian cantatas made in Germany, and already mentioned, there are six by John Bononcini, all with an accompaniment for a violin or violoncello, in which the able and experienced master appears. In several of them there are many pleasing, graceful and vocal passages, but they are too frequently repeated. His accompaniments to these cantatas for the violin, as well as violoncello, which was his particular instrument, and on which he had acquired great reputation by his performance, shew a knowledge of the bow and finger-board. Among his compositions in this collection, there is a *Cantata spirituale* for a contralto voice, with a violin accompaniment, of a peculiar character. There are some excellent cantatas extant, by his brother ANTONIO BONONCINI, which Geminiani and others used to prefer to those of Giovanni.

ANTONIO LOTTI [*c.* 1667-1740], was a composer of cantatas; but upon examining them, it appears that his melody is gone, though his harmony will always be excellent. It is generally in complication, fugue, and Music of many parts, that we must now seek for pleasure from the works of old masters.

His disciple, however, the illustrious BENEDETTO MARCELLO [1686-1739], composed a great number of cantatas, of which the vigour of conception and ingenuity of design please me more than his celebrated psalms.

The cantatas of BARON D'ASTORGA [1680-1755-7] are much celebrated; yet several that I have lately examined did not fulfill the expectations excited by his high character and the composition of his elegant and refined *Stabat Mater*.* The three best that I have seen begin: *Quando penso*; *Torne Aprile*; and *In questo core*. In these there is expression, grace, and science devoid of pedantry. But late refinements in melody have rendered our ears fastidious and unjust to the simplicity of the last age, however elegant its garb. At some of the closes, the Baron's good taste in singing is very manifest.

Antonio Caldara, so many years composer to the emperor at Vienna, published twelve cantatas at Venice, 1699, six for a soprano, and six for a contralto voice. There is a copy of this work in Dr. Aldrich's Collection, Christ-church, Oxon. but having never heard or examined them, I am unable to speak of their merit. However, the compositions of other kinds which I have seen of this author are so excellent, that there is great reason to presume them worthy the rank he bears among the professors of his time.

D. Antonio Vivaldi merits a place among the candidates for fame in this species of composition: several are inserted in the collection mentioned above; but these, and all that I have seen elsewhere, are very common and quiet, notwithstanding he was so riotous in composing for violins. But he had been too long used to write for the voice, to treat it like an instrument.

The cantatas of Nicola Porpora [1686-1767] have been always much esteemed, on account of the excellence of their recitatives, and the good taste and truly vocal style of the airs. But by confining himself rigidly in his songs and cantatas to such passages as are only fit for the voice, his cantatas will seem to want spirit when tried upon an instrument. And perhaps the art is more indebted to this master for having polished and refined recitative and measured air, than for enriching it by the fertility of his invention.**

Pergolesi's cantatas will be considered elsewhere. But cantatas, which were composed with more care, and sung with more taste and science than any other species of vocal Music, during the latter end of the last century and beginning of the present, seem to have been wholly laid aside, after the decease of Pergolesi, till revived by Sarti, who has set, in the manner of cantatas, several of Metastasio's charming little poems, which he calls *canzonette*. These exquisite compositions were produced by Sarti expressly for the voices of Pacchierotti, Marchesi, and Rubinelli, and are, in all respects, the most perfect and complete models of *chamber Music* that have ever come to my knowledge.

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* There are two MS. volumes of cantatas by D'Astorga in the B.M.:—Roy. MS. 23.d. 10 (26), contains 25 cantatas for Solo Voices, and Roy. MS. 22.a. 10, has 40 cantatas for 1 and 2 voices.

** Twelve of his Cantatas were published at London in 1725.

Indeed, it is to be lamented that a species of composition so admirably calculated for concerts as the *cantata,* should now be so seldom cultivated: as it contains a little drama entire, having a beginning, a middle, and an end, in which the charms of poetry are united with those of Music, and the mind is amused while the ear is gratified. Opera scenes, or single songs, now supply the place of cantatas in all private concerts; but, besides the loss which these sustain when taken out of their niche, as they were originally calculated for a numerous orchestra, they can seldom be completely accompanied by a small band.

Chapter V

Attempts at Dramatic Music in England, previous to the Establishment of the Italian Opera

ALL theatrical representations and public amusements having been suppressed by the parliament in 1647, no exhibition was attempted till 1656 [May 23], when Sir William D'Avenant's *Entertainment of Declamation and Musick after the Manner of the Ancients,* seems to have escaped molestation more by connivance than the protection of government. For though Ant. Wood has asserted, that Sir William D'Avenant had obtained leave to open a theatre for the performance of *operas* in the *Italian language,* during the Protectorship, when all other theatrical exhibitions were suppressed; "because being in an unknown tongue they could not corrupt the morals of the people;" yet on a careful scrutiny into the validity of the fact. it seems to be wholly a mistake. Ant. Wood, at this time, had never been in London, and seems but little acquainted with its amusements at any time.

Being in possession of the first edition of Sir William D'Avenant's *Entertainment* performed at Rutland-house, and printed in 1657, the year after, I shall give an account of the manner in which it was disposed and arranged, from the work itself; which informs us, that "after a flourish of Music, the curtains are drawn and the prologue enters," who *speaks* in *English* verse, and talks of the *Entertainment* being *an opera,* the only word that is uttered in the *Italian language* throughout the exhibition. He desires the audience, indeed, to regard the small theatre as "their passage, and the narrow way, to our Elysian field, the OPERA." But not a line of this introduction is set to Music, either in *recitative* or *air*; though, after it has been spoken, and the curtains are again closed, "a consort of instrumental Musick, adapted to the sullen disposition of Diogenes, being heard awhile, the curtains are suddenly opened, and, in two gilded rostras, appear *Diogenes* the Cynic, and *Aristophanes* the poet—who DECLAIM against and for publique entertainments by moral representations." Then in two prose orations that were *spoken,* not sung, public exhibitions are censured and defended in the style of that celebrated philosopher and comic writer.*

Operas are, indeed, frequently mentioned and described: Diogenes manifestly alluding to the splendid manner in which they were then exhibited in Italy, when he says, " Poetry is the subtile engine by which the wonderful body of the *opera* must move. I wish, Athenians! you were all poets, for then if you should meet, and with the pleasant vapours of Lesbian wine, fall into profound sleep, and concur in a long dream, you would every morning enamel your houses, tile them with gold, and pave them with aggots!"

When the Cynic has finished his *declamation,* "a consort of Musick, befitting the pleasant disposition of Aristophanes, being heard, he answers him," and defends *operas,* their poetry, Music, and decoration, with considerable wit and argument. After which "the curtains are suddenly closed, and the company entertained by instrumental and vocal Musick, with a *song*."

" The song being ended, a consort of instrumental Musick, after the French composition, being heard a while, the curtains are suddenly opened, and in the *rostras* appear, sitting, a Parisian and a Londoner, in the livery robes of both cities, who *declaim* concerning the pre-eminence of Paris and London."

When the Frenchman has finished his Philippic against our capital; after "a consort of Musick, imitating the *waites* of London, he is answered by the Londoner." In neither of these harangues is the *opera* mentioned, which, as yet, had not found its way into either capital.** When the Englishman has terminated his defence, there is another song; an epilogue; and, lastly, a flourish of Music; after which the curtain is closed, and the entertainment finished.

At the end of the book we are told, that " the vocal and instrumental Musick was composed by Dr. Charles Colman, Captain Henry Cook, Mr. Henry Lawes, and Mr. George Hudson."

By this account it appears, that the performance was neither an Italian, nor an English, *opera*. That there was no *recitative,* and but two songs in it, the rest being all *declaimed* or *spoken*, without the least assistance from Music. It seems, indeed, as if Sir William D'Avenant, by this Entertainment, as it was called, had some distant design of introducing exhibitions similar to the Italian opera, on the English stage, for which these declamations were to prepare the way.

Pope tells us (*u*), that " *The Siege of Rhodes,* by Sir William D'Avenant, was the first opera sung in England."

> " On each enervate string they taught the note
> To pant, or tremble, through an eunuch's throat."

(*u*) *Imitations of Horace,* Epist i.

* Rutland House was situated in Charterhouse Yard, Aldersgate St., and the price of admission on this occasion was five shillings. The room in which the *Entertainment* was presented was capable of holding some four hundred people, but on the first performance was not much more than a third full. D'Avenant had endeavoured to build an opera house in 1639 but, although he received a patent from Charles I, his plans came to nothing.

** But see the account of the establishment of Opera in France in Book III. p. 467.

What foundation our great poet had for this opinion, I know not, unless he trusted to the loose assertion of Langbaine, who, in *An Account of the English dramatic Poets,* says that the Siege of Rhodes, and some other plays of Sir William D'Avenant, in the times of the civil wars, were acted in *stilo recitativo.*

The first performance of the Siege of Rhodes was at Rutland-house, in 1656. It was revived in 1663, and a second part added to it. In the prologue the author calls it " our play," and the performers, *players,* not singers. The first part is divided into five entries, not acts; each preceded by instrumental Music. But I can find no proof that it was sung in recitative, either in the dedication to Lord Clarendon, in the folio edition of 1673 [1672], or the body of the drama.*

It was, indeed, written in rhyme, which, after the Restoration, became a fashion with theatrical writers, probably to imitate the French, and gratify the partiality of Charles II. for Gallic amusement. Such dramas were called *heroic plays,* and the verse *dramatic poesy.*

Upon the whole, it seems as if this drama was no more like an Italian opera than the masques, which long preceded it; and in which were always introduced songs, choruses, splendid scenes, machinery, and decorations. But if we might believe Mr. Pope, in the lines just cited, this opera, as he calls it, was not only set to *recitative* and florid Music, but sung by *eunuchs* (*x*)!

In another piece, however, of Sir William D'Avenant's, *The Playhouse to be let,* a musician who presents himself as a tenant, being asked what use he intended to make of it? replies, " I would have introduced heroique story in *stilo recitativo.*" And upon being desired to explain himself further, he says, " recitative

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(*x*) Downes, the prompter, tells us that in 1658, Sir William D'Avenant exhibited another entertainment, entitled *The Cruelty of the Spaniards in Peru,* expressed by vocal and instrumental Music, and by art of perspective in scenes. These scenes and decorations, according to Downes, were the first that were introduced (on a public stage) in England. *Roscius Anglicanus.* Mr. Malone (*Sup. to Shakspeare*) imagines that Cromwell, from his hatred to the Spaniards, may the more readily have tolerated this spectacle.**

* Burney could not have examined the 1st edition of the *Siege of Rhodes,* published in 1656, in which it is stated that the vocal music was composed by Henry Lawes (1st and 5th *entries* or *acts*), Capt. Henry Cooke (2nd and 3rd *entries*), and Mathew Locke (the 4th entry). The instrumental music was written by Charles Coleman and George Hudson.

Amongst those taking part in the production were Thos. Baltzar; J. Bannister; Catherine Colman, who sang the part of *Ianthe;* Edward Colman, who played *Alphonso;* Capt. Cooke, who sang *Solyman;* Christopher Gibbons; Mathew Locke played the *Admiral;* Alphonso Marsh sang *Pirrhus;* and Henry Purcell (the elder).

** This was "Represented daily at the Cockpit in Drury Lane at three after noone punctually." 1659 saw the production of *The History of Sir Francis Drake,* and *The Marriage of Ocean and Brittannia.*

On 5th May, 1659, Evelyn enters in his *Diary*: " I went to visit my brother in London; and, next day, to see a new opera, after the Italian way, in recitative music and scenes, much inferior to the Italian composure and magnificence; but it was prodigious that in a time of such public consternation such a variety should be kept up, or permitted. I, being engaged with company, could not decently resist the going to see it, though my heart smote me for it."

Musick is not composed of matter so familiar, as may serve for every low occasion of discourse. In tragedy, the language of the stage is raised above the common dialect; our passions rising with the height of verse; and vocal Musick adds new wings to all the flights of poetry."

In the third act of this piece, which we are told was in *stilo recitativo*, we have the history of Sir Francis Drake expressed by instrumental and vocal Music, and by art of perspective in scenes, &c.

Such were the first attempts at Dramatic Music to English words in this country, long before the Music, language, or performers of Italy were employed on our stage.

The word *Opera* seems, however, to have been very familiar to our poets and countrymen, during the chief part of the last century; *stilo recitativo* was talked of by Ben Jonson, so early as the year 1617, when it was a recent innovation even in Italy (*y*). After this it was used in other masques, particularly scenes of plays, and in cantatas, before a regular drama, wholly set to Music was attempted.

But the high favour to which operas had mounted in France by the united abilities of Quinault and Lulli, seems to have given birth to several attempts at Dramatic Music in England.

Sir William D'Avenant dying in 1668, while his new theatre in Dorset Gardens was building, the patent, and management, devolved on his widow, Lady D'Avenant, and his son Mr. Charles, afterwards Dr. D'Avenant, well known as a political writer and civilian, who pursued Sir William's plans. The new house was opened in 1671; but the public still more inclining to favour the King's company at Drury-lane than this, obliged Mr. D'Avenant to have recourse to a new species of entertainments, which were afterwards called *Dramatic Operas*, and of which kind were the *Tempest, Macbeth, Psyche, Circe,* and some others, all "set off," says Cibber, "with the most expensive decorations of scenes and habits, and with the best voices and dancers."*

"This sensual supply of sight and sound," continues he, "coming in to the assistance of the weaker party, it was no wonder they should grow too hard for sense and simple nature, when it is considered how many more people there are, who can see and hear, than can think and judge."

Thus men without taste or ears for Music ever comfort themselves with imagining that their contempt for what they neither feel nor understand is a mark of superior wisdom, and that every

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(*y*) See Book III. p. 278.

* The "arrangements" of Shakespeare were the work of various people, including D'Avenant, Dryden, Shadwell, etc. A faithful presentation of a play by Shakespeare was so unusual that Downes in his *Roscius Anglicanus* makes a special reference to a production of *King Lear* which was played "exactly as Mr. *Shakespear* wrote it."

lover of Music is a fool. This is the language of almost all writers on the subject. The ingenious author of the *Biographia Dramatica* tells us, that " the preference given to D'Avenant's theatre, on account of its scenery and decorations, alarmed those belonging to the rival house. To stop the progress of the public taste, and divert it towards themselves, they endeavoured to ridicule the performances which were so much followed. The person employed for this purpose was Thomas Duffet," (a writer of miserable farces) "who parodied the *Tempest, Macbeth,* and *Psyche*; these efforts were, however, ineffectual." This is fair and historical; but after saying that " the Duke's theatre continued to be frequented; " when he adds, " the victory of sound and shew over *sense* and *reason* was as complete in the theatre at this period, as it has often been since," it seems as if sense and reason had for a moment quitted this agreeable, and, in general, accurate and candid writer. *Opera* is an alien that is obliged silently to bear the insults of the natives, or else she might courteously retort, that nonsense *without* Music is as frequently heard on the English stage, as with it on the Italian; indeed, when Metastasio is the poet, who will venture to say that either good sense or good poetry is banished from the stage?

But it does not clearly appear, because Music and decorations were added to Shakspeare's *Tempest* and *Macbeth,* that one theatre was in greater want of *sense* at this time than another. I have seen the dramas as they were altered by Shadwell and Sir William D'Avenant, and in the latter find that little was curtailed from the original play, or sung, but what is still sung, and to the same Music set by Matthew Lock, of which the rude and wild excellence cannot be surpassed. In the *operas,* as they were called, on account of the Music, dancing, and splendid scenes with which they were decorated, none of the fine speeches were made into *songs,* nor was the dialogue carried on in *recitative,* which was never attempted on our stage during the last century, throughout a whole piece. Indeed, it never fully succeeded in this, if we except the Artaxerxes of the late Dr. Arne; whose Music, being of a superior kind to what our stage had been accustomed, and better sung, found an English audience that could even tolerate *recitative*. In the censure of these musical dramas, which has been retailed from one writer to another, ever since the middle of Charles the Second's reign to the present time, the subject seems never to have been candidly and fairly examined; and, indeed, it appears as if there had been no great cause of complaint against the public taste for frequenting such representations, particularly those written by Shakspeare, in which the principal characters were performed by Mr. and Mrs. Betterton, as was the case in *Macbeth,* though Music, machinery, and dancing were profusely added to the treat (*z*).

(*z*) Of Betterton's merit as an actor every one has heard and read; but Mrs. Betterton, according to Cibber, was "at once tremendous and delightful." in the part of Lady Macbeth. See his *Life,* chap. v.

The *Tempest*, the first of these *semi-operas*, was given to the public early in 1673.* And in February of the same year, *Psyche*. This last was a close imitation of a musical drama written in French by Moliere, and set by Lulli in 1672, in the manner of the Italian operas which Cardinal Mazarine had had performed to Louis XIV. during his minority.** The Music of Psyche, as performed in London, was not printed till 1675, when it was published with the following title: " The English Opera; or the vocal Musick in PSYCHE, with the instrumental therein intermix'd. To which is adjoyned the instrumental Music in the TEMPEST. By Matthew Lock, composer in ordinary to his Majesty, and Organist to the Queen." This publication is dedicated to James duke of Monmouth. There is a preface of some length by the composer, Matthew Lock, which, like his Music, is rough and nervous, exactly corresponding with the idea which is generated of his private character, by the perusal of his controversy with Salmon, and the sight of his picture in the music-school, at Oxford. It is written with that natural petulance which probably gave birth to most of the quarrels in which he was involved. He begins with a complaint of the tendency of his brother musicians " to peck and carp at other men's conceptions, how mean soever may be their own. And expecting to fall under the lash of some soft-headed or hard-hearted composer,"—he sets about removing " the few blocks at which they may take occasion to stumble," with a degree of indignation that implies an irascible spirit under no great governance. The first objection which he thinks likely to be made, is to the word *opera*, to which he answers that it is a word borrowed from the *Italian*, who by it distinguished this kind of drama from their comedies, which, after a plan is laid, are spoken *extempore*; whereas this is not only designed, but written with art and industry; and afterwards set to suitable Music. In which idea he has produced the following compositions, which, for the most part, are " in their nature soft, easie, and, as far as his abilities could reach, agreeable to the design of the poet. For in them there is ballad to single air, counterpoint, recitative, fugue, canon, and chromatick Musick, which variety, without vanity be it said, was never in court or theatre, till now presented, in this nation." He confesses, however, that something had been attempted before in this way of composition, but more by himself than any other. And adds, " that the author of the drama prudently considering, that though Italy was and is the great academy of the world for music and this species of entertainment, yet as this piece was to be performed in England, which is entitled to no such praise, he mixed it with interlocutor, as more proper to our genius."

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* According to W. J. Lawrence, in *The Elizabethian Playhouse* (1912), this production was early in 1674.

It is probable that in the original production of the *Tempest* some music by Pelham Humfrey was used.

There is an entry for May 16, 1674, in the L.C.R. (5/15, p. 3) as follows:—" It is his Maties pleasure that Mr. Turner & Mr. Hart or any other Men or Boyes belonging to His Maties Chappell Royall that sing In ye Tempest at His Royall Highnesse Theatre doe remaine in Towne all the Weeke (dureing His Maties absence from Whitehall) to performe that service. only Saterdayes to repaire to Windsor & to return to London on Mundayes if there be occacion for them. And that (they) also performe ye like Service in ye Opera in ye said Theatre or any other thing in ye like Nature where their helpe may be desired."

It is not known with certainty if the music to *Macbeth* was by Locke. Downes, in the *Roscius Anglicanus* (1708), ascribes it to him, and Boyce published the score in 1750 with Locke's name as the Composer. It has been claimed for Purcell, Eccles, and Leveridge.

**This production was on January 17, 1671. Some of the music was by Quinault. According to Downe's (Roscius Anglicanus) the English *Psyche* was produced in February, 1673. Mr. Montague Summers in his *Shakespeare Adaptations* (London, 1922) disputes this date and states that *Psyche* was not performed until later in the same year. The "opera" was the work of Shadwell and Locke.

He concludes his peevish preface by confessing, that " the instrumental Musick before and between the acts, and the entries in the acts of PSYCHE were omitted by the consent of the author, Signor Gio. Baptista Draghi; and that the tunes of the entries and dances in the TEMPEST (the dances being changed) were omitted for the same reason."

Here we have a short history of these early attempts at Dramatic Music on our stage, in which, as in the most successful representations of this kind in later times, the chief part of the dialogue was *spoken,* and recitative, or *musical declamation,* which seems to be the true criterion and characteristic of Italian operas, but seldom used, unless merely to introduce some particular airs and choruses: as in the modern Comus, the air, " On ev'ry hill, in ev'ry dale," is preceded by the short recitative " How gentle was my Damon's air."

Upon examining this Music, it appears to have been very much composed on Lulli's model. The melody is neither recitative nor air, but partaking of both, with a change of measure as frequent as in any old serious French opera I ever saw. Lock had genius and abilities in harmony sufficient to have surpassed his model, or to have cast his movements in a mould of his own making; but such was the passion of Charles II. and consequently of his court at this time, for every thing French, that in all probability Lock was instructed to imitate Cambert and Lulli. His Music for the Witches in Macbeth, which when produced in 1674 [1672], was as smooth and airy as any of the time, has now obtained, by age, that wild and savage cast which is admirably suitable to the diabolical characters that are supposed to perform it.

In his third introductory Music to the Tempest, which is called a *curtain tune,* probably from the curtain being first drawn up during the performance of this species of overture, he has, for the *first time,* that has come to my knowledge, introduced the use of *crescendo* (louder by degrees), with *diminuendo*, and *lentando,* under the words soft and slow by degrees. No other instruments are mentioned in the score of his opera of Psyche, than *violins* for the ritornels; and yet, so slow was the progress of that instrument during the last century, that in a general catalogue of Music in 1701, scarce any compositions appear to have been printed for its use.

About this time the attempts at Dramatic Music were frequent; and in order to give us a true taste for such exhibitions, CAMBERT, organist of the church of St. Honoré at Paris, and the first French musician who had tried to set an opera, having quitted France in chagrin at Louis XIV. having taken from him the management of that spectacle and given it to Lulli, came to London, and was appointed master of King Charles the Second's band. His opera of *Pomone,* written by P. Perrin, seems to have been performed in 1672 at court, in its original language, as no record of it occurs in our dramatic writers; but, according to Giles Jacob, his *Ariadne,* or *the Marriage of Bacchus,* translated into English, "was presented by the Academy of Music, at the theatre-royal, in Covent-Garden, 1674, by the gentlemen of the Academy of Music." I know of no theatre-royal in Covent-Garden at this time, nor do we meet with any mention of an English Academy of Music at this period. It is said, in the *Histoire de la Musique,* Tom. I. that Cambert, who died at London in 1677, broke his heart on account of the bad success of his operas in England.*

Downes, the prompter, tells us that the scenes, machines, dresses and other necessary decorations of Psyche, cost upwards of £.800, so that, though it was performed eight days together, it did not prove so profitable to the managers as the *Tempest.*

In 1677, Mr. Charles D'Avenant wrote a dramatic opera called *Circe,* which was set to Music by John Banister, the king's first violin, and performed under the poet's own direction at the Duke's theatre, with considerable applause. The prologue was written by Dryden, and the epilogue by the Earl of Rochester.**

Dryden from this time became an advocate for this species of exhibition, and in 1678, he wrote an opera entitled *the State of Innocence and Fall of Man* [Paradise Lost]; but this production, though printed, was never set or brought on the stage. And after the several essays at lyric poetry and Dramatic Music that have been mentioned, the King's theatre languished without Music and, the Duke's ran in debt with it; so that shaking hands, and uniting their performers and interests, they formed only one company at Drury-lane, in 1682. This union, however, does not seem to have been so advantageous to the managers and actors as was expected; and in 1685, the last year of King Charles II. they appear again to have been separated, and the Duke's company renewing their attempts at *opera,* in Dorset-garden, with the assistance of Dryden for lyric poet. The times were turbulent, and this great writer, firm to the interest, or at least the wishes, of the court, wrote an allegorical, or rather political, drama, which he calls an opera, by the title of *Albion and Albanius*; and to render it still more grateful to his royal master, he had it set by a French composer of the name of GRABUT, an obscure musician, whose name is not to be found in the French annals of the art.*

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* See editor's note p. 648 with regard to Cambert. *Ariadne* was by Grabû. The music with French and English versions of the words was published in 1673-4.

** A MS. copy of the 1st Act of *Circe* is in the Library of the R.C.M.

This drama, written under the auspices of King Charles II. was rehearsed several times, as the author informs us in his preface, before his Majesty, "who had publicly declared, more than once, that the compositions and choruses were more just, and more beautiful, than any he had heard in England." I believe this prince was not very skilful in Music, nor very sensible to the charms of any species of it but that of France, of the gayest kind; however, royal approbation is flattering and extensive in its influence. Unfortunately for the poet and musician, his Majesty died before it was brought on the stage; and when it did appear, the success seems not to have been very considerable (*a*).

Dryden throughout the preface to this piece, in his usual manner diffuses entertainment and instruction; and though he probably had never seen or heard a single scene of an Italian opera performed, his definition of that species of drama, and precepts for its construction and perfection are admirable, and in many respects still applicable to similar exhibitions (*b*).

(*a*) Upon a perusal of this drama, it seems hardly possible, so near a revolution, that it should have escaped condemnation upon party principles; as, under obvious allegories, Dryden has lashed the city of London, democracy, fanatiscim, and whatever he thought obnoxious to the spirit of the government at that period. Had Orpheus himself not only composed the poem and the Music but performed the principal part, his powers would have been too feeble to charm such unwilling hearers.**

(*b*) "An opera," says he, "is a poetical tale, or fiction, represented by vocal and instrumental Music, adorned with scenes, machines, and dancing. The supposed persons of this musical drama are generally supernatural, as gods, and goddesses, and heroes, which at least are descended from them, and in due time are to be adopted into their number. The subject, therefore, being extended beyond the limits of human nature, admits of that sort of marvellous and surprising conduct, which is rejected in other plays. Human impossibilities are to be received, as they are in faith; because, where gods are introduced, a supreme power is to be understood, and second causes are out of doors: yet propriety is to be observed even here. The gods are all to manage their peculiar provinces; and what was attributed by the Heathens to one power, ought not to be performed by any other. If the persons represented were to speak on the stage, it would follow of necessity, that the expressions should be lofty, figurative, and majestical; but the nature of an opera denies the frequent use of these poetical ornaments; for vocal Music, though it often admits a loftiness of sound, yet always exacts a melodious sweetness; or to distinguish yet more justly, the recitative part of an opera requires a more masculine beauty of expression and sound: the airs must abound in the softness and variety of numbers; their principal intention being to please the hearing, rather than to gratify the understanding. As the first inventors of any art or science, provided they have brought it to perfection, are, in reason, to give laws to it; so whosoever undertakes the writing an opera, is obliged to imitate the Italians, who have not only invented, but perfected this sort of dramatic musical entertainment. We know that for some centuries, the knowledge of Music has flourished principally in Italy, the mother of learning and of arts; that poetry and painting have been there restored, and so cultivated by Italian masters, that all Europe has been enriched out of their treasury.——

"It is almost needless to speak any thing of that noble language, in which this musical drama was first invented and performed. All who are conversant in the Italian, cannot but observe, that it is the softest, the sweetest, the most harmonious, not only of any modern tongue, but even beyond any of the learned. It seems, indeed, to have been invented for the sake of poetry and Music; the vowels are so abounding in all words, and the pronunciation so manly and so sonorous, that their very speaking has more of Music in it than Dutch poetry or song.——This language has in a manner been refined and purified from the Gothic, ever since the time of Dante, which is above four hundred years ago; and the French, who now cast a longing eye to their country, are not less ambitious to possess their elegance in poetry and Music; in both which they labour at impossibilities: for nothing can be improved beyond its own species, or further than its own original nature will allow: as one with an ill-toned voice, though ever so well instructed in the rules of Music, can never make a great singer. The English have yet more natural disadvantages than the French; our original Teutonic consisting most in monosyllables, and those incumbered with consonants, cannot possibly be freed from those inconveniences."

* An opera by Grabu entitled *Ariadne* was produced at Drury Lane in 1674, but with no success. *Albion and Albanius* was produced at Dorset Garden on June 6, 1685, and only ran for six nights.

** Hawkins in his History of Music quotes some satirical verses on this production.

He tells us, that " this opera was only intended as a prologue to a play of the nature of the Tempest; which is a tragedy mixed with opera, or a drama written in blank verse, adorned with scenes, machines, songs, and dances; so that the fable of it is all spoken and acted by the best of the comedians; the other part of the entertainment to be performed by the same singers and dancers who are introduced in this present opera (*c*)."

The tragedy here alluded to was *King Arthur,* which was not performed till about the year 1690 [1691] (*d*); by which time the fame and productions of Purcell had convinced Dryden, that it was not necessary to import composers from France for the support of what were then called *operas* in England. Further notice has been taken of this musical drama in speaking of our great countryman's productions for the theatre, as well as those of the church and chamber. As to the eloge bestowed by Dryden on M. Grabut, some of it, I fear, must be placed to the account of flattery to his royal master Charles II. as well as to this artist, who had been set over the King's band at the decease of Cambert;* which not being very agreeable to the Antigallicans of this country, or, indeed, to unprejudiced judges of Music, while we were in possession of a native composer whose genius was equal to that of the greatest musicians of Europe; though from his situation, short life, and the barbarous state of secular Music, during the period in which he flourished, his genius was less cultivated than that of many great professors of later times.

By Dramatic Opera, Dryden, and writers of his time, mean a drama that is declaimed or spoken, and in which songs and symphonies are introduced; differing from real operas, where there is no speaking, and where the narrative part and dialogue is set to recitative.

Cibber (*e*), speaking of the Dramatic Operas of the last century, tells us, that " the sensual taste for sight and sound was lashed by several good prologues in those days." This agreeable and lively writer, however, says very spiritedly afterwards, that when the bombast of Nat. Lee, came from the mouth of a Betterton, the

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(*c*) Langbaine, who published his account of English dramas and dramatic poets in 1691, is silent concerning this tragedy.

(*d*) This is the plan that has of late years been so successfully followed by Bickerstaff, and others, in the comic-operas that have appeared on the English stage. To say the truth, though recitative was tolerated in Dr. Arne's Artaxerxes in favour of the airs, sung by favourite singers, we have properly no *national recitative,* as Mr. Mason has well observed: *Essay on Cathedral Music,* p. 47, a work in which there are many remarks that do honour to the refined taste of the author in all the polite arts; and are well worthy the attention of our ecclesiastical composers.

(*e*) *Apology for his Life,* chap. iv.

* Cambert was killed in 1677, and there is no record of him in connection with membership of the King's Band. There is an entry in the *L.C. Vol.* 774, *p.* 16, dated July 4, 1674, as follows:—" Order that the twelve violins following doe meet in his Majesty's theatre within the palace of Whitehall on Wednesday morning next by seven of the clock, to practice after such manner as Monsr. Combert shall enforme them, which things are hereafter to be presented before his Majesty at Windsor upon Saturday next."

Then follows the names of the twelve violinists. There is a similar order in L.C. Vol. 482. Grabu's appointment as leader of the King's Band was in 1666.

multitude no more desired sense to them, than our musical connoisseurs think it essential in the celebrated airs of an Italian opera." But he speaks like a man ignorant of Music and insensible to its effects. Without a voice and poetry, an excellent air, played by an instrument, has its merit; it is not nonsense to musical ears, like a mere speaking voice which only articulates nonsense. But whatever nonsense was sung at the beginning of operas in England, Cibber lived long enough to hear and read the dramas of Metastasio, which deserve a better title. At an opera, modulated sound is the chief language, it is animated by articulation, figure, and gesture; but still the principal ingredient of our pleasure there is sound.

Cibber allows, page 91, that "irresistible pleasure may arise from "a *judicious elocution,* with scarce any sense to assist it," yet seems to deny, or forget, the possibility of being pleased with judicious and exquisite singing in the same degree and circumstances. Bad actors and bad singers require good writing and composition to render them supportable; but great actors and great singers make every thing they utter interesting. And page 93, just after speaking of Betterton's powers, he seems to have stumbled on the following reflexion: "if the bare speaking voice has such allurements in it, how much less ought we to wonder, *however we lament,* that the sweet notes of *vocal* Music should so have captivated even the politer world, into apostacy of sense to the idolatry of sound"—But why lament? and why are all lovers of good Music, well performed, to be regarded as ideots, and apostates to sense? Did not the Greeks, the wisest and most philosophic race of men to be found in the annals of the world, delight in Music of all kinds? And is not every civilised and polished nation delighted with Music, in proportion to the progress they have made in the cultivation of the mind? Is it a necessary consequence that every lover and judge of Music should be insensible to the merits of a great actor, and the charms of elocution? Had not Betterton, Booth, and Garrick their share of praise and admiration? and has it been denied to Mrs. Siddons? Are not the subscribers boxes at the opera frequently empty on the nights she plays, however good the Music and performance? The *prejugé du metier* is a little too evident in the old comedian's account of the power of Music, however he tried to work himself into candour. "It is to the vitiated and low taste of the spectator that the corruptions of the stage of all kinds have been owing. If the public were to discountenance and declare against all the trash and fopperies they have been so frequently fond of, both the actor and authors must have served their daily table with sound and wholesome diet."—This is still supposing Music and every species of lyric poetry *trash and fopperies*. It is not the business of actors or patentees to be convinced that Music vocal or instrumental ever can be good, however well performed, in any theatre but their own. Dramatic, and melodramatic poets, singers and declaimers, have ever been at war; they open different shops, and there is no good ware but what they sell (*f*). If men were to be reasoned out of their senses by any one of them, the world would not perhaps be a bit the fitter to live or die in. The opera house is the shop I have most frequented of late years, but not from contempt of theatrical merit elsewhere, which has had its full share both of my time and admiration.

The same sprightly writer (*g*) urges a stronger objection to these musical dramas, than their want of sense, by saying, that notwithstanding Purcell's operas of the *Prophetess* and *King Arthur,* in which the patentees had embarked all their hopes, were set off with the most expensive decorations of scenes and habits, with the best voices and dancers, and though their success was, in appearance, very great, yet the whole receipts did not so far ballance their expence, as to keep them out of a large debt contracted at this time, and which found work for a Court of Chancery for about twenty years following.

It is only in times of distress that managers have recourse to Music and dancing: when the actors are good and in favour, they are sure of the national attention and patronage; but if, as is often the case, the attempts at opera on the English stage are aukward, and the agents possessed of but ordinary talents, this good effect is produced, that, after quickening appetite in the public by abstinence, they return with eagerness to their natural food.

(*f*) "It has been always judged their natural interest, when there are two theatres, to do one another as much mischief as possible." *Life of Cibber,* p. 164.

(*g*) Ibid, chap. iv.

Chapter VI

Origin of the Italian Opera in England, and its Progress there during the present Century

IT has been already shewn that whatever attempts were made at musical dramas in England during the seventeenth century, the language in which they were sung, was always *English*. The *stilo recitativo* was, indeed, brought hither from Italy early in that century, by Nicholas Laniere (*h*); but it was applied to English only. And, afterwards, Henry Lawes and others continued to affect this species of narrative melody in their dialogues and historical songs, till the Restoration, when a taste for French Music prevailed in all our concerts and theatrical Music, in order to flatter the partiality of Charles II. for every thing which came from that nation. About the middle of this prince's reign, the great favour in which the musical drama was held at the court of Lewis XIV. under the direction of Lulli, of which, from the great intercourse between the two nations, frequent accounts must have been brought hither, stimulated a desire in our monarch and his courtiers to establish similar performances in London. And we find that Cambert, the predecessor of Lulli, as lyric composer at Paris, had his opera of *Pomone,* which was originally composed for the court of Versailles, by what, in imitation of France, was called an Academy of Music, performed in London; and after his decease, that *Monsieur Grabut* was employed by Dryden to set his opera of *Albion and Albanius,* in preference to our own Purcell, or any Italian composer that could be found.

The partiality for French Music, or French politics, in England during the short reign of King James II. was not so conspicuous. Nor can any complaints reasonably be made of the predilection of King William and Queen Mary for that nation. We find, however, by the advertisements of the times, that a taste for Italian Music was coming on before the close of the last century. Indeed, during the reign of Queen Elizabeth the poetry and Music of Italy were much esteemed by the English, and the madrigals of that country served as models to our own masters in cultivating that species of Music. But Italian Music was long talked of and performed in England, before we heard of *Italian singing*. Reggio [d. 1685],

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(*h*) See Book III. p. 278.

about this time, seems to have been the first who was noticed for his superior taste as a singing master. And now Italian *singing* seems to be gaining ground in this country, which naturally led to the establishment of operas, in which a variety of performers might have an opportunity of displaying their vocal talents in a style of singing, of which the specimens they had heard afforded lovers of Music so much pleasure.

In 1692, an advertisement in the London Gazette (No. 2834.) acquaints the public that " the *Italian lady* (that is lately come over that is so famous for her singing) though it has been reported that she will sing no more in the consort at York-buildings; yet this is to give notice, that next Tuesday, January 10th, she will sing there, and so continue during the season."*

A fortnight after, this *lady* is more familiarly called the Italian *woman,* in the notice given in the Gazette, that she would not only sing at York-buildings every Tuesday, but on Thursday, in Freeman's-yard, Cornhill.

April 3d, 1693, Signor Tosi, the celebrated author of a Treatise on Singing,** advertises " a Consort of Musick, in Charles'-street, in Covent-Garden, about eight of the clock, in the evening (*i*).

And October 26th, of the same year, it is said (*k*), that "Seignor Tosi's Consort of Musick will begin on Monday the 30th inst. in York-buildings, at eight in the evening, to continue weekly all the winter."

In January 1696, Nicola Matteis's Music, that was performed on St. Cecilia's day, is advertised. And 1698, his consort of vocal and instrumental Music, in York-buildings. In December of the same year, and at the same place, a new entertainment of vocal Music is promised, through the same channel, by Seigneur Fidelio.

In November 1702, a *consort* at York-buildings is advertised in the Daily Courant, " by performers lately come from Rome." November 19th, this Italian consort is repeated; and again in December. On the 26th likewise of this month, a *consort* is advertised " at Hickford's dancing-school, by Sig. *Saggioni* of Venice, in which Sig. Gasparini will play singly on the violin (*l*)." Gasparini had performed at Drury-lane the 22d of the same month, where he was called in the advertisements " the famous Sig. Gasparini lately arrived from Rome."

The next year, 1703, Sig. Gasparini and Sig. Petto performed together at the concerts in York-buildings, and Sig. Saggioni lately arrived from Italy composes. They are likewise advertised to accompany the singers in Purcell's *Fairy Queen,* at Drury-lane. In March this year, Sig *Francesco* had a concert at York-buildings, with songs by Signora *Anna,* lately arrived from Rome.

(*i*) London Gazette, No. 2858.

(*k*) Ibid. No. 2917.

(*l*) Hickford's room continued the fashionable place for concerts till Mrs. Cornelis's room, Soho-square, the Pantheon, and Hanover-square rooms, were built.

* The *Italian Lady* was Francesca M. de l'Epine, who is mentioned by Burney a few paragraphs later. She was the first Italian to sing in English in public.

** See editor's note p. 537.

May 14th, Sig. Gasparini had a play, *the Relapse,* for his benefit at Drury-lane, when he performed several *new Italian sonatas*; and being afterwards repeated, it seems as if they had been favourably received.

June 1st, in the theatrical advertisement for Lincoln's Inn-fields, where the *Rival Queens* was promised; it is said that "SIGNORA FRANCESCA MARGARITA DE L'EPINE will sing, being positively the last time of her singing on the stage during her stay in England." She continued, however, singing more *last,* and *positively last times,* during the whole month; and never quitted England, but remained here till the time of her death, about the middle of the present century. This lady came from Italy to England with a German musician of the name of Greber; and seems to have been one of the first Italian female singers who appeared on our stage, before any attempt had been made at an Italian Opera. We shall have frequent occasions to mention her, hereafter, among the performers in those representations, till the year 1718, when, retiring from the stage, she married Dr. Pepusch.

This year, 1703, Signora Maria Margherita Gallia, sister of Marg. de l'Epine, and scholar of Nicola Haym, first appeared at the theatre in Lincoln's-Inn Fields, as a singer.*

In July, Italian *intermezzi,* or "interludes and mimical entertainments of singing and dancing," were performed at York-buildings. This was the first attempt at dramatic Music, in action, perhaps, in the kingdom.

In November, Music at Lincoln's-Inn Fields, by Sig. Olsii, just arrived from Italy. And a subscription concert begins at the same theatre, in which Mrs. TOFTS sings several Italian and English songs. This lady, the constant rival of Margarita, was a principal singer in all the first operas that were performed on our stage in English, and in part English and part Italian, before a sufficient number of singers from Italy could be found to perform the whole in the language of that country.

1704. Sig. Gasparini continues to play Italian sonatas at the playhouse (*m*), and Mrs. Tofts to sing at the subscription Music. There was a prologue and epilogue to this Music, and dances were introduced between the acts of the performance. January 29th, Signora Margarita sings, for the first time, at Drury-lane. At her second appearance there was a disturbance in the theatre, while she was singing, which, from the natural and common effects of rival malice, was suspected to have been created by the emissaries of Mrs. Tofts; an idea the more difficult to eradicate as the principal agent had happened to live with that lady as a servant. But as

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(*m*) Corelli's name was not yet mentioned in the advertisements to concerts or musical performances at the playhouses. And the first time I have found any of his works mentioned in the lists of musical publications is in Walsh Catalogue 1705.**

* The inclusion of the name ***Margherita*** is incorrect. Maria Gallia was the wife of Saggioni mentioned above. For one season of nine months she received the then large sum of £700.

** But see editor's note Book 3, p. 399, with reference to this.

the law of retaliation is frequently practised on the like occasions by the injured party, it was thought necessary, a few days after, to insert the following paragraph and letter in the *Daily Courant*, February 8th, 1704. "Ann Barwick having occasioned a disturbance at the theatre-royal Drury-lane, on Saturday night last, the 5th of February, and being thereupon taken into custody, Mrs. Tofts, in vindication of her innocency, sent a letter to Mr. Rich, master of the said theatre, which is as followeth: Sir, I was very much surprised when I was informed that Ann Barwick, who was lately my servant, had committed a rudeness last night at the playhouse, by throwing of oranges, and hissing when Mrs. L'Epine, the Italian gentlewoman, sung. I hope no one can think that it was in the least with my privity, as I assure you it was not. I abhor such practices; and I hope you will cause her to be prosecuted, that she may be punished, as she deserves. I am, Sir, your humble servant, Katharine Tofts.

"To Christ. Rich, Esq. at the theatre-royal, Feb. 6, 1704."

The musical drama, or opera, being at this time cultivated and in general favour on the Continent, a new musical entertainment, "after the manner of an *opera*," called *Britain's Happiness*, was brought out at both our theatres within a few days of each other: the vocal part of that which was performed at Drury-lane being composed by Weldon, the instrumental by Dieupart; and in that performed at Lincoln's-Inn Fields, Leveridge was the composer of the whole Music.* In June this year, Matthew Lock's opera of Psyche was revived. And in July, Circe, an English opera, set by Banister in Charles the Second's time. But none of these musical pieces seem to have drawn together much company, as their run was very short.

1705. We are now arrived at that precise period of time, when the first real opera upon an Italian model, though not in the Italian language, was attempted on our stage. Cibber very justly says, in the *Apology for his Life*, chap. ix. that "the Italian Opera had been long stealing into England; but in as rude a disguise, and unlike itself, as possible, in a lame, hobbling translation, into our own language, with false quantities, or metre out of measure, to its original notes, sung by our own unskilful voices, with graces misapplied to almost every sentiment, and with action lifeless and unmeaning through every character." Of the merit of the performers we are now only able to form a judgment by tradition; but of the poetry and Music of the first operas, as they are printed, and are now before me, under examination, a fair opinion may be deduced of their comparative merit, not only with similar productions of the present times, but with those of the same period in France and Italy.

The first musical drama that was wholly performed after the Italian manner, in recitative for the dialogue or narrative parts, and measured melody for the airs, was ARSINOE QUEEN OF CYPRUS, translated from an Italian opera of the same name, written by Stanzani of Bologna, for that theatre, in 1677, and revived at Venice 1678. The English version of this opera was set to Music by Thomas Clayton [*c.* 1670-*c.* 1730], one of the Royal-band in the reign of King William and Queen Mary, who having been in Italy, had not only persuaded himself, but had the address to persuade others, that he was equal to the task of reforming our taste in Music, and establishing operas in our own language, not inferior to those which were then so much admired on the Continent. In his preface to the printed book of the words, he says, that " the design of this entertainment being to introduce the Italian manner of Musick on the English stage, which has not been before attempted, I was obliged to have an Italian Opera translated: in which the words, however mean in several places, suited much better with that manner of Musick, than others more poetical would do. The style of this Musick is to express the passions, which is the soul of Musick; and though the voices are not equal to the Italian, yet I have engaged the best that were to be found in England; and I have not been wanting, to the utmost of my diligence, in the instructing of them. The Musick being recitative, may not, at first, meet with that general acceptation, as is to be hoped for, from the audience's being better acquainted with it: but if this attempt shall be a means of bringing this manner of Musick to be used in my native country, I shall think my study and pains very well employed."

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* According to *Grove's* the music to both these productions was by Leveridge.

The singers were all English, consisting of Messrs. Hughes, Leveridge, and Cook; with Mrs. Tofts, Mrs. Cross, and Mrs. Lyndsey. This opera was first performed at Drury-lane, January 16th, by subscription; the pit and boxes were reserved for subscribers, the rest of the theatre was open as usual, at the subscription Musics (*n*). In the *Daily Courant, Arsinoe* is called

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(*n*) The Queen's theatre in the Haymarket, since called the opera-house, was not then finished. There were but two theatres now open: Drury-lane and Lincoln's-Inn Fields. Betterton, who was at the head of the Lincoln's-Inn Fields company, removed to the new theatre, built by Sir John Vanburgh, in the Hay-market, April 9th, 1705; when it was opened with a new prologue, written by Sir Samuel Garth, and spoken by Mrs. Bracegirdle. The play was Dryden's *Indian Emperor,* with singing by the *Italian boy*. April 23d, *The Merry Wives of Windsor,* Falstaff by Betterton, with dancing by Mad. de la Val. And on the 24th, a new farce called *The Consultation;* after which was performed *an Indian pastoral,* called the *Loves of Ergasto,** set to Music by Giacomo Greber, the German musician who had brought over from Italy Margarita de l'Epine; the part of Licoris by the Italian boy. And this was the first attempt at dramatic Music in the opera-house. The company continued acting plays here till the end of June, when there were three representations of *Love for Love,* acted all by women. July 20th, according to the Daily Courant, Betterton and his company returned to the theatre in Lincoln's-Inn Fields, where they continued to act till the Queen's theatre was entirely finished. I am the more minute about the first performances in this theatre, as Cibber's account, which has been generally followed by others, is very inaccurate. October 30th, Betterton and his company quitted Lincoln's Inn Fields a second time, and returning to the Hay-market, opened that theatre, not with an opera, but with Sir John Vanburgh's comedy of the *Confederacy,* which was now acted for the first time. This excellent comedy, though the parts were very strongly cast (Leigh, Dogget, and Booth, being among the men, and Mrs. Barry, Mrs. Porter, and Mrs. Bracegirdle, among the women) ran but six nights successively, though the performance of M. des Barques, a dancer just arrived from France, was added to the entertainment. It was, indeed, repeated once in November, and twice in December, this year; but it was generally found necessary, even in a new theatre, and with so strong a company, to fortify the best plays with dances or Music, and often with both. Sometimes there was singing in Italian and English, by Signora *Maria,* as lately taught by Signor N. Haym: and sometimes Music composed by Signor Bononcini, and songs by Signora Lovicini, &c. *Daily Courant.*

* According to W. H. Grattan Flood this performance was on Easter Monday, April 9, 1705.

" a new opera, after the Italian manner, all sung, being set by Master Clayton, with dances and singing before and after the opera, by Signora F. Margarita de l' Epine." This singing was probably in Italian.*

Clayton is supposed to have brought from Italy a collection of the favourite opera airs of the time, from which he pillaged passages and adapted them to English words; but this is doing the Music of Arsinoe too much honour. In the title-page of the Music, printed by Walsh, we are assured that it was wholly composed by Mr. Thomas Clayton; and in justice to the masters of Italy at that time, it may be allowed to be his own, as nothing so mean in melody and incorrect in counterpoint was likely to have been, produced by any of the reigning composers of that time. For not only the common rules of musical composition are violated in every song, but the prosody and accents of our language. The translation is wretched; but it is rendered much more absurd by the manner in which it is set to Music. Indeed, the English must have hungered and thirsted extremely after dramatic Music at this time, to be attracted and amused by such trash. It is scarce credible, that in the course of the first year this miserable performance, which neither deserved the name of a *drama* by its poetry, nor an *opera* by its Music, should sustain twenty-four representations, and the second year eleven!

Clayton associated with him in this undertaking, Nicola Haym and Charles Dieupart, men of musical abilities infinitely superior to his own; the one performed the principal violoncello in the opera, to which instrument several of the symphonies and principal accompaniments were assigned, and the other the first violin.

The opera of *Camilla,* written, or rather translated from the Italian of Silvio Stampiglio, by Owen Mac Swiney, and performed by the same English singers as *Arsinoe,* appeared at Drury-lane by subscription April 30th, 1706, with a prologue written by Mr. Mainwaring.** It was represented nine times before the 9th of July, when the Drury-lane company removed to her Majesty's theatre in Dorset-gardens, where *Camilla* and *Arsinoe* were again performed. The company returning again to Drury-lane November the 30th, continued from time to time the performance of this first English edition of that celebrated opera.

At the theatre in the Hay-market a subscription was likewise opened for an opera, but very unsuccessfully: for Cibber says, that in order " to strike in with the prevailing novelty, Sir John Vanbrugh and Mr. Congreve, patentees, opened their new Hay-market theatre with a translated opera, to Italian Music, called *the Triumph of Love,* but this not having in it the charms of *Camilla,* either from the inequality in the Music, or voices, had but a cold reception, being performed but three days, and those not crowded." This account is exact in no particular, but the bad success of the opera; indeed, that was worse than this celebrated comedian and lively writer has made it; for in the Daily Courant, and other news-papers of the times, I find it advertised but twice: March 7th and 16th; but Cibber had forgotten even the name of the piece, which was not the *Triumph*, but the *Temple of Love*.* It was set by Greber the German, and could not with accuracy be called *Italian* Music. The principal singer in this opera was his scholar, Margarita de l Epine, commonly called Greber's Peg. Then again he errs by saying, that the theatre was *opened* with this opera; for on January 1st, 1706, Vanbrugh's *Mistake* was acted, in which Betterton played Alvarez, and Booth Don Carlos; the company continued to act plays only, every night till this opera was brought out; which, after the second performance being laid aside, no musical piece was attempted till April 5th, when Durfey's comic-opera called *the Wonders in the Sun*, or *the Kingdom of the Birds*, came out. This whimsical drama was dedicated to the celebrated society of the *Kit Cat Club*, and furnished with the words of many of its songs, by the most eminent wits of the age, who lent the author their assistance.**

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* Clayton's *Arsinoë* was to an English text by Motteux, and was produced at Drury Lane on January 16, 1706.

** The music of *Camilla* was composed by M. A. Bononcini.

Nothing, however, like Italian Music, or fine singing, was attempted in this piece, as the songs were all set to ballad tunes of a true English growth. It was performed only five times, and then seems to have been wholly laid aside, as was every plan for new musical pieces during the rest of the year, at this theatre.

1707. *Camilla,* which had been performed in English and by English singers, at Drury-lane sixteen times in the course of the preceding year, continued to be acted in the same manner this year.

Indeed, operas, notwithstanding their deficiencies in poetry, Music, and performance, for as yet no foreign composer or captivating singer was arrived, became so formidable to our own actors, that a subscription was opened the beginning of this year, " for the encouragement of the comedians acting in the Hay-market, and to enable them to keep the diversion of plays under a separate interest from operas." Daily Courant, January 14th, Cibber gives a circumstantial account of this humiliating transaction, and speaks of its success with considerable triumph.

But such was now the passion for this exotic species of amusement, even in its lisping infant state, that the perspicacious critic and zealous patriot, Mr. Addison, condescended to write an opera for the same English singers as were now employed in the performance of *Camilla* and *Arsinoe* at Drury-lane. And after ten representations of the former, and three of the latter, this long expected drama, for the performance of which a subscription was opened, appeared March 4th, 1707 (*o*). Mr. Addison, though he had visited Italy, and was always ambitious of being thought a judge of Music, discovers, whenever he mentions the subject, a total want of sensibility as well as knowledge in the art. But this admirable writer and respectable critic in topics within his competence, never manifested a greater want of taste and intelligence in Music than when he employed Clayton to set his opera of Rosamond. Indeed, it seems as if nothing but the grossest ignorance, or defect of ear, could be imposed upon by the pretensions of so shallow and contemptible a composer. But, to judges of Music, nothing more need be said of Mr. Addison's abilities to decide concerning the comparative degrees of national excellence in the art (*p*), and the merit of particular masters, than his predilection for the productions of Clayton, and insensibility to the force and originality of Handel's compositions in Rinaldo, with which every real judge and lover of Music seems to have been captivated (*q*).

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* The *Temple of Love* was set by Saggione, the well-known double-bass player.

** The music was by G. B. Draghi.

This opera, in spite of all its poetical merit, and the partiality of a considerable part of the nation for English Music and English singing, as well as fervent wish to establish this elegant species of Music in our country without the assistance of foreigners, after supporting with great difficulty only three representations, was laid aside and never again performed to the same Music (*r*).

The verses of Rosamond are highly polished, and more lyrical perhaps than in any poem of the same kind in our language. And yet this drama is not wholly free from opera absurdities, on which Addison was afterwards so severely pleasant. For instance, the King's approach to the secret bower of bliss, where his fair Rosamond was treasured up from the resentment of his jealous

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(*o*) The parts were cast in the following manner:

Queen Eleanor,	Mrs. Tofts.
Page,	Mr. Holcombe, usually called the boy.
Sir Trusty, keeper of the bower,	Mr. Leveridge.
Grideline, his wife,	Mrs. Linsey.
Rosamond,	Sig. Maria Gallia.
King Henry,	Mr. Hughs.
First Guardian Angel,	Mr. Lawrence.
Second Guardian Angel,	Miss Reading.

(*p*) See Spectator, No. 29.

(*q*) Ibid, No. 5, where he tells us, with a sneer, that Rossi, the poet, "calls Mynheer Handel the *Orpheus* of our age; and acquaints the public, that he composed this opera in a fortnight." If Mr. Addison had known the superior excellence of this Music over that of Clayton, or any which had then been heard on our opera stage, the shortness of time in which it was produced would have impressed him with wonder and respect for the author; but trusting to Boileau's unjust and hasty decision, he treats this declaration and Tasso's poetry with equal contempt.

(*r*) In the year 1733 this English drama was set, as a *coup d' essai*, by Thomas Aug. Arne, afterwards Dr. Arne, and performed at the little theatre in the Haymarket; in which his sister Miss Arne, afterwards Mrs. Cibber, performed the part of *Rosamond;* that admirable actress appearing first on the stage in this character as a singer. The three following airs were admirably set, and remained long in favour: "No, no, 'tis decreed—Was ever nymph like Rosamond—and Rise glory, rise."*

* Mrs. Cibber's first public appearance on the stage was in the opera *Amelia,* by Lampe, on March 13, 1732.

Queen, is always announced and published by a loud concert of military instruments: Act I. Sc. 1.

> "Hark, hark! what sound invades my ear?
> The conqueror's approach I hear.
> He comes, victorious Henry comes!
> Hautbois, trumpets, fifes, and drums,
> In dreadful concert join'd,
> Send from afar the sound of war,
> And fill with horror ev'ry wind."

It was the fashion in almost all the serious operas that were written in Italy before the time of Apostolo Zeno and Metastasio to mix comic and buffoon characters with the tragic, even in *dramme sacri*, notwithstanding the severity of some Italian critics upon our Shakspeare for the same practice (*s*).

And Mr. Addison has fully complied with this custom, in the characters of Sir Trusty and Grideline, which are of the lowest species of comic.

If it cannot be proved that gun-powder was invented and in military use in the time of Henry II. Mr. Addison was guilty of an anachronism in making him ask.

> "Why did I not in battle fall
> Crush'd by the *thunder* of the Gaul (*t*)?"

The loss of Rosamond in the second act of this drama is not compensated by a single interesting event in the third, which drags and languishes for want of her so much, that neither the flat and forced humour of Sir Trusty and Grideline, nor the elegant compliments made to the Duke of Marlborough and Blenheim, ever kept the audience awake in the performance.

After the failure of this opera, from the attractions of which such crouded houses were expected, another English opera was brought out at Drury-lane, April 1st, called *Thomyris Queen of Scythia*, written by Motteux, and adjusted, as he tells us in the preface, to airs of Scarlatti and Bononcini.* The recitatives and whole accompaniment of this pasticcio were committeed to the care of Mr. afterwards, Dr. Pepusch. Nine representations of this opera, and eight of Camilla, seem to have supplied the musical wants of this theatre till the 6th of December, when VALENTINI URBANI, a castrato, and a female singer called the Baroness,**

(*s*) *Il famosó Shakspeare, attore e autor tragico fiorì dopo la metà del secolo* XVI. *e non conobbe meglio de' Cinesi le regole della verisimiglianza. Chiuse, com' essi, in una rappresentazione di poche ore i fatti di' trent anni, e restò al di sotto dell' istesso Tespi per non aver saputo separar il Tragico dal Comico.* Stor. Crit. de' Teatri, p. 248.

(*t*) It is perhaps too frivolous to mention bad rhymes in a work of such length; but modern critics would hardly pass uncensured such as these: *plant, scent—unbarr'd, heard—dream, am.* It seems, however, as if Mr. Addison's ear for rhyme was no more nice than for Music.

> "And leave the arts of rhyme and *verse*
> To those who practis'em with more success."

* The adaptation of Bononcini's *Thomyris* was the work of Haym.

** Warley, who made the catalogue of the Harleian Collection identifies the Baroness with Hortensia, who was associated with Stradella, but as far as is known Hortensia and Stradella were both murdered at the same time in 1682. The Baroness appears to have been of German extraction.

arrived; who, with Margarita de l' Epine, were engaged at Drury-lane to sing in the same opera of Camilla, and making use of Bononcini's Music, performed their parts in Italian, while Mrs. Tofts, Mrs. Lindsey, Mrs. Turner, Ramondon, and Leveridge, performed theirs in English. And in this manner it was repeated three several times: the public being always acquainted in the bills of the day, that the part of *Turnus* would be performed by Signor Valentini.

1708. By a sudden revolution in theatrical politics, Betterton and his company of comedians, after the performance of Macbeth for the benefit of Wilks, January 11th, abandoned their dominions in the Hay-market wholly to foreign invaders, and uniting with their rivals at Drury-lane, established themselves in their old quarters. Cibber is again erroneous in his account of this transaction, ascribing it chiefly to the arrival of Nicolini in this kingdom. But this performer did not come to England till the end of the year, and the opera phalanx marched from Drury-lane to the Hay-market in January, when on the 14th of that month, under General Swiney, they opened their first campaign. *Thomyris,* which had been nine times represented before Christmas at Drury-lane, was now performed with greater splendor; and alternately with *Camilla,* continued in run till near the end of February. The Music of *Thomyris,* though not of a high class, was superior to any that had been yet heard in all the attempts at operas in this country: the overture was of Bononcini's composition; the first movement is well written, in Lulli's style; the second would have a turbulent and tumultuous effect, if played by a powerful band; the third, however, is a jig of little merit. As the airs of this opera are not printed in score, it is impossible to judge of their worth in point of contrivance; the melodies are mostly short and simple; those of Margarita and Lawrence have, however, several difficult passages of execution. The singers were Valentini, Hughes, Lawrence, and Leveridge; with Margarita, Mrs. Tofts, and Mrs. Lindsey (*u*).

In February this year, *Signor Cassani,* another Italian opera singer from Italy, arrived, who, with new songs, first appeared in the part of Mitius in Camilla. At this time a new subscription was opened, the number of tickets at half a guinea each, not to exceed four hundred. First gallery five shillings, upper gallery two shillings. At the next performance of Camilla, tickets for the pit and boxes were advertised at seven shillings and six pence. Stage boxes ten shillings and six pence. Dances by Miss Santlow, afterwards Mrs. Booth, and others.

At the end of this month was first brought out the pastoral opera called *Love's Triumph,* under the direction of Valentini,

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(*u*) Swiney was still sole manager at the Opera house; but it is insinuated by Motteux, in the preface to Thomyris, that Heidegger had selected the Music. This personage afterwards had the address to obtain and keep the management of the opera house during many years of its greatest prosperity; Mr. Pope has honoured him with a place in the Dunciad, which added but little to his notoriety.

who had the eighth and last representation for his benefit.* This drama was written in Italian by Cardinal Ottoboni, and set to Music by Carlo Cesarini Giovanni, detto del violone, and Francesco Gasparini. English words were adjusted to the airs by Motteux; and choruses with dances *analogues*, after the French manner, were added as an experiment by Valentini, to try whether our taste in dramatic Music inclined most to the French or Italian style. The indifferent success of this opera acquitted us of all suspicion of partiality to the Gallic taste in Music; for after five representations Camilla and Thomyris were performed alternately with *Love's Triumph*; and when Valentini's benefit was over, March 17th, these two half Italian and half English operas, were the support of the theatre during the rest of the season.

The opera-house opened late the ensuing winter on account of the decease of Prince George of Denmark, who dying October 28th, the theatres were all shut up till December 14th, when a new opera was brought on the stage called *Pyrrhus and Demetrius*, written originally in Italian by Adriano Morselli, and set to Music by Alessandro Scarlatti, to which it was first performed at Naples, 1694. It was translated into English by *Swiney*, the manager, and arranged by Nicola Haym, who composed a new overture and several additional songs, which have considerable merit.

The performance of this drama forms an æra in the annals of our lyric theatre, as it was the first in which the celebrated *Cavalier* NICOLINO GRIMALDI, commonly known by the name of NICOLINI, appeared. This great singer, and still greater actor, was a Neapolitan; his voice was at first a *soprano*, but afterwards descended into a fine *contralto*. The first dramas in which I have met with his name in Italy, were *Tullo Ostilio*, and *Xerse*, two operas composed by John Bononcini for Rome, in 1694, in which he performed with the celebrated Pistocchi, the founder of the Bologna school of singing. So that Quadrio has ranked him properly among the great opera singers who began to appear between 1690 and 1700. In 1697 and 1698, I find him the principal singer in the Neapolitan operas; and in 1699 and 1700 again at Rome. From this time till his arrival in England, whither he was drawn, as Cibber informs us, chap. xi. p. 315. by the report of our passion for foreign operas, " without any particular invitation or engagement," he sung at Venice, Milan, and other cities of Italy where the musical drama was established.

Before his abilities as a singer are considered, let me remind the reader of Sir Richard Steele's eloge upon him, in the Tatler, No 115, as an actor; where, after calling the opera (it was *Pyrrhus and Demetrius*) " a noble entertainment," he adds, " for my own part I was fully satisfied with the sight of an actor, who, by the grace and propriety of his action and gesture, does honour to the human figure. Every one will imagine I mean Signor *Nicolini,* who sets off the character he bears in an opera by his action, as much as he does the words of it by his voice. Every limb and every finger contributes to the part he acts, insomuch that a deaf man may go along with him in the sense of it. There is scarce a beautiful posture in an old statue which he does not plant himself in, as the different circumstances of the story give occasion for it. He performs the most ordinary action in a manner suitable to the greatness of his character, and shews the prince even in the giving of a letter, or dispatching of a messenger. Our best actors," continues he, " are somewhat at a loss to support themselves with proper gesture, as they move from any considerable distance to the front of the stage; but I have seen the person, of whom I am now speaking, enter alone at the remotest part of it, and advance from it with such greatness of air and mien, as seemed to fill the stage, and at the same time commanded the attention of the audience with the majesty of his appearance."

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* Valentini brought this opera with him from Italy. The text was translated by Motteux and the production rights sold to Vanbrugh. The first performance was towards the end of February, 1708, and was probably sung in English.

The opera prices were raised on the arrival of this performer, the first truly great singer who had ever sung in our theatre, to 15s. for the boxes on the stage, half a guinea the pit and other boxes, and first gallery five shillings. By what we can now gather concerning the abilities of Signor Valentini from those who frequented operas at this time, his voice was feeble, and his execution moderate; but " he supplied these defects so well by his action," says Cibber, an excellent, and not *partial* judge of that part of his performance, " that his hearers bore with the absurdity of his singing the part of Turnus in Camilla, all in Italian, while every other character was sung and recited in English." And Mr. Galliard, a perfect judge of his merit as a singer, says, that " though less powerful in voice and action than Nicolini, he was more chaste in his singing." Indeed, Tosi, the author of an excellent treatise on singing, is doubtful whether a perfect singer can at the same time be a perfect actor; "for the mind being at once divided by two different operations, he will probably incline more to the one than the other; it being, however," continues he, " much more difficult to sing well than to act well, the merit of the first is beyond the second. What a felicity would it be to possess both in a perfect degree? " And the excellent translator of this work, the late Mr. Galliard, says, in a note on this passage, written 1742, that " Nicolini had both qualities, more than any that have come hither since. He acted to perfection, and did not sing much inferior. His variations in the airs were excellent; but in his cadences he had a few antiquated tricks (*x*)."

Besides these two performers, with voices and abilities wholly new to an English audience, and who performed the principal parts of *Pirro* and *Demetrio* [Scarlatti]*, in Italian, it seems by the printed

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(*x*) Tosi on Singing, translated by Galliard, p. 152.

* *Pirro e Demetrio* was composed by Scarlatti in 1694.

copy of the Music, as if Margarita and the Baroness had likewise sung their parts in that language; while Mrs. Tofts, except in a duet with Nicolini, Messrs. Ramondon, and Cook, kept to their mother tongue (*y*).

The airs of this opera are short, simple, and elegant for the time; but as we shall soon arrive at much better Music, examples of the style seem unnecessary. The divisions, indeed, are antiquated and vulgar now, and to have rendered the rest so captivating as to have charmed a whole nation, must have required fine voices and great art in the singers.

1709. After the six first subscription representations of this opera were over, a new subscription was opened January 5th, at half a guinea the boxes on the stage, the other boxes eight shillings, pit five shillings, first gallery two shillings and six pence, and the second gallery one shilling and six pence. The reason for this abatement does not appear.

On the 19th of this month Nicolini had the same opera at the Queen's theatre for his benefit, and at the same prices, which was the eleventh representation of this motley performance. Indeed, the *confusion of tongues*, concerning which Mr. Addison is so pleasant in the Spectator, seems to have been tolerated with great good nature by the public; who, in Music, as well as words, seemed to care much less about *what* was sung, than *how* it was sung.

After performing Pyrrhus and Demetrius once more, the old and favourite opera of *Camilla* was represented at this theatre for the first time; in which Nicolini appeared in the part of *Prenesto*, and the rest of the characters were cast in the strongest manner possible. It was now, for the first time, that the Music of Bononcini was performed entire (*z*).

And this revived opera, and *Pyrrhus and Demetrius*, were alternately performed till the 2d of March, when a new opera called *Clotilda* was brought out, for the performance of which the boxes on the stage were again advanced to fifteen shillings. After two representations of this new drama, *Pyrrhus and Demetrius* was exhibited once, which was followed by two performances more of *Clotilda*, when it gave way to *Camilla*, and *Pyrrhus and Demetrius*. After this it was performed three times, and then wholly laid aside. This opera was composed by Conti [1681-1732], and printed by Walsh, half in English and half in Italian, as it was performed. The composition is not contemptible; and yet it seems to have come

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(*y*) I am very glad, for the honour of our nation, that this absurdity was practised, for the sake of the Music, in other countries as well as in England: for Riccoboni, in his *General History of the Stage*, tells us that at Hamburgh, in the early operas, sung in the Italian manner, "the recitative was in the German language, and the airs generally in the Italian." *English Translation*, 2d edit. 1754, p. 212.

(*z*) It has always been imagined that this Music was composed by Giovanni Bononcini, the celebrated rival of Handel, afterwards, in England; but I can find no proof of it in any one of the many volumes of operas in my possession, or dramatic records that I have been able to consult. *Camilla Regina de Volsci*, written by Stampiglia, and set by *Marc' Antonio Bononcini*, the brother of John, for the imperial court of Vienna, about the year 1697, was in such favour all over Italy, that it was performed at Venice 1698; Bologna 1705; Ferrara and Padova 1707; Bologna again 1709; Udine 1715; and a third time at Bologna 1719. And this seems to have been the opera that was performed in England, during 1706, sixteen times; 1707, twenty; 1708, ten; and 1709, eighteen; in all, sixty-four times!

into the world and gone out of it so quietly as scarcely to have left any memorials of its existence. After the decease of this short-lived drama, *Camilla*, and *Pyrrhus and Demetrius*, were run till the 4th of June, at reduced prices: ten shillings and six pence the boxes on the stage, the other boxes eight shillings, pit five shillings, first gallery two shillings and six pence, and the second gallery one shilling and six pence. On the 14th of May, in the *Daily Courant*, a new set of scenes, painted by two famous Italian painters lately arrived from Venice, and all the other decorations which were represented in the opera of *Clotilda*, are promised to the opera of *Pyrrhus and Demetrius*.

June the 4th this year, Nicolini had a concert for his benefit at the opera-house, consisting of vocal and instrumental Music composed by Scarlatti, Bononcini, and others.

September 15th, on a disagreement with the patentee of Drury-lane, Mr. Rich, sen. a considerable number of the principal comedians revolt, and engage to act plays at the opera-house under the management of Swiney. The chief of these were Wilks, Cibber, Dogget, and Mrs. Oldfield. On this occasion great alterations and improvements were made in the theatre, which however well calculated for Music, was, according to Cibber, extremely unfavourable to declamation.

This new republic being joined by Betterton, Estcourt, and many others, plays very strongly cast were acted at the Hay-market theatre till the 28th of October, when the opera of *Camilla* was performed by the same troop as the preceding winter, with Nicolini at their head; and afterwards *Thomyris*, and *Pyrrhus and Demetrius*, mixed with plays, till after Christmas. This last opera was acted in the course of the year thirty times: a very uncommon number of representations for a musical drama at present, with Music and performers, Nicolini excepted, much superior to those of 1709. As operas improved, the hearers became nice and fastidious. The public soon grows familiar with excellence, and treats her like a common woman; and after the first curiosity is satisfied, a great part of an audience become critics, and gratify their vanity more by being the first to discover defects in the performers, than they did at first in pointing out their merit.

1710. The two companies, of comedians and singers, continued to act plays and operas alternately at the Queen's theatre this year, till the month of November. In January, after one representation of Thomyris, and one of Pyrrhus and Demetrius, the musical troop brought out the new opera of *Almahide*. Neither the poet nor composer is mentioned in the book of the words or printed copy of the Music, which seems all of one style, and that style more like Bononcini's than any other composer of the times. This was the first opera performed in England, *wholly in Italian*, and *by Italian singers;* who were Nicolini, Valentini, Cassani, Margarita, and Isabella Girardeau. There were, indeed, intermezzi between the acts, in English, and sung by Dogget, Mrs. Lindsey, and Mrs. Cross; but the opera was wholly Italian in poetry, Music, and performance. There were operas at this time, as at present, generally twice a week; and *Almahide* was performed before the summer recess fourteen times.

There are frequent feats of execution in the songs of Nicolini and Margarita of a more rapid and difficult kind than are to be found in the operas which preceded this drama; but the divisions appear now antique and aukward. The first violin accompaniment is printed over the voice part of most of the airs, and is frequently busy and ingenious. However, this would now be called *mechanical* Music; being neither dramatic, passionate, pathetic, nor graceful. If, indeed, the words imply sorrow, it is *slow;* and in a chearful scene, it is *quick*; but there is little enthusiasm, and no elegance.

By the advertisements of March 2d, it seems as if the farce of the *School-boy* and the *rehearsal* of a new opera, formed the whole evening's entertainment, for which the prices were: " boxes five shillings, pit three shillings, first gallery two shillings, second gallery one shilling, stage boxes eight shillings, being obliged to begin exactly at six o'clock, by reason of the practice." March 6th, the public was acquainted in the bills, that " there would be a rehearsal of the new opera, *in form*."

This new opera was *Hydaspes,* or *l'Idaspe Fedele,* set to Music by *Francesco Mancini* [1679-1739] a Roman [Neapolitan] composer, and brought on the stage in England, May 23d, by Nicolini, who dedicated the *libretto,* or book of the words, to the Marquis of Kent, then Lord Chamberlain to Queen Anne. This opera was likewise wholly performed in Italian, and by Italians, except an inferior part by Mr. LAWRENCE, which he sung, however, in Italian (*a*). The other performers were the same as in *Almahide*. *Hydaspes* was represented twenty-one times, and seems to have been generally approved.

The lion in this opera gave birth to several pleasant papers in the first volume of the Spectator, particularly N° 13. by Mr. Addison, in which the humour is exquisite. This excellent writer, who, at this time, was by no means partial to operas, does justice to Nicolini in speaking of the childishness of the *Leonian* combat in Hydaspes.—" It gives me a just indignation," says he, " to see a person whose action gives new majesty to kings, resolution to heroes, and softness to lovers, thus sinking from the greatness of his behaviour, and degraded into the character of the London *Prentice*. I have often wished, that our tragedians would copy after this great master in action. Could they make the same use of their arms and legs, and inform their faces with as significant looks and passions, how glorious would an English tragedy appear with that action, which is capable of giving a dignity to the forced

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(*a*) This English singer continued till the year 1777, to perform under parts in Italian operas. His voice was a tenor of considerable agility, as appears by his songs in the opera of Thomyris, which contain more divisions, and of a more difficult kind, than those of any singer then on the opera stage, except the Margarita.

thoughts, cold conceits, and unnatural expressions of an Italian opera."

The Music of Hydaspes seems inferior in merit to several preceding operas in which Alessandro Scarlatti, Gasparini, or Bononcini had any share. The style is feeble, and the passages were insipid and common at the time they were produced.

On November 18th this year, Macbeth was the last play which the company of English actors performed at the Queen's theatre in the Hay-market. After which they returned to Drury-lane, where they began to act on Monday November 20th, leaving the opera house wholly to the lyric Muse. On the 22d, Hydaspes was advertised, when the part of Berenices was announced in the bills to be performed by Signora Elizabeta Pilotti Schiavonetti, and Artaserse by Signor Boschi, two new Italian singers. December 9th, Signora Boschi performed for the first time in Pyrrhus and Demetrius. Schiavenetti remained here, as second woman, till the year 1717. Boschi had a fine base voice, for which Handel composed some of his best base songs. His wife had been a great singer, but was much past her prime when she came to England;* she has, however, left a name behind her among Italian writers on Music, who speak of her abilities with great respect. She and her husband staid in England at this time only one season; but he returned hither in the year 1720, and continued to sing in Handel's operas till the year 1727 [1728].

But before a character is given of the great foreign singers who arrived here after the Italian opera was firmly established in this country, it is but justice to say something of the English singers, who were able by their performance to excite curiosity, give pleasure, and set censure at defiance, when the opera was in its infancy, and regarded by some as an ideot, and by others as a shapeless monster.

To begin then by the performers in Arsinoe, who had not only all the absurdities usually laid to the charge of operas in general to answer for, but at once laboured under bad poetry, bad Music, and total inexperience.

Mr. Hughs had been a favourite singer at concerts, and between the acts of plays, for several years before he was assigned the part of first man, in the first opera that ever was performed on our stage in the Italian manner. His voice was a *counter tenor*, as we are told in the dramatis personæ of Thomyris; and, indeed, as the compass of his songs discovers. He continued to perform the first part till the arrival of Valentini, after which he either quitted the stage or the world, for no further mention is made of him either in opera or concert annals.

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* Chrysander, in his life of *Handel* (*Vol. I., p.* 244), thinks Boschi was the bass who sang the amazing rôle of *Polifeme* in Handel's cantata at Naples in 1709. Some of the part was incorporated in Rinaldo. His wife was Francesca Vanini, a contralto. She sang the part of *Goffredo* in *Rinaldo* in 1711, but was superseded in the part by L'Epine in 1712.

RICHARD LEVERIDGE [*c.* 1670-1758] had a deep and powerful base voice. It has been said that he performed Purcell's admirable base song, "Ye twice ten hundred deities," which was set on purpose for him in the *Indian Queen*, written by Sir Robert Howard and Dryden (*b*). Now as this tragedy came out in 1665, when Purcell was but seven years old, and five years before Leveridge was born, it could not have been at the first representation of this play, but a revival of it (*c*).* He was certainly a stage-singer a considerable time before the expiration of the last century. In 1699, he not only appeared at Drury-lane as a singer but composer, in an English opera called the *Island Princess*, of which the Music was composed by Daniel Purcell, Jeremiah Clark, and Leveridge. This opera was revived in 1702, and it was specified in the bills that "Mr. Leveridge would perform his own parts of the composition." After this, there was "singing by Mr. Leveridge," announced in almost every advertisement for that theatre, till operas on the Italian plan were attempted, where he had a part assigned him in each as long as English was allowed to be sung in them. He afterwards attached himself to Rich, the manager of Lincoln's-Inn Fields and Covent-garden, at which last theatre he continued to sing in pantomime entertainments till after the middle of the present century, when he was more than eighty years old. I remember his singing "Ghosts of every occupation," and several of Purcell's base songs, occasionally, in a style which forty years ago seemed antediluvian; but as he generally was the representative of Pluto, Neptune, or some ancient divinity, it corresponded perfectly with his figure and character. He was not only a celebrated singer of convivial songs, but the writer and composer of many that were in great favour with singers and hearers of a certain class, who more piously performed the rites of Comus and Bacchus, than those of Minerva and Apollo. He quitted this sublunary world 1758, at eighty-eight years of age.

Mrs. TOFTS [d. 1756] seemed to have endeared herself to an English audience by her voice, figure, and performance, more than any preceding singer of our own country whose name and excellence have been recorded. Cibber, though he does not speak of Music *en connoisseur*, and, as an English actor and patentee of a theatre was an enemy to Italian operas and Italian singers upon a principle of self-defence, probably gives us the general and genuine opinion of his acquaintance, concerning Mrs. Tofts, who, he says, had her first musical instructions in her own country, "before the Italian taste had so highly prevailed, and was then not an adept; whatever

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(*b*) Though the *Indian Queen* is printed in the first volume of Dryden's Dramatic Works, 1762; it is likewise printed in those of Sir Robert Howard, to whom it is generally ascribed. Dryden, however, says, in the advertisement prefixed to his *Indian Emperor*, that it was written as a conclusion of the *Indian Queen*, "part of which poem was writ by me."

(*c*) The following dates will shew the utter impossibility of Leveridge singing a base song, or any song, in 1665:
Henry Purcell born 1658. Indian Queen performed and printed 1665. Leveridge born 1670.

* Purcell's music for the *Indian Queen* was for a production in 1695.

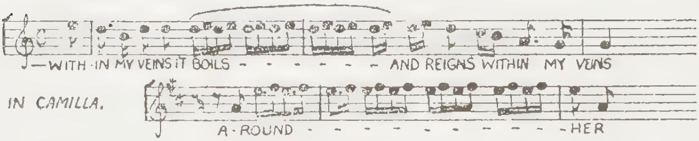
defect the fashionably skilful might find in her manner, she had in the general sense of her hearers, charms that few of the most learned singers ever arrive at. The beauty of her fine proportioned figure, and exquisitely sweet, silver-tone of voice, with peculiar rapid swiftness of her throat, were perfections not to be imitated by art or labour."

This performer had songs given to her in all styles; her compass, however, did not surpass the common limits of a *soprano,* or treble voice. With respect to her execution, of which we are still enabled to judge by the printed copies of her songs, it chiefly consisted in such passages as are comprised in the shake, as indeed did that of most other singers at this time.

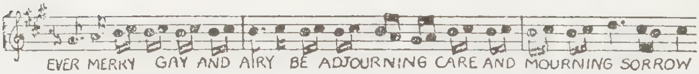
In *Arsinoe* and *Camilla* not one division occurs of great length or difficulty; but in *Pyrrhus and Demetrius* many. However, those of Mrs. Tofts are, in general, easy and common, except in one song, in which there is a very early instance of *iteration*; and as this seems her *Aria d' Abilità* in the opera, I shall insert the principal passage among the divisions of this period.

Divisions in the first Operas performed in England.

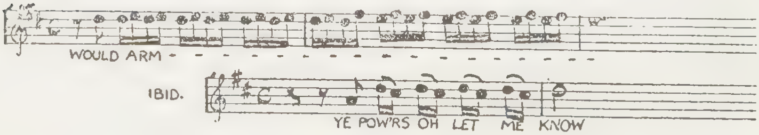
Hughs, in *Arsinoe.*


—WITH-IN MY VEINS IT BOILS - - - - - - - AND REIGNS WITHIN MY VEINS
IN CAMILLA.
A-ROUND - - - - - - - - - - - HER

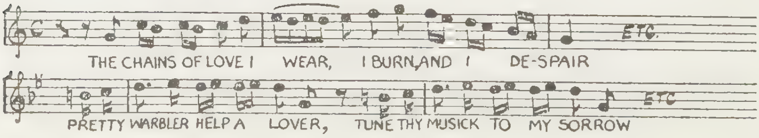
Mrs. Lindsey, in *Thomyris.*


EVER MERRY GAY AND AIRY BE ADJOURNING CARE AND MOURNING SORROW

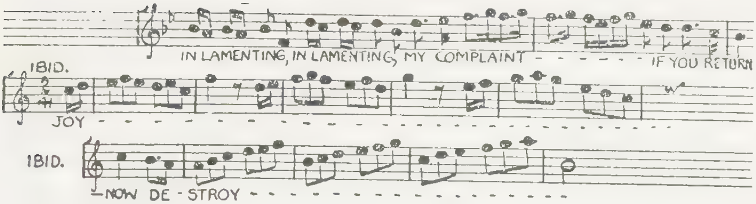
Mrs. Tofts, ibid.


WOULD ARM - - - - - - - - - - - - - - - - - - -
IBID.
YE POW'RS OH LET ME KNOW

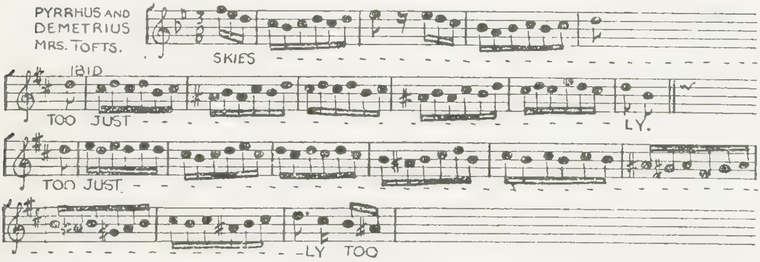
Hughs, ibid.


THE CHAINS OF LOVE I WEAR, I BURN,AND I DE-SPAIR
ETC.
PRETTY WARBLER HELP A LOVER, TUNE THY MUSICK TO MY SORROW
ETC

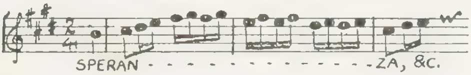
Mrs. Tofts, ibid.


IN LAMENTING, IN LAMENTING, MY COMPLAINT - - - - - - IF YOU RETURN
IBID.
JOY
IBID.
NOW DE - STROY

This battered passage occurs in a song of Mrs. Lindsey in the same opera; and in Comus, thirty years after.

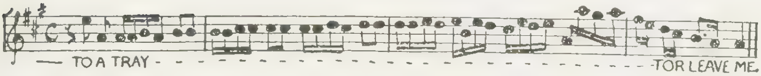

PYRRHUS AND DEMETRIUS MRS. TOFTS.
SKIES
IBID
TOO JUST
LY.
TOO JUST
LY TOO

Mrs. Barbier, in *Antioco*.



Three times over.

Mrs. Tofts in *Pyrrhus and Demetrius*.


TO A TRAY - - - TOR LEAVE ME.

Mrs. Tofts quitted the stage in 1709 (*d*). Her private history, were it known, seems now unnecessary to relate, unless the events in her retirement were such as would interest the reader by their singularity. But though it is publicly insinuated in the Tatler, for Thursday, May 26th, 1709, that she was insane, it seems doubtful

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(*d*) The talents of this singer and of Margarita de l'Epine gave rise to the first musical factions which we hear of in this country. According to Hughes, author of the Siege of Damascus, their abilities were disputed by the first people in the kingdom.

> "Music has learn'd the discords of the state,
> And concerts jar with Whig and Tory hate.
> Here Somerset and Devonshire attend
> The British *Tofts*, and ev'ry note commend;
> To native merit just, and pleas'd to see
> We've Roman arts, from Roman bondage free.
> There fam'd *L'Epine* does equal skill employ,
> While list'ning peers croud to th' ecstatic joy:
> Bedford to hear her song his dice forsakes,
> And Nottingham is raptur'd when she shakes:
> Lull'd statesmen melt away their drowsy cares
> Of England's safety, in Italian airs."

whether we are to take this account literally, or whether Sir Richard Steele had not recourse to invention, or, at least, exaggeration, in order to throw a ridicule on opera quarrels in general, and on her particular disputes at that time with the Margarita or other female singers. I shall, therefore, refer the reader to the Tatler N° 20, and leave the comments to his own ingenuity.

After quitting the stage, by which she is said to have acquired a considerable fortune, she married Mr. Joseph Smith, who was afterwards appointed consul at Venice, where he resided till the time of his death, about the year 1770. He was a great collector of books and pictures, and a patron of the arts in general. The celebrated lady whom he married is said to have been living in 1755.[*]

Mr. Lawrence, an English opera singer, has been already mentioned. Lewis Ramondon seems to have performed Leveridge's comic part of *Delbo,* in Arsinoe [1705], at the time the Music was printed; and sung in Camilla [1706], and Pyrrhus and Demetrius [1708], when these operas were performed at the Hay-market. He appears no more as a public singer after this period, but his name occurs as a composer in a collection of songs called the *Merry Musician,* 1716; and as the editor of "the *song tunes* in the opera of Camilla, contrived and fitted to the harpsichord or spinet;" in the title-page of which it is said, "that the lessons being placed on five lines render them proper for a voilin and a base." Almost all organ and harpsichord Music till this time was written and printed on *six-lines*.[**]

Mrs. Lindsey, Mrs. Cross, Mr. Good, and Mr. Cook, had subaltern parts allotted them in early English operas, by which they seem to have contributed but little to their own fame or the pleasure of the public: but many parts of a building are necessary to its construction, which are never regarded as ornamental.

The execution of Margarita de l' Epine, was of a very different kind from that just described, and involved real difficulties. Indeed, her musical merit must have been very considerable to have kept her so long in favour as a singer on the English stage, where, till she was employed at the opera, she sung either in musical entertainments, or between the acts, almost every night. Besides being *out-landish,* she was so swarthy and ill-favoured, that her husband used to call her *Hecate*, a name to which she answered with as much good humour as if he had called her Helen. But with such a total absence of personal charms, our galleries would have made her songs very short, had they not been executed in such a manner as to silence theatrical snakes, and command applause.

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[*] Mrs. Tofts was evidently a keen business woman and Pope lampooned her as follows: —

"So bright is thy beauty, so charming thy song,
As had drawn both the beasts and their Orpheus along;
But such is thy avarice, and such is thy pride,
That the beasts must have starved, and the poet have died."

Also we are told by Lady Wentworth in a letter dated March 17, 1709 (*Wentworth Papers, p.* 66): —

"Mrs. Taufs was on Sunday last at the Duke of Somerset's, where there were about thirty gentlemen, and every kiss was one guinea; some took three, others four, others five at that rate, but none less than one."

According to Hawkins she had a temporary recovery from her insanity, but, he adds, "her disorder returning, she dwelt sequestered from the world, and had a large garden to range in," etc. If this is correct, then Burney's theory is wrong.

[**] He published *The Lady's Entertainment* in 1709, 1710, 1711, and 1738. The Air, "All you that must take a leap in the dark," sung in the *Beggars' Opera,* is by him. He is not heard of after 1720.

Dean Swift, who was no respecter of persons, particularly musical, in his *Journal to Stella,* Letter xxiv. August 6th, 1711, being at Windsor, says, " we have a music-meeting in our town to-night. I went to the rehearsal of it, and there was *Margarita,* and her sister, and another drab, and a parcel of fiddlers; I was weary and would not go to the meeting, which I am sorry for, because I heard it was a great assembly."

He talks frequently of the music-meetings this summer and autumn at Windsor, but always with contempt—as, " in half an hour I was tired of their *fine stuff.*" And the fiddlers in revenge would probably have returned the compliment, while the Dean was preaching, and have quitted the church with a similar speech. Puns and politics chiefly delighted the one, and puns and porter perhaps the other; both alike despising what they neither felt nor understood.

There is something so mysterious in the title and history of the singer called the BARONESS, that I am by no means qualified to be her biographer. All that can be said of her with any certainty is, that she was a German who had learned to sing in Italy, and had performed in the operas at several German courts by that appellation before her arrival in England, where she sung in the operas of *Camilla, Triumph of Love,* and *Pyrrhus and Demetrius.* In this last she sung a duet with Mrs. Tofts, and three or four songs which required abilities. She was in England and had a benefit in 1711, though she did not sing in the new opera of that year.

ISABELLA GIRARDEAU seems to have been an Italian married to a Frenchman. *Isabella Caliiari* is among the female singers who, according to Quadrio's list, flourished from the year 1700 to 1720. She succeeded the Baroness at the Hay-market, and appeared first in the opera of *Almahide*. She had two airs to sing in this opera which required abilities of a very different kind: the first a *largo,* in which pathetic expression was necessary, and the second an *aria di bravura,* which required considerable agility.*

The *Italian Opera* had now obtained a settlement, and established a colony on our island, which having from time to time been renovated and supplied from the mother country, has subsisted ever since. The ancient Romans had the fine arts and eminent artists from Greece; and, in return, the modern Romans supply all the rest of Europe with painting, sculpture, and Music. This last art is a manufacture in Italy, that feeds and enriches a large portion of the people; and it is no more disgraceful to a mercantile country to import it, than wine, tea, or any other production of remote parts of the world. The French have never yet suffered an opera in the Italian language to be performed in their country since the time of Cardinal Mazarin; though of late they have invited to their capital, and employed, the best Italian composers; while the English, who tolerate all religions, have manifested not only a liberal spirit with respect to the Italian Opera, but good taste and good sense. It is universally allowed that the Italian tongue is more sonorous, more sweet, and of more easy utterance, than any other modern language; and that the Music of Italy, particularly the vocal, perhaps for that reason, has been more successfully cultivated than any other in Europe. Now the vocal Music of Italy can only be heard in perfection when sung to its own language and by its own natives, who give both the language and Music their true accents and expressions. There is as much reason for wishing to hear Italian Music performed in this genuine manner, as for the lovers of painting to prefer an original picture of Raphael to a copy.

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* Girardeau, or *La Isabella,* sang in the first performance of Handel's *Rinaldo* at the King's Theatre, Haymarket, in 1711. In this she sang the unaccompanied air *Bel piacer.*

1711. After two performances of Pyrrhus and Demetrius, a new pasticcio opera was brought out this year, January 10th, called ETEARCO. This musical drama which was performed seven times by the same singers as were engaged at the beginning of the winter, offers nothing memorable, either in performance or success (*e*). February 3d, it was found necessary to have recourse again to *Pyrrhus and Demetrius,* and afterwards to *Hydaspes,* which last opera was performed four times.. On the 13th, the first and second act only of Pyrrhus and Demetrius, and the Music performed at court on the Queen's birth-day, furnished the feast.

It is necessary now to relate an event which happened about the end of the preceding year, 1710, of great consequence to the Opera and to the Music in general of this country. This was the arrival of GEORGE FREDERIC HANDEL, who came hither on a visit of curiosity, and in compliance with an invitation from several English noblemen, with whom he had made acquaintance at the court of Hanover, but without any design of remaining in England. Indeed, after making the tour of Italy, he had entered in the service of the Elector of Hanover, a prince who had manifested his love for Music, and good taste and knowledge in the art, by patronising several of the greatest musicians in Europe at his court, particularly the celebrated Bononcini, and the admirable Abate Steffani, whom the young Handel had the honour of succeeding.

Aaron Hill was now in the direction of the theatre in the Haymarket, and hearing of the arrival of a master, the fame of whose abilities had already penetrated into this country, he applied to him to compose an opera. To which request he having acceded,

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(*e*) *Etearco* was first performed at Venice 1707, to the Music of Marc' Antonio Bononcini. The drama was written by Silvio Stampiglia.

Mr. Hill sketched out the plan of a drama from Tasso's Jerusalem,* and in his preface tells us, that "by a very particular happiness he had met with Signor Rossi, a gentleman excellently qualified to fill up the model he had drawn, with words so sounding, and so rich in sense, that if his translation is in many places led to deviate, 'tis for want of power to reach the force of the original (*f*)."

The Italian poet declares, in an advertisement to the reader, that the composer was so rapid in *his* part of the work, that he hardly gave him time to write; and that, to his great astonishment, the Music of this admirable opera had been entirely produced in a fortnight.

This opera was entitled RINALDO, and appeared for the first time on the 24th of February [1711]. It continued in run till the end of the season, June 2d, and was performed without interruption, except the benefits, fifteen times. The singers in this opera were Signor Nicolini, Valentini, Boschi, and Cassani; with Signora Boschi, Isabella Girardeau, and Elisabetta Pilotti Schiavonetti, in the service of the Elector of Hanover. Margarita de L' Epine, and the Baroness, though not employed in Rinaldo, sung in the old operas that preceded it, and which were performed at the several benefits.

Though many of Handel's subsequent operas are superior to Rinaldo, yet, after a careful examination of such as had been composed by other masters and brought on our stage previous to this, there is something so peculiarly compact and forcible in the style, that I cannot pass it over without particularising some of its beauties.

The first movement of the overture is grand and majestic. Though the subject of the fugue wants variety, being but one passage repeated three or four times; it has been productive, however, of many beauties of accompaniment, and has a very good effect in performance. The solo parts or episodes for the first violin were frequently used afterwards in his organ concertos, and other compositions. The jig is lively, and less vulgar than any movement of that kind, equally ancient, except Corelli's.

The first air, *Sovra balze scoscese,* sung by Signora Boschi, has many graceful, new, and pleasing passages in it, though the words are very rough and *un*lyrical. The next air, sung by Isabella, is spirited, ingeniously accompanied, and new. The first air which Boschi sings is a rough defiance, fit for a Pagan and a base voice. The next air, sung by his wife, is spirited and pleasing. Then follows an air, *Vieni o cara,* which is very characteristic,

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(*f*) *Signor Rossi* afterwards produced several dramas for the opera-stage; and he and Nicolino Haym were the chief poets for that theatre till the arrival of *Rolli.* Aaron Hill translated this opera himself and dedicated it to Queen Anne. It is certainly superior, as a poem, to the version of any Italian opera which the English had yet seen, though extremely rough for an Italian lyric poem, in the original.

* The same portion of Tasso's *Jerusalem* had been used by Lully in 1686, and was afterwards used by Gluck for his opera *Armide* produced in 1777.
The music to *Rinaldo* was written in fourteen days.

and, though a jig, and for a base voice, not vulgar. *Furie terribile,* an air for Armida, is full of genius and fire, and truly dramatic. *Augeletti che cantate,* is charming (*g*); there is a soothing passage in it which he afterwards used in "Return O God of hosts." The duet, *Scherzano sul tuo volto,* has in it many pretty passages, though the plan is not dramatic, nor is it so good on the old plan, as many duets he afterwards composed. *Cara sposa* is one of the best airs in that style that was ever composed by himself or any other master; and by many degrees the most pathetic song, and with the richest accompaniment, which had been then heard in England. The last air in the first act, *Venti turbini,* is a capital *bravura,* calculated to display Nicolini's powers of execution and acting.

The first air in the second act, *Siam prossimi,* is pleasing, in the favourite style of Carissimi, about the middle of the last century. The Siren's song is an agreeable Siciliana in Handel's own favourite style. *Il tricerbero humiliata,* a passionate air, for Nicolini, in which all the parts play in unison and octaves to the voice, on account of its boldness and seeming joviality, had English Bacchanalian words set to it: "Let the waiter bring clean glasses," to which it was long sung at merry and convivial meetings all over the kingdom. *Scorta rea,* is an agreeable air in two parts, *fugato. Mio cor,* another spirited air, with no other accompaniment than a base, but it is an admirable song. *Basta che sol tu chieda,* is an excellent base song of an original cast and accompaniment. *Fermati,* a duet of infinite genius, spirit, and originality. Modern dramatic duets are all cast in the same mould; which though a good one, yet others should be sought and tried. *Ah crudel,* the whole opening and conduct of this admirable *adagio* may be found in the author's hautbois concertos. *Vò far guerra,* with an accompaniment for the harpsichord which terminates the second act, and which Handel played himself, during the run of the opera, must have captivated by the lightness and elasticity of his finger; as it contains no one learned or solid passage. However, he afterwards drew from the brilliant parts, passages for his harpsichord lessons and organ concertos.

The second air in the third act, *Sorge nel petto,* is a soothing and pathetic morsel. The next, *E un incendio,* is spirited and pleasing. The violin part reminds us of the accompaniment to a movement in the coronation anthem. *Al trionfo,* a duo, which is good Music; but the passages all occur in subsequent compositions by our author, particularly in the accompaniment, where we hear the gavot in Otho. *Bel piacer,* is a light natural air, wholly unaccompanied even by a base. If the singer, Isabella Girardeau had a remarkable fine, mellifluous, and steady voice, it was giving it a fair hearing in all its purity; which would please

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(*g*) There is, in the original score, a long symphony of twenty-one bars for octave flutes, in imitation of birds, which is not printed. While this was playing, the sparrows, concerning which the Spectator is so pleasant, No. v. were let loose.

natural ears more than those that are *depraved,* in the language of Rousseau, by harmony. *Hor la tromba,* is an excellent air of spirit for Nicolini, with a trumpet accompaniment, and bold and new effects. The last chorus is an agreeable gavot, like that in the overture to *Pastor fido,* and like many other movements in Handel's subsequent works. But no one of them requires us to mount up to the time in which it was composed so much as Rinaldo, which has been not only pillaged by others, but by himself. It is, however, so superior in composition to any opera of that period which had ever been performed in England, that its great success does honour to our nation.*

Indeed, this great success alarmed the actors and friends of our own theatres; and Sir Richard Steele, a patentee, and Mr. Addison, his friend, still bleeding for the fate of his *Rosamond,* tried every means they could devise to check and disgrace our musical taste. To ridicule, it was certainly open; but what is proof against it? The Opera was now in its nonage; the poetry often absurd, for Apostolo Zeno and the admirable Metastasio had not then purified and sublimed it; and a rage for the marvellous in machinery and decorations was carried to a puerile excess.

I am as ready to allow the force of Mr. Addison's and Sir Richard Steele's humorous papers on the opera, and to laugh at them as heartily as any one; but as theatrical praise and censure are always suspicious, we should not forget who were the authors of the Tatlers and Spectators, nor how they were circumstanced. Sir Richard Steele had not only an interest in one of the English theatres, but had let his concert room, in York-buildings, to Clayton, Dieupart, and Haym, who losing their power and importance at the opera on the arrival of Handel, solicited subscriptions for a concert at York-buildings, and were abetted and patronised by the Spectators, number 158 and 178, both written by Steele.

Mr. Addison had, in a former number of this popular and, in general, excellent periodical work, levelled his chief artillery of ridicule at the absurdity of going to an opera without understanding the language in which it is performed: " an absurdity," says he, " that shews itself at first sight. It does not want any great measure of sense to see the ridicule of this monstrous practice (*h*)." Now Mr. Addison puts the language of Music, and excellent acting, out of the question, and speaks of this *monstrous practice* as if it were going to hear a Persian or Chinese oration, without understanding a single word that is said. But he never told the public that it was absurd to go to concerts of good Music, nay, he recommends those of Clayton, by the insertion of his letters, to

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(*h*) See *Spectator*, No. 18.

* " After having subjected the entire series of Handel's Italian Operas to a careful and most minute analysis, we feel no hesitation in saying that, taken as a whole, *Rinaldo* is entitled to the first place on the list of its author's dramatic masterpieces. Finer movements may possibly be found in some of the later productions; but in none is the interest more unflaggingly maintained." W. S. Rockstro, *Life of Handel,* p. 61.

public encouragement. Now it may be asked, what entertainment there is for the mind in a *concerto, sonata,* or *solo*? They are mere objects of gratification to the ear, in which, however, imagination may divert itself with the idea, that a fine *adagio* is a tragical story; an *andante,* or *grazioso,* an elegant narrative of some tranquil event; and an *allegro* a tale of merriment.

What did the ancient Greeks and Romans understand at their pantomime representations? yet all the admirers of antiquity and classical knowledge speak of the mimes with praise and admiration. An opera, at the worst, is still better than a concert merely for the ear, or a pantomime entertainment for the eye. Supposing the articulation to be wholly unintelligible, we have an excellent union of melody and harmony, vocal as well as instrumental, for the ear. And, according to Sir Richard Steele's account of Nicolini's action, "it was so significant, that a deaf man might go along with him in the sense of the part he acted (*i*)."

No one will dispute but that understanding Italian would render our entertainment at an opera more rational and more complete: but without that advantage, let it be remembered by the lovers of Music, that an opera is the *completest concert* to which they can go; with this advantage over those in still life, that to the most perfect singing, and effects of a powerful and well-disciplined band, are frequently added excellent acting, splendid scenes and decorations, with such dancing as a playhouse, from its inferior prices, is seldom able to furnish (*k*).

The ridicule and reasoning of Mr. Addison, from his high reputation as a writer, has been long and implicitly admitted, and imagined sincere; but besides his want of knowledge, as well as love for Music, when it is considered that his friend Sir Richard Steele was a patentee of the playhouse, and at any rate to *down* with the opera, and exalt the English drama; and that Addison himself was not only angry at the death of Rosamond, but at the opera being crouded, while his friend Mr. Smith's tragedy of *Phædra and Hippolitus* was neglected; but it has always been neglected, even when no opera was performed against it; for, as Dr. Johnson says, it pleased the critics, and the critics only. If we put these circumstances together, we shall ascribe some part of the Spectator's severity to want of skill in the art of Music; some to peevishness; and the rest to national prejudice, and the spirit of party in favour of our domestic theatre.

London now has a sufficient number of inhabitants to supply a musical theatre with an audience, and yet not injure our own drama. People *will* be pleased their own way; when great talents draw, the opera is crowded; but when only mediocrity can be found there,

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(*i*) *Tatler,* No. 115.

(*k*) What do we understand when English is singing on our stage without a book? The Music of the Romish ritual is perhaps the chief part of what affects the people ignorant of the Latin tongue. And the Russian is exactly like our own early operas, performed in two languages: ancient Greek, of which the generality of the congregation is ignorant, and Sclavonian which they understand.

neglected. It is ever so with the playhouses; nor can it be said that native excellence has been always robbed of its share of public favour by our partiality to foreigners; though Mr. Addison has said, that " we know not what we like in Music; only in general we are transported with any thing that is not English: so it be of foreign growth, let it be Italian, French, or High Dutch, it is the same thing." But was this the case in his own time, with respect to singing? Were not Mrs. Tofts, and Mrs. Anastasia Robinson in very high favour, though English women? And in our own time, has Mrs. Sheridian, Mrs. Bates, or Mrs. Billington, ever experienced neglect? Or have the powers of Garrick, Mrs. Siddons, or Mrs. Jordan ever been slighted?

Disputable talents frequently remain in obscurity, but supreme excellence will burst through all prejudice, indifference, and opposition, and always shine with due lustre in the eyes of the grateful public.

Complaints of neglect are generally the croakings of inferiority, which never mended matters, or convinced mankind that they were either deaf, blind, or stupid.

The consistency of Sir Richard Steele in the Tatler may be estimated by comparing N° 4 with 115. In the one, *operas* and the public are condemned, because Pyrrhus and Demetrius was performed with great applause—in the other, the British Censor is " surprised to find a thin house at so *noble* an entertainment:" then follows his admirable eloge on Nicolini as an *actor*, totally apart from his vocal powers as a singer. Yet this same Nicolini performed in the same troop and band, and in the same opera, on both these occasions.

Mr. Addison pretends to be surprised that the passion for operas " is not the taste of the rabble, but of persons of the greatest politeness, which has established it." But he surely did not want to be told, that cultivated ears want cultivated Music, and natural ears natural.

Things to be heard or seen, as exhibitions, must be extraordinary: people will never be at the trouble and expence of going to a public place for what they can hear or see at home.

As to the *understanding* having no part in the pleasure we receive at an opera, it may at least be allowed the negative praise which was given it even by the black fanatic Cromwell, that " being in an unintelligible tongue it cannot corrupt the morals of the people." But who will now say, if the opera were English, that the moral sentiments of Metastasio would poison and deprave the mind? And who, that our own Beggar's Opera which burlesques the other, and comedies of Congreve and Vanbrugh, however excellent in other respects, are immaculate systems of ethics, and fit lessons for " the fair, the gay, the young," who chiefly frequent public places?

Indeed, the pleasantry of Addison and Steele upon opera absurdities is often extremely risible and amusing; but their serious reasoning on the subject is unjust, and generally under the guidance of self-interest and national prejudice.

The theatre in the Hay-market opened November 10th, with the last year's opera of *Almahide,* in which Mrs. BARBIER, a new English singer, appeared for the first time in the character of *Almanzor,* which, during the first run of the opera, had been performed by Valentini. Her timidity on this occasion gave birth to an admirable paper in the Spectator (*l*), in which Mr. Addison apologises for, and commends, diffidence and modesty with a sympathetic zeal and sensibility. It is well known that this excellent writer, with all his learning and abilities, was never able to perform *his* part in public as a speaker, when he was secretary of state and in parliament, long after this paper was written; and here, by a kind of precognition, he extenuates his fault before it was committed. With respect to Mrs. Barbier's distress on her first facing an audience on the stage, Mr. Addison has put it in the most amiable light possible: " this sudden desertion of oneself," says he, " shews a diffidence, which is not displeasing, it implies at the same time the greatest respect to an audience that can be. It is a sort of mute eloquence, which pleads for their favour much better than words can do; and we find their generosity naturally moved to support those who are in so much perplexity to entertain them. I was extremely pleased," continues he, " with a late instance of this kind at the opera of *Almahide,* in the encouragement given to a young singer, whose more than ordinary concern on her first appearance, recommended her no less than her agreeable voice, and just performance."

This lady was a native of England, who continued to sing at the opera several years, and afterwards was a favourite concert and playhouse singer, till the year 1729 (*m*).

After three performances of *Almahide,* Hydaspes was again represented, in which a new Italian singer, SIGNORA ROSA PISCINA,

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(*l*) No. 231.

(*m*) In the year 1717, it seems as if she had a little vanquished her bashfulness in private, however it may have incommoded her in public; for she had mustered courage sufficient to elope from her father's house with a person that was *suspected* to be of a different sex. During her absence Mr. Hughes wrote the following pleasant verses:

O yes!—hear all ye beaux and wits,
Musicians, poets, 'squires, and cits!
All, who in town or country dwell,
Say, can you talc, or tidings tell
Of *Tortorella's* hasty flight?
Why in new groves she takes delight,
And if in concert, or alone
The cooing murmurer makes her moan?
Now learn the marks by which you may
Trace out and stop the lovely stray!
Some wit, more folly, and no care,
Thoughtless her conduct, free her air;
Gay, scornful, sober, indiscreet,
In whom all contradictions meet;
Civil, affronting, peevish, easy,
Form'd both to charm you and displease you;
Much want of judgment, none of pride,
Modish her dress, her hoop full wide;
Brown skin, her eyes of fable hue,
Angel when pleas'd, when vex'd a shrew.
Genteel her motion when she walks,
Sweetly she sings and loudly talks;
Knows all the world, and its affairs,
Who goes to court, to plays, to pray'rs,
Who keeps, who marries, fails, or thrives,
Lead honest or dishonest lives;
What money match'd each youth or maid,
And who was at each masquerade;
Of all fine things in this fine town,
She's only to herself unknown.
By this description if you meet her,
With lowly bows and homage greet her;
And if you bring the vagrant beauty
Back to her mother and her duty,
Ask for reward a lover's bliss,
And, if she'll let you, take a kiss;
Or more, if more you wish and may,
Try if at church the words she'll say,
Then make her, if you can—obey.

first appeared, in the part of Darius, which had been originally performed by Valentini; but it seems as if her reception had not been very favourable, for after two performances, the same part was consigned to the Margarita.

December 12th, ANTIOCHUS, a new opera, written by Apostolo Zeno, and originally set by Francesco Gasparini for Venice 1705, was brought on our stage. By the dedication of the book of the words to the Countess of Burlington, it appears that the opera was now under the direction of Mr. John James Heidegger, usually called the Swiss Count (*n*). The performers in this opera were Nicolini, Cassani, Mr. Lawrence: with Margarita, Pilotti, Isabella Girardeau, and Mrs. Barbier. Valentini seems to have quitted England at the end of the preceding winter, and appears no more in the opera lists till the autumn of 1712.

Antiochus was performed but four times, before Hydaspes and Almahide were again represented.

1712. In the beginning of January this year Antiochus was repeated four several times, at fifteen shillings for the stage boxes; and Hydaspes and Almahide, at half a guinea. Then a second run of Rinaldo continued till the end of February, when after nine performances of that favourite opera, the second year, HAMLET, in Italian AMBLETO, another musical drama, written by Apostolo Zeno [revised by Nicolini?], and set for the Venetian theatre 1705, by Francesco Gasparini, was brought on our stage, under the conduct of Nicolini, who dedicated the poem to the Earl of Portland. There is very little resemblance in the conduct of this drama to Shakspeare's tragedy of the same name, though both seem to have been drawn from the same source, the Danish history by Saxo-Grammaticus. But if Zeno is much inferior to our divine Shakspeare in variety of character, knowledge of the human heart, and genius, in its most unlimited acceptation, his drama is exempt from all the absurdities and improprieties which critics, insensible to the effects of Music, had leisure to find in former operas.

The overture of *Hamlet* has four movements, ending with a jig; though the overture of most of the former operas had but two. Nicolini's second air is printed in the contralto clef, and goes no higher than C, and in others only to D: when he came here first the passages in his songs frequently went up to F; so that he seems to have lost, or at least to have descended, two or three notes in his voice during his residence in England. Signora Isabella has a noisy song for trumpets and hautbois *obligati,* in Hamlet; in Margarita's songs there are many passages of *bravura;* and the airs of Mrs. Barbier, who sings in the contralto, are chiefly pathetic. There are few songs, however, in this opera, which would please

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(*n*) This personage continued manager of the opera till about the year 1738. During his regency *Ridottas* and masquerades were first introduced in that theatre. Dr. Arbuthnot inscribed to him a poem called *The Masquerade,* in which he seems more severe upon the count's *ugliness,* which he could not help, than on his voluntary vices.

modern judges of Music, either by their melody, harmony or contrivance (*p*).

March 22d, was advertised for the benefit of Nicolini, " the Music performed before the Queen on her birth-day, and the famous scene in Thomyris, by Scarlatti."* After this the operas of the preceding winter were repeated, till the 3d of May, when HERCULES, a new opera, written by Rossi to Music of different composers, seems to have been killed by critical serpents *in the cradle,* for it appeared but three times at the distance of five or six weeks, when, instead of an *apotheosis,* it was d—d, and sent to Hades (*q*).

On the 14th of May [1712], another attempt was made at an opera in our own language. Mr. Hughes, an agreeable poet, in close friendship with Mr. Addison, and according to Sir Richard Steele, a practical musician, as well as painter, imagining that " it could never have been the intention of those who first promoted the *Italian Opera,* that it should take entire possession of our stage, to the exclusion of every thing of the like kind which could be produced here," wrote an opera in English, entitled *Calypso and Telemachus,* which was set by Mr. Galliard, an able musician, who, though a German, had been long enough in England to be well acquainted with our language and taste.** In a well written preface to this opera Mr. Hughes candidly allows, " that though the English language is not so soft and full of vowels as the Italian, it does not follow that it is therefore incapable of harmony," (the author means melody.) " It is certainly of great consequence in dramatic enterments, that they should be performed in a language understood by the audience: and though the airs of an opera may be heard with delight, as instrumental pieces, without words, yet it is impossible that the recitative should give pleasure when the words are either taken away, or unintelligible." This is all so true as to admit of no dispute. The poetry of an Italian opera in England is wholly out of the question; nor has the Music much to do with its success; it is generally upon the *singing* that its favour entirely depends. In France and Italy, on the contrary, where operas are performed in the language of each country, the poetry and conduct of a drama are of infinite consequence to its success. And on our own stage, when we have attempted operas, neither the Music nor

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(*p*) Though *Ambleto* was originally set by Gasparini for Venice, the Music performed in England to this drama has more the appearance of a *pasticcio* of ill selected songs, than an entire drama by that elegant master. Indeed, no name of composer is mentioned in the printed copy of either the words or the Music. It was performed but seven times.

(*q*) The Italian poet, in an advertisement prefixed to this opera, emphatically calls Nicolini *l' Anfione dell' udito e Proteo della Vista.*

* Nicolini left England in 1712 after the season ended, and was absent until 1714.

** In Swift's *Journal to Stella* there is the following entry dated February 8, 1711/12:—
" I dined to-day in the city; this morning a scoundrel dog, one of the queen's musick, a *German,* whom I had never seen, got access to me in my chamber by Patrick's folly, and gravely desired me to get an employment in the customs for a friend of his, who would be very grateful; and likewise to forward a project of his own, for raising ten thousand pounds a year upon *Operas*: I used him civiller than he deserved; but it vexed me to the pluck——."
Does this refer to Galliard, who was in favour at the court, and who had been appointed Chamber musician to Prince George of Denmark?

performance could ever support a bad poem. Great and favourite singers only can save an Italian musical drama of any kind in this country; indeed, I can recollect no English operas in which the dialogue was carried on in recitative, that were crowned with full success, except the Fairies, set by Mr. Smith 1755,* and Artaxerxes, by Dr. Arne in 1763 [2nd Feb., 1762]; but the success of both was temporary, and depended so much on the singers, Guadagni and Frasi in the one, and Tenducci, Miss Brent, and Peretti in the other, that they never could be called stock pieces, or, indeed, performed again, with any success, by inferior singers (*r*).

The dialogue of Mr. Hughes's *Calypso*, and the songs, are poetical, and very superior to those of any translated operas of that period; but besides the want of interest in the incidents of the drama, and the serious cast of the sentiments, which, however edifying in a sermon or in the closet, are seldom received with due reverence in a place of amusement, Nicolini, the favourite singer and actor of that time, had no part in this drama, which was performed by Margarita, Signora Manini, a new and obscure singer, Mrs. Barbier, Mrs. Pearson, and Leveridge, who, though good second and third rate performers, were not sufficiently captivating to supply the place of such singers as the town had then been accustomed to.

Calypso supported but five representations, during which short run, other operas were alternately performed. After the third night, Nicolini appeared in Antiochus for the last time before his departure for Italy, as was imagined, for ever. Mr. Addison in the Spectator for June 14th, 1712, N° 405, says, "I am sorry to find, by the opera bills for this day, that we are likely to lose the greatest performer in dramatic Music that is now living, or that perhaps ever appeared upon a stage. I need not acquaint my readers, that I am speaking of Signor Nicolini. The town is highly obliged to that excellent artist, for having shewn us the Italian Music in its perfection, as well as for that generous approbation he lately gave to an opera of our own country, in which the composer endeavoured to do justice to the beauty of the words, by following that noble example, which has been set him by the greatest foreign masters in that art." This is all allusive to the opera of Calypso, with the fifth performance of which the season was closed, June 25th.

In November following, the Queen's theatre opened with an opera called IL TRIONFO D'AMORE, of which I have met with no

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(*r*) Upon the strength of Mrs. Billington's captivating powers and public favour, Artaxerxes was very successfully revived in 1787, at Covent-garden theatre.

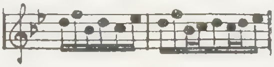
* John Christopher Smith (1712-95), a native of Anspach, was the son of the J. C. Smith who came to England and was appointed treasurer to Handel. The son received tuition in music from Handel, and later from Pepusch. After Handel became blind, Smith, junr., acted as his ammenuensis.

The opera *The Fairies* was an adaptation of Shakespeare's ***Midsummer Night's Dream***, and met with great success.

As a legatee under Handel's will, Smith came into possession of all his original MS. Scores, his harpsichord, etc. Smith presented the MS. Scores to George III., and they are now in the Royal Library at the B.M.

other memorial than what the Daily Courant furnishes; which tells us, that it was performed twice: November 12th and 15th; we find, however, during the same month that Mr. Handel was again in England, where he furnished our stage with a second opera, entitled Il Pastor Fido, or the Faithful Shepherd. This drama, which appeared for the first time November 22d [Nov. 26th], was written by Rossi, author of Rinaldo, and performed by the Cavalier Valeriano, a new singer, successor to Nicolini, Valentini Urbani, just returned to England, La Pilotti Schiavonetti, Margarita, Mrs. Barbier, and Leveridge. The overture, one of the most masterly and pleasing of the kind, is well known; but the opera itself having never been printed, I shall be somewhat minute in my account of it. The first air for a *soprano,* lets us know what kind of voice the Cavalier Valeriano was possessed of; and the pathetic style of the first part of his song, as well as the agility necessary to the execution of the second, seem to imply abilities in that performer, of no mean kind. This air, and many other airs in the opera, are only accompanied by a violoncello, in the old cantata style; but Handel always contrives to make this single accompaniment interesting without overwhelming the voice part, or depriving it of attention. The next air, for the same singer, has not even a base to accompany the voice-part, which is doubled by the violins in unison. This purity and simplicity, when the melody and the voice which delivers it, are exquisite, would be always pleasing to an audience, as a contrast to rich harmony and contrivance; but some of these airs are now too trivial and far advanced in years to support themselves totally without harmony. The following air for the Pilotti Schiavonetti, has no accompaniment but a busy base; which, however, if doubled and not kept under, would be as much as a voice not uncommonly powerful could penetrate. In the ritornel, which is in the style of the first opera songs of the last century, Handel has enriched the harmony by ingenious and admirable parts for two violins, tenor, and base. The air, N° 4, in this act is natural and pleasing, with only a violoncello accompaniment, except in the ritornello This air, in the year 1732, was introduced in the opera of *Ezio* to different words, as appears from a pencilled memorandum made by Handel himself in the score. The air N° 5, which was originally composed for the Margarita, and is accompanied by two violins, tenor, and base, requires more execution than any other in the first act. N° 6, sung by Valentini, is an air in jig time, of which, at present, the passages would be thought trivial and common. N° 7, for Mrs. Barbier is a simple air of a pathetic kind, with no other accompaniment than a base, in almost plain counterpoint. N° 8, and the last air in the first act, for Valentini, though it has some pretty passages, yet little of Handel's fire, or true vocal grace, is discoverable in it.

Act second contains nine songs, three of which are short and inconsiderable: one of these, however, is very pathetic, and accompanied in a singular manner by the violins and violoncellos in unisons and octaves, pizzicati, and by the harpsichord *arpeggiato* throughout. The fourth air, *Finte labbia,* has a solo part for the hautbois, and is written in Handel's best manner. It was sung by Margarita, as were almost all the best songs of this drama. The next air, *Sol nel mezzo,* written for Valentini, is of a very original and gay cast: French horns, which it seems to want, had now not been introduced into the opera orchestra. This air is in jig time, *alla Caccia,* and was perfectly adapted to the character by whom it was sung in the opera, a gay and frolicksome swain, much fonder of field-sports, than the society of females. The next air, N° 14 (*s*), *Se in ombre nascosto,* sung by Mrs. Barbier, has in it much of Handel's spirit; but the passages are now somewhat antiquated. N° 15, *Nel mio core,* the sixth air of this act is very pleasing, and a great part of it still remains elegant and graceful. The divisions and embellishments, which, when a song is new, are its most striking and refined parts, soonest lose their favour and fashion. There is a passage, often repeated in this air, of which Handel made frequent use afterwards in other things:



N° 16, *Nò, non basta,* has a great deal of Handel's fire and grandeur; and N° 17, the last of the act, *Ritorno adesso amor,* with solo parts for two hautbois, is strictly *fugata* upon two subjects, and a very masterly composition. This style of writing, which was so much admired at the beginning of the present century, has, however, been long banished from the opera, as undramatic: for the voice-part is so much overpowered and rendered so insignificant by the complicated business of the accompaniments that she loses her sovereignty. Such ingenious contrivances seem best calculated for instruments, where narration and poetry are out of the question: but in a drama where instruments are, or ought to be, the humble attendants on the voice, riot and noise should not be encouraged. Most of the hautbois passages and the divisions in the voice-part of this air were afterwards used in the overture of Esther.

Act third, the first air, *Se m' ama, o caro,* N° 18, though short, simple, and unaccompanied, except by a base, is extremely plaintive and elegant. Time has robbed the next of some of its beauties (*t*). The subsequent air, which is to express joy and exultation, is truly gay and festal. Handel has been accused of crouding some of his songs with too much harmony; but that is so far from being the case in this opera, that he not only often leaves the voice without

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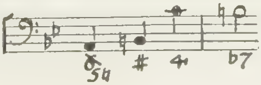
(*s*) All the airs of this opera are numbered in the book of the words.

(*t*) The symphony reminds us of Corelli's fifth solo; and there is a stroke of modulation in it, which the ear can hardly tolerate:  any other accompaniment than a violoncello, but sometimes even silences that. In the present air, and in an additional song to the beginning of the third act, the singer is frequently left alone, or with only a violin in unison; and when the voice is good and the performer knows how to use it, this is always acceptable to the undepraved part of an audience. N° 22, is a short light air resembling one in the same key, but differing in measure, in his lessons. This air is followed by a solemn and fine symphony chiefly for two hautbois and a bassoon, accompanied by the rest of the orchestra. After which is an accompanied recitative and an admirable duet in the style of the times, which, though not dramatic, admits of great beauties of composition. N° 23, is a spirited base song which was sung by Leveridge; this was preceded by a short introductory symphony, that is truly characteristic and Handelian. The usual short and light theatrical chorus terminates the opera; which, upon the whole, is inferior in solidity and invention to almost all his other dramatic productions, yet there are in it many proofs of genius and abilities which must strike every real judge of the art, who is acquainted with the state of dramatic Music at the time it was composed. In the first place, it was a *pastoral* drama, in which simplicity was propriety. Besides, Handel had at this period no real *great* singer to write for. Valeriano was only of the second class; and Valentini, with little voice when he arrived in this country, if that little had remained undiminished, having been five years among us, must have lost the charms of novelty, as was the case with Margarita, who had been a playhouse singer now for more than twelve years. Nothing but *miraculous powers* in the performers can long support an opera, be the composition ever so excellent. Plain sense and good poetry are equally injured by singing, unless it is so exquisite as to make us forget every thing else. If the performer is of the first class, and very miraculous and enchanting, an audience seems to care little about the Music or the poetry. This opera was performed but four times [six]: November 22d [26th], 29th, December 3d and 6th. After which the opera-house seems to have been shut up till January 10th.

1713. Nicolini was not yet returned to England. And we only find the names of Valeriano, Valentini, La Pilotti Schiavonetti, the Margarita, and Mrs. Barbier, in the dramatis personæ of DORINDA, a pasticcio opera, of which, as the songs were never printed, I am unable to give any further account (*x*). ERNELINDA, another pasticcio, followed Dorinda, in which the performers were the same, with the addition of La Vittoria Albergatti. But the only opera upon record for this year, which merits particular notice is TESEO, *Dramma Tragico,* written by Nic. Haym, and set to Music by G. F. Handel, Maestro di Capella di S. A. E. di

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(*x*) In the year 1729, an opera of the same name, said to have been written by the celebrated patrician, Benedetto Marcello, and set by Galuppi and Pescetti, jointly, was performed at Venice.

Hanover. Handel, at the time of composing this opera resided with the Earl of Burlington, to whom the drama is dedicated. Nicolini seems to have been still on the Continent, as his name does not occur in the dramatis personæ. The singers were the same as those just mentioned, in *Dorinda*.

The first representation of *Theseus* was on December 10th;* after four performances, *Dorinda* was advertised for January 31st. Then *Theseus* again, February 4th, and *Dorinda* 7th. After which there were three more representations of *Theseus*, when its run was again interrupted by other operas. And in April, when its performance was again resumed, the popular tragedy of *Cato*, was in run, which was acted twenty nights successively, and then only discontinued on account of the benefits and lateness of the season.

In the first movement of the overture of Theseus, there is something bold and piquant in the harmony, which must have been very new at this time to all ears but those accustomed to the cantatas of the elder Scarlatti (*y*). The last movement has passages in it that he afterwards used in his organ concertos and other compositions; and the divisions in the first violin had perhaps been previously thought of by Corelli; however the hautbois and violoncello parts, and effects of the whole, were new and original in 1713.

The first air, *E pur bello*, was composed for the Margarita, and has some spirited divisions and solo parts for the two principal violins. The whole first part of this song is richly and ingeniously accompanied, and in the second part which has only a base accompaniment, this base is made interesting by having the subject of the first symphony given to it.

The second air, *Deh serbate*, was likewise written for Margarita, but is in a very different style: it is an *andante*, with a solo part for the hautbois, and two violins echoing each other in short passages of semiquavers, throughout.

The third air, *Ti credo*, for her sister, is light, easy, and pleasing; and fit for a second or third singer of no great abilities.

The fourth air, *Ah cruda gelosia*, was sung by Mrs. Barbier. This singer's voice was a contralto In this opera, and in general, she performed a man's part, which, on account of the low pitch of her voice, was very convenient for the opera stage. The air she had now to sing is pathetic, and has no accompaniment but a violoncello; and for this simple species of accompaniment Handel

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(*y*) Bar 2d, the second with the fourth accompanied by the fifth, which, though unusual, has a good effect. The second violin in the manuscript is written in the soprano clef. The score of this overture seems to have been corrected by Handel himself: in the 3d movement, from the rapidity of composition, he had made the first violin and base run up together in a series of eight fifths, of which he has taken away the unseemly appearance to the eye, by changing the base; though the effect is of little consequence to the ear, in such rapid and convulsive passages.

* *Theseus* or *Teseo* was not completed until after December 10, 1712. On the MS. score now in the B.M. is written *Fine del Drama G.F.H. à Londres, ce* 19 *de Decembr.* 1712. The first performance took place on January 10, 1713. Before the end of the season Teseo was performed twelve times. MacSwiney, the manager, disappeared after the second performance, leaving a shoal of debts behind him. The singers carried on under the management of Heidegger, the "Swiss Count."

had two very opposite reasons: the first was to afford an opportunity to singers of great taste and expression to display their powers, undisturbed by instruments; and the second, when the singers were shallow musicians, and unable to stand fire, that is, to keep steady while a number of dissimilar parts were at work in the orchestra. The scene in which Mrs. Barbier sung her first song in Teseo is finished by a short duet, which has nothing in it remarkable, except the base, its sole accompaniment, which is masterly and of a good effect.

The next scene opens with a song by Valentini in the character of Egeus beginning, *Serenatevi o luci belle,* which is pleasing; but Handel could not write with all his native and juvenile fire for such a singer, who seems to have been gifted with very limited powers. The next song, *Sovengati o bella,* was likewise sung by the same singer. It contains some pleasing and ingenious passages; but it seems manifest that Handel was obliged, in writing for this performer, to ride Pegasus with a curb-bridle. There is a passage in the second part of this air, of which he afterwards made a better use in the first movement of the overture in Saul.

The next air, *M' adora l' idol mio,* which terminates the act, is extremely well written, with a solo part for the hautbois, which was now played by Mr. Galliard, an excellent musician, of whom we shall only speak, hereafter, as a composer (*z*). The other instruments are not idle in this song; so that it required the voice and energy of a Margarita to battle it with always four to one against her, and still preserve her vocal superiority. As there is no great poetical beauty in the words of this air, the voice-part might be performed by another hautbois, or by a flute or violin, as an instrumental movement, without any great loss to the hearer (*a*).

The second act opens with a charming *Cavatina* (*b*), *Dolce riposo,* sung by Signora Pilotti in the character of Medea. This air is likewise accompanied by the hautbois and two violins, and is rich in harmony and pleasing in effects. The next air, for the same singer, *Quell' amor,* is wholly in a different style, but admirable of the kind; it is clear, natural, phrased, and has a base superior to the principal melody, which, however, has not been sacrificed to the instruments. After this there is a duet, *Si ti lascio,* upon a very ingenious and original plan. It is sung by two lovers who have quarrelled, and have determined to part. And as their inclinations move different ways, so do the notes they sing. It is accompanied by a violin, two hautbois, and two tenors *obligati,* and is a very agreeable and masterly composition. The instruments

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(*z*) It seems as if he had been now a favourite performer, as he is wholly unaccompanied in the last symphony, during several bars of no very uncommon cast. The second part of this air begins exactly like "The flocks shall leave the mountains."

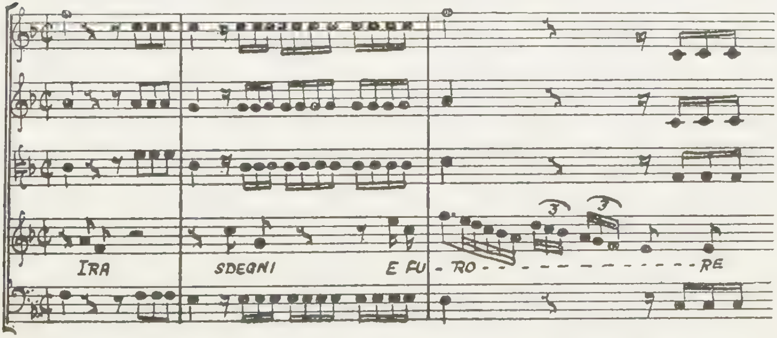
(*a*) It was in consequence of this total indifference about the words of Handel's Italian songs, and perhaps the want of singers able to execute them, that his *chamber airs,* as they were called, *accommodated to the German flute,* in seven volumes, folio, or forty-nine collections, remained so long in universal use and favour, totally detached from the words.

(*b*) An air without a second part.

are judiciously kept under while the voices are engaged, which renders the effect more dramatic. After this we have a *chorus* of Athenians; but not like his oratorio choruses, for an evident reason: in these the subject being generally, solemn, and in the church style, should partake of choral complication; and the performers having the Music before them, are not obliged to get it by heart; whereas an opera chorus, being in action, and committed to memory, must necessarily be short, easy, and dramatic (*c*).

The next air, *Quanto à me sian care,* sung by the Cavalier Valeriano, is a short, simple, and elegant Siciliana, without treble accompaniments. The following air is likewise for the same singer; for though the same personage in modern operas has never two airs together, it happens frequently in this drama. This song is in jig time, and is rather more *vieillie* than the rest: jigs must be new, and happily composed, not to remind us of country-dances and other vulgar tunes in the same measure. The last air of this act, *O stringerò nel sen,* sung by the enraged Medea, is full of fire and dramatic effects. It is preceded by an accompanied recitative, which is admirable, and in which the word *furore* is particularly well expressed.

Fragment of accompanied recitative in Handel's opera of *Teseo.*



The first air in the third act, *Le luci del mio bene,* sung by Mrs. Barbier, is gay, pleasing, and richly accompanied by two flutes, two violins, and two tenors *obligati.* The second air, *Risplendete,* has, however, only a violoncello accompaniment; but that accompaniment is extremely pleasing, and of a particular cast. The third air, *Più non cerca libertà,* is in a singular style; great use being made in minuet time of the mixture of double measure, or three crotchets instead of three quavers. The next air, *Vieni torna,* is graceful and simple. Then follows a sprightly air of an original cast for the hero of the piece, who seems, however, to have drawn

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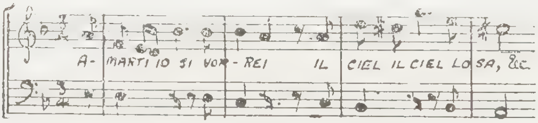
(*c*) The late exquisite composer SACCHINI, finding how fond the English were of Handel's oratorio choruses, introduced solemn and elaborate choruses into some of his operas; but though excellent in their kind, they never had a good effect; the mixture of English singers with the Italian, as well as the aukward figure they cut, as actors, joined to the difficulty of getting their parts by heart, rendered those compositions ridiculous, which in still life would have been admirable.

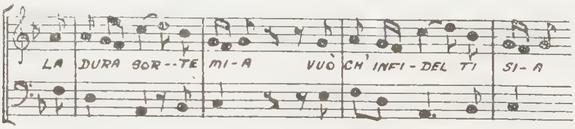
from Handel's pen no testimony of uncommon powers as a singer; though the composition has, in the accompaniment, some of the author's own fire. In the next scene we have an accompanied recitative, in which the wild and savage fury of the enraged sorceress, Medea, and her incantations, are admirably painted by the instruments. This is followed by such an air of spirit as the situation of the actress called for: *Sibillando ululando*; and thus ends the third act, but not the drama, as is usual; for, contrary to the constant practice in Italy and elsewhere, during the present century, this opera has five acts (*d*).

We next have an air, act fourth, full of rage and resentment, from Egeus; and after it a very gay and agreeable air, *Benche tuoni,* which was sung by Mrs. Barbier. In the next scene Margarita had a short *aria di cantabile*: *Deh v' apprite,* which only wants length to be equal to Handel's best songs in that style; the harmony is extremely rich and grateful, and the voice-part fit for a great singer. After this, another song by the jealous Medea: *Dal cupo baratro,* full of rage, vengeance, and incantation. Then two different airs by Theseus: the first, *Chi ritorna,* a short, but exquisite cantabile; the other, *Qual tigre,* a song of rage and resentment, in which the accompaniment, in iterated notes, is uncommon and admirable.

Then a very expressive *adagio,* by Margarita, upon the following *motivo,* or subject:



in the second part of which, the following passage is uncommonly beautiful and elegant:



After which the fourth act is ended with a most admirable duet, *Caro ti dono in pegno il cor,* equal if not superior to any one of the kind that Handel ever composed. Some of the passages have, indeed, been since rendered common by his imitators; but there still remains such fire and originality, as can be found perhaps in no other duet of the same period.

The first song in the fifth act, *Vuò morir, ma vendicata,* sung by Medea, is in a grand style of *bravura,* or execution, in which Handel's fire is in full blaze; it is constantly in five parts, and

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(*d*) The division of a musical drama into three acts, says the late M. Diderot, has been fixed on very rational principles; as it furnishes a *beginning,* a *middle,* and an *end* to the narrative or event on which the plot is founded. *MS. Reflex.*

supported with great genius and abilities. After this, Valentini has an air of spirit, *Non è da Re quel cor,* in which the accompaniments are very masterly and ingenious. The next air, *Hò per mano,* is a graceful and pleasing minuet. After which, as the usual opera *denouement* advances happily, there is another gay and agreeable air, *Si, t' amo o caro,* which is followed by a duet, *Unito à un puro affetto,* so natural, pleasing, and graceful, that, as it has never yet been printed, I should give it to my musical readers, if it was not likely soon to appear to greater advantage in Dr. Arnold's edition.*

After this duet, an accompanied recitative, and a light gavot chorus terminate the opera; which if Handel had had greater singers to write for, might perhaps have been better; but I can see no reason why it should never have been printed, as it contains many fine airs, passages, and strokes of genius of this great master, superior to those of several of his printed productions that were long in high favour with the public.

This opera was performed twelve times in the course of the season; the last representation, May 16th, being advertised "for Mr. HENDEL, with an entertainment for the harpsichord." The opera-house closed this season, May 30th, with *Ernelinda,* when the stage boxes were advertised at fifteen shillings, other boxes eight shillings, pit five shillings, gallery two shilling and six pence. There were no more operas performed at this theatre till after Christmas.

1714. Nicolini having left the kingdom, it seems as if the passion for musical dramas in England had a little abated, for none were attempted from May, in the preceding year, till January the 9th, of this, when *Dorinda* was advertised, in which the Galerati and Margarita were to sing. At the third representation of this old opera, "*Signor Veracini*, lately arrived, performed symphonies." This was his first exhibition in England.** January 27th, a new pasticcio opera called CRESO was advertised, in which Mrs. ANASTASIA ROBINSON,*** afterwards Countess of Peterborough, was to perform a part, for the first time of her appearing as a dramatic singer. After nine representations of this opera, another, called ARMINIO, by an anonymous composer, was advertised for March 4th. The drama is dedicated, by Heidegger, to the Countess of Godolphin; and the songs are printed without the author either of the poetry or Music being mentioned: however, an opera of the same title was written by Antonio Salvi Fiorentino, 1703, and performed at different times in several parts of Italy. In 1722 it was set by Car. Fr. Pollaroli for Venice.

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* In 1786 Dr. Arnold started his project of publishing a uniform edition of Handel's works. In all he issued 108 numbers in about 40 volumes. The text was not very accurate, and many errors of interpretation owe their inception to this edition.

** This debut took place on January 23, 1714, at the King's Theatre, and he continued to perform solos between the acts of the operas until December 24. On April 22, he had a benefit concert at Hickford's Rooms, which is recorded as "an Extraordinary concert of Music both vocal and instrumental of his own compositions, viz., several solos for violin never performed before."

*** At the height of her fame she received £1,000 and a benefit concert, for the season. Her marriage to the Earl of Peterborough took place in 1722, and she left the stage in 1724. She died in 1755, not 1750 as stated by Burney in his note.

The singers who performed in the opera of *Creso,* in London, were Valentini, the Margarita, and Mrs. Barbier, for the last time on the opera stage, with the Galerati, Mr. Lawrence, and the celebrated Mrs. Anas. Robinson. This performer, descended from a good family in Leicestershire, was the daughter of a portrait painter, who, having visited Italy for improvement in his art, had made himself master of the Italian language, and acquired a good taste in Music. And finding that his daughter Anastasia, during her childhood, had an ear for Music and a promising voice, he had her taught by Dr. Crofts, at first as an accomplishment; but afterwards being afflicted with a disorder in his eyes, which terminated in a total loss of sight; and this misfortune depriving him of the means of supporting himself and family by his pencil, he was under the necessity of availing himself of his daughter's disposition for Music, to turn it to account as a profession. She not only prosecuted her musical studies with great diligence, but by the assistance of her father had acquired such a knowledge in the Italian tongue as enabled her to converse in that language, and to read the best poets in it with facility. And that her taste in singing might approach nearer to that of the natives of Italy, she had vocal instructions from Sandoni, at that time an eminent Italian singing master resident in London, and likewise from the opera singer called the Baroness (*e*).

Her first public exhibition was at the concerts in York-buildings, and at other places, where she usually accompanied herself on the harpsichord. Her general education had been pursued with the utmost care and attention to the improvement of her mind, as well as to ornamental and external accomplishments; and these advantages seconded by her own disposition and amiable qualities, rendered her conduct strictly prudent and irreproachable. And what still entitled her to general favour, was a behaviour full of timidity and respect to her superiors, and an undissembled gentleness and affability to others, which, with a native chearfulness that diffused itself to all around her, gained her at all times such a reception from the public, as seemed to ensure her success in whatever she should undertake. Encouraged by the partiality of the public towards his daughter, and particularly by the countenance and patronage of some persons of high rank of her own sex, Mr. Robinson took a house in Golden-square, where he established weekly concerts and assemblies in the manner of *conversazioni,* which were frequented by all such as had any pretensions to politeness and good taste (*f*).

(*e*) Mrs. Anastasia Robinson's voice was originally a soprano, but sunk, after a fit of sickness, to a settled contralto.

(*f*) June the 9th, 1713, she had a benefit concert at the opera-house. ***Daily Courant.***

Thus qualified and encouraged, she was prevailed upon to accept of an engagement at the opera, where she made her first appearance in *Creso,* and her second in the character of *Ismina,* the principal female part in *Arminio* (*g*). From this period till the year 1724, she continued to perform a principal part at the opera with increasing favour and applause. Her salary is said to have been £. 1000, and her emoluments by benefits and presents were estimated at nearly as much more. When she quitted the stage it was supposed to have been in consequence of her marriage with the gallant Earl of Peterborough, the friend of Pope and Swift, who distinguished himself so heroically in Spain during the reign of Queen Anne (*h*).

The following anecdotes of Mrs. Anastasia Robinson having been communicated to me in 1787, by the late venerable Mrs. Delany, her cotemporary and intimate acquaintance, they will doubtless be read with confidence and pleasure, not only by such as had the happiness of knowing her personally, but by all those to whom rumour has conveyed a faithful account of her longevity, virtues, and accomplishments; for this excellent person having been allowed by Providence to extend her existence to the great age of eighty-eight, in the constant enjoyment of all the felicity which the friendship and admiration of rank, virtue, and talents could bestow; it seems as if, without hyperbole, she may be said to have been " beloved by God and man."

" Mrs. ANASTASIA ROBINSON was of a middling stature, not handsome, but of a pleasing, modest countenance, with large blue eyes. Her deportment was easy, unaffected, and graceful. Her manner and address very engaging, and her behaviour, on all occasions, that of a gentlewoman, with perfect propriety. She was not only liked by all her acquaintance, but loved and caressed by persons of the highest rank, with whom she appeared always equal, without assuming. Her father's house, in Golden-square, was frequented by all the men of genius and refined taste of the times: among the number of persons of distinction who frequented Mr. Robinson's house, and seemed to distinguish his daughter in a particular manner, were the Earl of Peterborough and general H—; the latter had shewn a lóng attachment to her, and his attentions were so remarkable, that they seemed more than the effects of common politeness; and as he was a very agreeable man and in good circumstances, he was favourably received, not doubting but that his intentions were honourable. A declaration of a very contrary

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(*g*) It has been said, that she first appeared on the stage in Domenico Scarlatti's opera of *Narciso,* 1720; but the public papers and printed book of the words of Arminio, as well as of the Music, confute this assertion.

(*h*) Though the marriage was not publicly declared till the earl's death 1735, yet it was then spoken of as an event which had long taken place. And such was the purity of her conduct and character, that she was instantly visited at Fulham as the lady of the mansion, by persons of the highest rank. Here and at Mount Bevis, the earl's seat near Southampton, she resided in an exalted station till the year of her decease, 1750, surviving her lord fifteen years; who, at the time of the connexion, must have been considerably beyond his prime, as he was arrived at his seventy-fifth year when he died.

nature was treated with the contempt it deserved, though Mrs. A. Robinson was very much prepossessed in his favour.

" Soon after this, Lord P. endeavoured to convince her of his partial regard for her; but, agreeable and artful as he was, she remained very much upon her guard, which rather increased than diminished his admiration and passion for her. Yet still his pride struggled with his inclination; for all this time she was engaged to sing in public, a circumstance very grievous to her, but urged by the best of motives, she submitted to it, in order to assist her parents, whose fortune was much reduced by Mr. Robinson's loss of sight, which deprived him of the benefit of his profession as a painter.

" At length Lord P. made his declaration to her on honourable terms; he found it would be vain to make proposals on any other, and as he omitted no circumstance that could engage her esteem and gratitude, she accepted them as she was sincerely attached to him. He earnestly requested her keeping it a secret till it was a more convenient time for him to make it known, to which she readily consented, having a perfect confidence in his honour. Among the persons of distinction that professed a friendship for Mrs. A. Robinson were the Earl and Countess of Oxford, daughter-in-law to the lord treasurer Oxford, who not only bore every public testimony of their affection and esteem for Mrs. A. Robinson, but Lady Oxford attended her when she was privately married to the Earl of P. and Lady P. ever acknowledged her obligations with the warmest gratitude; and after Lady Oxford's death, she was particularly distinguished by the Duchess of Portland, Lady Oxford's daughter, and was always mentioned by her with the greatest kindness for the many friendly offices she used to do her in her childhood when in Lady Oxford's family, which made a lasting impression upon the Duchess of Portland's noble and generous heart.

" Mrs. A. Robinson had one sister,* a very pretty accomplished woman, who married Dr. Arbuthnot's brother. After the death of Mr. Robinson, Lord P. took a house near Fulham, in the neighbourhood of his own villa at Parson's-Green, where he settled Mrs. Robinson and her mother. They never lived under the same roof, till the earl being seized with a violent fit of illness, solicited her to attend him at Mount Bevis, near Southampton, which she refused with firmness, but upon condition that, though still denied to take his name, she might be permitted to wear her wedding ring; to which, finding her inexorable, he at length consented.

" His haughty spirit was still reluctant to the making a declaration, that would have done justice to so worthy a character as the person to whom he was now united; and, indeed, his uncontrolable temper, and high opinion of his own actions, made him a very aweful husband, ill suited to Lady P.—'s good sense, amiable temper, and delicate sentiments. She was a Roman Catholic, but never gave offence to those of a contrary opinion, though very strict in what she thought her duty. Her excellent principles and fortitude of mind supported her through many severe trials in her conjugal state. But at last he prevailed on himself to do her justice, instigated, it is supposed, by his bad state of health, which obliged him to seek another climate, and she absolutely refused to go with him unless he declared his marriage: her attendance upon him in his illness nearly cost her her life.

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* Elizabeth Robinson, also a singer who studied under Bononcini, and also under Rameau at Paris.

" He appointed a day for all his nearest relations to meet him at the apartment, over the gate-way of St. James's Palace, belonging to Mr. Pointz, who was married to Lord Peterborough's niece, and at that time preceptor to prince William, afterwards Duke of Cumberland. Lord P. also appointed Lady P. to be there at the same time; when they were all assembled he began a most eloquent oration, enumerating all the virtues and perfections of Mrs. A. Robinson, and the rectitude of her conduct during his long acquaintance with her, for which he acknowledged his great obligations and sincere attachment, declaring he was determined to do her that justice which he ought to have done long ago, which was presenting her to all his family as his wife. He spoke this harangue with so much energy, and in parts so pathetically, that Lady P. not being apprised of his intentions, was so affected that she fainted away in the midst of the company.

" After Lord P—'s death she lived a very retired life, chiefly at Mount Bevis, and was seldom prevailed on to leave that habitation, but by the Duchess of Portland, who was always happy to have her company at Bulstrode, when she could obtain it, and often visited her at her own house.

" Among Lord P—'s papers she found his memoirs, written by himself, in which he declared he had been guilty of such actions as would have reflected very much upon his character (*i*). For which reason, she burnt them: this, however, contributed to complete the excellency of her principles, though it did not fail giving offence to the curious enquirers after anecdotes of so remarkable a character as that of the Earl of Peterborough."

Though Nicolini did not sing this season in *Arminius*, which was performed in the spring, yet he must have been here in the summer; as I find his name in the Daily Courant, where it is announced that " on Saturday, June the 14th, Signor Nicolini would appear for the last time before his voyage to Italy." If, however, he performed this voyage he returned the next winter, for he sung in Rinaldo January 4th, 1715. And afterwards in *Amadigi*. In the spring of 1714, the operas of *Crœsus*, *Arminius*, and *Ernelinda*, were frequently performed, with solos on the violin by VERACINI. The opera band had been led till about this time

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(*i*) Lady B. who had seen these memoirs, says, he boasted in them that he had committed three capital crimes, before he was twenty. W.

by Mr. Corbet,* an Englishman, who had long resided in Italy (*j*). The theatre in the Hay-market was not shut this year till the 23d of June. It opened again October 23d, with *Arminio,* which was performed "before the prince," afterwards George II (*k*). The performers mentioned in the bills were Mrs. Anastasia Robinson, the Margarita de l' Epine, the Galerati, Signor Balatri, and Signor Stradiotti. The stage boxes were again raised to fifteen shillings, pit and box tickets ten shillings and six pence, gallery two shillings and six pence, and only four hundred tickets were to be issued out. At the bottom of the opera bills, on opening the theatre this autumn, was the following advertisement: "Whereas by the frequent calling for the songs again, the operas have been too tedious; therefore, the singers are forbidden to sing any song above once; and it is hoped nobody will call for 'em, or take it ill, when not obeyed."

October 26th, *Arminio* was performed before the King. November the 3d, the same opera was repeated. On the 16th, *Ernelinda* was revived, and the part of *Ricemero* performed by a new Italian singer, SIGNORA DIANA VICO, who seems afterwards to have had parts assigned her of the second class, which she long continued to fill with credit. *Ernelinda* was continued till December the 11th, when *Arminio* was performed by command. This opera and Ernelinda continued to be repeated alternately till December the 30th, when Rinaldo was revived, and performed before the prince, the part which used to be performed by Nicolini, being performed by *Diana Vico,* the new female singer from Italy.

1715. January 4th, Rinaldo again, before the prince, to begin at half past five. Nicolini being now returned, this opera had as great a run as at first, and always before some of the royal family. February 26th, a new opera called LUCIO VERO was performed before the prince. This drama, written by Apostolo Zeno, and set by an anonymous composer, was performed seven times, and always honoured with the prince's presence. March 26th, *Arminio* by command; and April the 2d, his Majesty was present at the performance of *Lucio Vero,* for the benefit of Signora Pilotti Schiavonetti. And the benefits of Mrs. Robinson, the Galerati, Diana Vico, and Nicolini, were all by command. *Hydaspes* was now revived again, and had a considerable run.

May 25th, AMADIGI, or AMADIS OF GAUL, a new opera composed by Mr. Handel, was first performed, being the fourth with which he

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(*j*) His dismission from the opera about this time, perhaps rendered it necessary to try the zeal of his friends in patronising a benefit concert; for April 28th was advertised "at Hickford's room, a concert for Signora Lodi and Mr. Corbet."

(*k*) Queen Anne dying August the 1st this year, the arrival of King George I. and the royal family in London soon after, attracted much company thither about this time, and contributed to croud the theatres in a very uncommon manner, for so early a part of the season.

* Corbett appears to have left England when a new band was installed at the Opera House for the production of Rinaldo, in 1711. In 1713 he was back in England, and in 1716 he was made a member of the King's Band. He had a collection of instruments which he bequeathed to Gresham College. On account of lack of room in which to display the instruments, the College authorities refused the legacy, and the collection was sold by auction on March 9, 1751.

had supplied our theatre.* The words of this drama are dedicated by Heidegger, in the character of author, to the Earl of Burlington. And it appears by the following passage in this dedication, that Handel still resided at Burlington-house: " this opera more immediately claims your lordship's protection, as it was composed in your own family."

There are but four characters in this drama, and these were performed by Nicolini, Diana Vico, Mrs. Anastasia Robinson, and Elizabetta Pilotti Schiavonetti. As the Music of this opera was never printed, and his Majesty's complete score has been confided to my care for examination, the musical reader shall be acquainted with the result.

The overture is well known; for though some others may have enjoyed a greater degree of favour from the final air, yet this has been long and frequently performed at our theatres and concerts, public and private. The opening is very solemn; the fugue clear and spirited; and the gavot as gay and lively as the minor third will admit.

The first air, *Pugnerò contro del fato,* is in a very bold and original style. The divisions, as well as the subject of the air, are still new; and it seems as if the not printing this opera had preserved it from the pillage of the many plunderers who preyed upon Handel for so many years. The second air, *Notte amica,* which was sung by Nicolini, is finely written: the voice-part is elegant and supplicating, and the accompaniment marked and masterly. At the close of this air there is a wild symphony of enchantment, followed by an accompanied recitative. The next air, *Non sà temere,* is extremely natural, free, and spirited; but as the divisions in all airs soonest lose their fashion, so these have been a little injured by time. The subsequent air, *Ah Spietata e non ti move,* is slow, pathetic, and still new. There is a fine solo part for the hautbois, which is in dialogue with the voice-part, while the two violins, tenor, and base, have a quiet accompaniment in the modern style of iterated notes. The second part is quick, and full of agitation and fury. This air executed by a great singer, and well accompanied, will always be excellent Music. In the next scene we have a rapid and spirited air of a very peculiar cast, *Vado, corro, al mio tesoro.* Though Handel had such a happy felicity in multiplying parts, yet he could produce effects by unisons and octaves which other composers were afraid to attempt. In this air the roll of the symphony and accompaniments, by an opera orchestra, must have a grandeur of effect which perhaps the genius of Handel could only produce. The next air, *Agitato il cor mi sento,* sung by Diana Vico, in the character of Dardanus, is truly animated and dramatic. This singer having a *contralto* voice had generally a man's part assigned to her, as Mrs. Barbier, whom she superseded, had before her. After this air, according to the book of the words, an enchanted palace falls to pieces, *al suono di strepitosa sinfonia,* "at the sound of a boisterous symphony;" but for this Handel has given us a regular overture, with a slow first movement, *largo,* and an excellent fugue, *allegro,* good enough for the opening of any serious opera. Thunder, lightning, and ruin, are announced by the poet, but nothing picturesque or imitative is here attempted; perhaps the orchestras of these early times were not so powerful or able to execute new and dramatic ideas, as at present. The next air, *Gioie venite in sen.* is one of the most graceful and pleasing that has ever been composed in the Siciliano style. Every note in the accompaniments is so select and tranquil, that the voice, wholly undisturbed, is left to expand in all the tenderness and expression which the air itself excites. Nothing but the remaining so long in manuscript could have prevented this air from being long in favour and frequently revived by great and favourite singers. It was originally sung by Mrs. Anastasia Robinson, and is the best which I have ever seen in any of her parts. After this, Nicolini had a gay air, *E si dolce il mio contento,* in the gavot style, which cost Handel little trouble to write. However, there was the more propriety in the lightness of this air, as, after it had been sung, it measured the steps of a dance for enchanted knights and ladies. The opening of the next air, *O car o mio tesor,* which was likewise sung by Mrs. Robinson, is extremely fine; but in the latter part of the first strain, when the words are divided by crotchet rests in all the parts: *vie—ni a—con—so—lar,* I am unable to know what effect was intended to be produced. The following spirited air, *Godo scherzo e rido,* sung by the Pilotti Schiavonetti, in the character of the sorceress Melissa, with rage and insult, is characteristic, and has in it many pretty passages. The next air, *O rendetemi il mio bene,* which terminates the first act, is in Handel's most masterly and ingenious style of accompaniment; for though it is only in three parts, the violins in unison have an original character of passage, that is supported throughout the song, without encroaching too much on the vocal part, which is pathetic, and calculated for a great singer.

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* In 1713 Handel composed the Utrecht Te Deum, which was performed on July 7, 1713, in St. Paul's Cathedral. For this he received a pension of £200 per annum, from the Queen. Queen Anne died on August, 1714, and upon the accession of George I., the name of the Opera House was changed to the *King's Theatre.*

The first air in the second act, *Sussurate, onde vezzose,* is an admirable *cavatina,* accompanied by two common flutes, two violins, tenor, and base. The bright and brilliant tones of the violins playing in octaves, from which so many pleasing effects have lately been produced, seems to have been first discovered by Handel in the accompaniment to this song, which must have delighted and astonished every hearer, more than seventy years ago. The second air in this act, *S' estinto e l' idol mio,* is, in my opinion, one of the finest which Handel ever produced in his best and most masterly style: the pathetic subject, the natural and pleasing imitations in the instrumental parts, the richness of the harmony, the affecting modulation, particularly in the second part; but above all, the strain of sorrow which runs through every passage of the voice-part, all conspire to render it one of the most perfect compositions of the kind with which I have been acquainted. The next air, *T' amai* *quant' il mio cor,* begins in a sublime style of cantabile, and in the second part is painted all the rage and fury which could be excited in an offended knight errant, and expressed by the voice and action of such a performer as Nicolini. In the succeeding air the lady, not to be behind-hand with the hero in rage, tries " to out Herod, Herod." The imitations in the accompaniments of the first violin and base only, have all the spirited effect of a crouded score. After these, we have a quarrel supported with great spirit between the hero Amadis, and the slighted Enchantress, *à grand orchestra,* in a score of seven parts. And still in the subsequent air, *Pena tiranna,* we have eight parts, *obligati*: hautbois, bassoon, three violins, tenor, voice-part, and base. The bassoon and hautbois parts are remarkably fine in this air, which is one of the most elaborate and masterly compositions in the opera. Then follows a light air, in which the passages are too much repeated for modern times. But scene eighth, *Tu mia speranza,* is more original and different, not only from other composers, but from Handel himself, than any of his airs that I have seen. In the symphony, the violin and tenor play in octaves to each other, while the base to almost the whole first part is little more than a drone. The principal melody is lively, and the effect of the whole new and pleasing. Of the next song, *Ch' io lasci mai,* the words are different from those in the printed book; they are set to a very spirited and agreeable *bravura* air, of which the divisions are still good. The finale of this act, *Desterò dall' empia dite,* is a capital *aria d' abilità,* accompanied by a trumpet and hautbois, in which there are important solo parts, both in the symphony and song. This is a very masterly and fine air of the kind, and has never been performed in public during my time.

The third act begins with a simple and plaintive air, *Dolce vita del mio petto,* which must always please when executed by a favourite singer. The next air, *Vanne lungi dal mio petto,* is a rattling air of contrast, without a few of which an opera would be monotonous. After this, we have, *Cangia al fine il' tuo rigore,* a very graceful and soothing duet, which in 1758 was introduced in a pasticcio opera called *Solimano*; it was sung by Potenza and Mattei, and printed in the collection of favourite songs of that opera. In the next scene we have Handel's idea of the manner in which a ghost would sing, in an aria parlante accompanied in plain counterpoint, and performed by the *Ombra,* or Spirit of Dardanus, prince of Thrace. Then an accompanied recitative followed by a short and pathetic fragment of an air, in which the Enchantress Melissa breathes her last. After this the happy denouement comes on, and all brightens up. There is more enchantment and machinery in this opera than I have ever found to be announced in any other musical drama performed in England. We have now a chearful and pleasing symphony to introduce another Enchanter, or good Genius, to put an end to the torments of the two lovers. After which, a charming air for Nicolini, concertato with a trumpet and hautbois, and the whole orchestra. According to the idea which tradition gives us of the abilities of Nicolini, his part in this opera must have drawn out all his powers, both as a singer and actor; and Mrs. Anastasia Robinson never had so good a part assigned to her. The *coro finale,* is short and light, and after being sung, is played for the dance which terminated the opera; a production in which there is more invention, variety, and good composition, than in any one of the musical dramas of Handel which I have yet carefully and critically examined.

This opera came out too late in the summer to have a long run. It was performed by subscription, May 25th, and discontinued for a benefit till June 11th. It was again repeated June 15th, and again stopt for Nicolini's benefit, for which he had Rinaldo. Then Amadis again June 28th, July 2d, and 9th, when the theatre was shut up. The last two performances of this opera were before the prince.

It appears from the following advertisement in the public papers, that *Signor Castrucci,** who afterwards led the opera band, came to England about this time: "July 23d, there will be a benefit concert for Signor Castrucci, who lately came over from Italy with Lord Burlington." This violinist, who was more than half mad, is represented in one of Hogarth's prints as the *enraged musician*; the painter having sufficient *polissonnerie,* previous to making the drawing, to have his house beset by all the noisy street-instruments he could collect together, whose clamourous performance brought him to the window in all the agonies of auricular torture.

August 27th, of this summer, the opera-house was opened for one night only, by command of his Majesty, when *Hydaspes* was performed. The principal parts by Nicolini, the Margarita, and Diana Vico, with dancing by Mad. Aubert. And this was the last performance at the theatre in the Hay-market till the next year.

1716. The opera-house did not open this year till the first of February, when *Lucio Vero* was performed by command; the principal parts by Nicolini, Giacomo, Diana Vico, Pilotti, and the Croce Viviani. After three or four performances of *Lucio Vero, Amadigi* had four representations, successively. And then *Pyrrhus and Demetrius* was revived, and continued in run till April 18th, when CLEARTES, a new opera by an anonymous composer, was brought out, and seems to have pleased as it was performed thirteen times in the course of the year. His Majesty again honoured Nicolini with his presence at his benefit this year, May 2d, when *Pyrrhus and Demetrius* was performed. Nothing memorable happened at the lyric theatre this season, except the arrival of ANTONIO BERNACCHI, as second man. This performer's voice seems by nature to have been feeble and defective, but he supplied the defects of nature by so much art, that his performance was always much more admired by professors than by the public in general. He staid here at this time but one year, after which he went back to Italy; but returned in 1729. After quitting the stage, Bernacchi established a school for singing at Bologna, where he had himself been educated, under the celebrated Postocchi, and where he formed several admirable scholars,* who rendered his name and school famous.

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* Castrucci, who was a pupil of Corelli, was born in 1679 and died at Dublin in 1752. He invented the *violetta marina,* a viola with sympathetic strings which is used by Handel in *Orlando* and in *Sosarme.*

His Majesty George I. commanded the opera of Pyrrhus and Demetrius for his benefit in London, June 2d. And it was this summer, June 13th, that an opera was performed for the *Instrumental Music*, which his Majesty likewise honoured with his patronage and presence. The opera performed was *Amadige*; and it was perhaps on this occasion that Handel composed his admirable hautbois concerto in F, which was long known by the name of the *orchestra concerto*. July 12th, the season was closed with the opera of *Amadis*, between the acts of which a new symphony was performed by Signor Attilio Ariosti on the *viol d' amour*. This was the first time that such an instrument had been heard in England.** Signor Ariosti, during this visit, staid here but a little while; but in the year 1720, he returned, as a composer to the opera, by invitation of the directors of the Royal Academy of Music (*l*).

The opera-house did not open the next season till December, and then only repeated *Cleartes* three times, an opera which had been brought out in the spring.

1717. January 5th, *Rinaldo* was revived and the parts cast in a stronger manner than heretofore: Rinaldo by Nicolini; Goffredo, Bernacchi; Argante, Berenstadt; Armida, Pilotti; and Almirena, by Mrs. Anastasia Robinson. This favourite opera, though six years old, an age more than sufficient to render the generality of musical dramas superannuated, was performed no less than ten times, during the remainder of the season. The places in the boxes were now, for the first time, all let on the same terms, at half a guinea each, pit five shillings, gallery two shillings and six pence.

February 16th, *Amadigi* was revived and performed four or five times, the first by his Majesty's command, the last for Nicolini's benefit; and at one of the intermediate representations, for Mrs. Robinson's benefit, a new additional scene, composed by Mr. Handel, was introduced.

March 13th, a new opera called VENCESLAO written by Apostolo Zeno, and set by an anonymous composer, was brought on the

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(*l*) It has been said by a late musical historian, that he did not come hither till 1723, and that *Coriolanus* was his first opera.

* Mancini, Guarducci, Raff, and Amadori, were pupils of Bernacchi.

** Evelyn (*Diary, November* 20, 1679) mentions a performance on the viol d'amore at Mr. Slingby's, The Master of the Mint, when "above all for sweetness and novelty, the Viola d'Amore of five wire strings played on with a bow, being but an ordinary violin played on lyra-way by a German."

Evelyn does not tell us if the instrument was fitted with sympathetic strings.

Vivaldi wrote a concerto in D minor for Viol d'amore and lute, and both Bach and Handel have used the instrument. Ariosti published six sonatas for viola d'amore (London, 1728). Meyerbeer includes it in the orchestra required for *Les Huguenots*, as does Strauss in the *Sinfonia Domestica*.

stage; but it seems to have had a cold reception, as it sustained but three representations, and the Music was never printed. *Cleartes,* an opera of the last season, was frequently performed; which, with a new pasticcio, called TITO MANLIO, repeated eight times, brought the season to a conclusion, June 29th (*m*).

No Italian operas were performed from this time till 1720,* when a plan was formed for patronising, supporting, and carrying them on; and a fund of £.50,000 raised by subscription among the first personages in the kingdom; to which, as his Majesty King George I. had subscribed £.1000, this establishment was called the ROYAL ACADEMY OF MUSIC, consisting of a governor, deputy governor, and twenty directors. The first year the Duke of Newcastle was governor, Lord Bingley deputy governor, and the directors the Dukes of Portland and Queensbury, the Earls of Burlington, Stair, and Waldgrave, Lords Chetwynd and Stanhope, Generals Dormer, Wade, and Hunter, Sir John Vanbrugh, Colonels Blathwayt and O'Hara, with James Bruce, Thomas Coke of Norfolk, Conyers D'Arcy, Bryan Fairfax, George Harrison, William Pulteney, and Francis Whitworth, Esquires.

And in order to render this design as complete as possible, it was determined by the directors not only to engage a lyric poet in their service, but the best vocal performers that could be found in the several parts of Europe where there was a musical theatre, and the three most eminent composers then living who could be prevailed on to visit this country. For this purpose, BONONCINI [Giov. Mar.], as he tells us himself, had been invited hither from Rome (*n*); ATTILIO ARIOSTI, from Berlin; and HANDEL, who resided at this time with the Duke of Chandos, at Cannons, was not only included in this triumvirate, but commissioned to engage the singers. And with this view he went to Dresden,** where the Elector of Saxony, Augustus, then King of Poland, had Italian Operas performed at his court in the most perfect and splendid manner possible; and here Handel engaged Senesino, Berenstadt, Boschi, and the Durastanti.

1720. The first opera that was performed after this establishment, was NUMITOR, April 2d, composed by GIOVANNI PORTA [*c.* 1690-1755] of Venice; the Music of this drama that was printed

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(*m*) An attempt was made at the little theatre in Lincoln's-Inn-Fields this winter, to call the attention of the public to *English operas.* Owen Mac. Swiney being out of the management of the theatre in the Haymarket, had the opera of *Camilla* performed nine or ten times, and *Thomyris* twice, entirely by English singers, except Margarita. The success was such as might have been expected, at a time when the Music and performance at the Italian theatre were in much greater perfection than they had ever yet been brought in this, or perhaps any other country.

(*n*) *Qui mi trovo, chiamato da Roma per servigio della real accàdemia di Musica.* Dedication of his cantatas and duets to Geo. I.

* The Royal Academy was started in 1719 and the first performance took place at the King's Theatre in the Haymarket. Unfortunately for the venture this opening coincided with the "South Sea Bubble" and by 1728 the performances were discontinued.

** On this tour Handel payed a visit to his mother at Halle. J. S. Bach, who at the time was in the service of the Prince of Anhalt-Cöthen, hearing that his great contemporary was only a matter of about twenty miles away, journeyed from Cöthen to Halle, in the hope of seeing him. Unfortunately, however, Handel had left for England before Bach's arrival at Halle.

seems superior to that of any preceding opera which we had had from Italy. There is one of the most pleasing *Sicilianas* among the airs: *Virtù de pensier miei*, which had been then produced; and of which our ballad-mongers have enjoyed the plunder. "Love sounds the alarm," in *Acis and Galatea*, is called to mind by Porta's *Dove spiega la fama i suoi vanni*. However, Porta never was in England, and probably had never seen Handel's song, which though composed originally in Italy, had never been published.*

After five representations, Numitor was superseded, April 27th, by RADAMISTO, written by Nic. Haym, and the first opera which Handel composed for the Royal Academy. This drama, which had a run of ten nights when it first came out, was not only resumed the next season, but revived in 1728, with additional songs: *Arie aggiunte di Radamisto*, when it had likewise a long run.

The composition of this opera is more solid, ingenious, and full of fire than any drama which Handel had yet produced in this country (*o*). The first movement of the overture is grand and majestic, and the fugue written with that spirit and science which have always rendered his movements of that kind superior to any that can be found in the overtures of other composers. There is no minuet or popular air at the end of this prefatorial production, which has prevented it from being as frequently played as many others.

The opening of the opera, *Sommi Dei*, is truly grand and in a tragic style of composition. The second air that is printed, *Deh fuggi un traditore*, has a very spirited and ingenious accompaniment. The third, *Tu vuoi ch' io parta*, an adagio, which a great singer can make charming at any period of time. The fourth, *Straggi, morti*, with a trumpet, is a good song of the kind, and fit for a tyrant. The next air, *Cara sposa*, was always admired, and so elegantly simple and pathetic, that it must always please when well sung. *Son contenta*, though the base is so full and incessant, would want more accompaniment if performed now, as the violin has little to do, except in the ritornels. This air, though masterly and in a favourite style at the time it was composed, has strong marks of age upon it. *Ferite, uccidete*, is a spirited song in the style of the times. *Son lieve le catene*, an agreeable base song. And the last air of the first act, *Doppo torbide procelle*, is one of the most agreeable *arie fugate* that I know.

(*o*) It seems as if he was not insensible of its worth, himself; as he dedicated the book of the words to King George I. subscribing himself his Majesty's "most faithful subject," which, as he was neither a Hanoverian by birth nor a native of England, seems to imply his having been naturalised here, by a bill in parliament. He likewise had the songs of this opera finely engraved on copper, and published them himself, as well as the additional songs. It was natural to imagine that the score of the songs, printed by and for the author himself, under his own eye, would have been complete, and not curtailed by many essential parts, in the manner of Rinaldo and many operas printed by Walsh; but upon collating this score with Handel's original manuscript in his Majesty's possession, it appears nearly as defective as the printed copy of any other opera of which he himself was not the editor.**

* Porta was in London from 1720-36. In the published book of words of *Numitor* he is described as "Servant to His Grace the Duke of Wharton."

** The full score of *Radamisto* was not published until it was issued in the *Handel-Gesellschaft* edition.

Act II. *Quando mai,* is pathetic, clear, and simple. And the next air, *Ombra cara,* was regarded by Geminiani and cotemporary masters as one of Handel's first vocal compositions for a single voice. Indeed, too much praise cannot be given to that song, in which, though the composition is so artful, an inverted chromatic imitation being carried on in the accompaniments, yet the cantilena is simply pathetic throughout. I remember hearing Reginelli sing this air at the opera in 1747, among some light Italian songs of that period, and it seemed the language of philosophy and science, and the rest the frivolous jargon of fops and triflers. *Già che morir non posso,* though not composed for a great singer, has in it many strokes of true genius and fire: the base of this air is remarkably fine. *Troppo sofferse,* is extremely pathetic, and calculated to display a fine voice and good action. *Empio perverso cor,* is a fine acting song of two characters. *Vanne sorella ingrata,* is an admirable composition of the old school; whoever understands a score, will admire the beauty of the accompaniment, and the distinct character of the hautbois part from the violin. And the duet which ends the second act has no appearance of age, except in the plan.

The first air of the third act, *S' adopri il braccio,* has in it a spirit and vivacity of no common kind (*p*). The air *Dolce bene,* though in a style that is a little superannuated, is admirably put together, and would still entertain as an instrumental composition. *Sposo ingrato,* is a very elaborate and spirited *aria concertata,* with a solo part for the violin, to display the talents of a Cleg or Castrucci; this air, which Handel composed originally for one of his juvenile cantatas at Hamburgh, *Casti amori,* was now accommodated for the Durastanti and a great orchestra, giving solo parts not only to the violin, but principal hautbois, bassoons, and violoncellos. The words of this air are omitted in the edition of 1728. *Alzo al volo* is likewise *à grand' orchestra,* with solo parts for two French horns, which seems to have been their first admission into our opera-band. The vocal divisions are now worn out, but the violin accompaniment to the second part is admirable. *Deggio dunque,* is a pathetic and fine air, which a great singer could always make modern.

Among the additional songs, *Con la stragge de' nemici,* is an admirable air for a base voice. Handel's genius and fire never shine brighter than in the base songs which he composed for Boschi and Montagnana: as their voices were sufficiently powerful to penetrate through a multiplicity of instrumental parts, he set every engine at work in the orchestra, to enrich the harmony and enliven

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(*p*) Neither this air nor the preceding duet appears in the edition of the words of the opera printed 1728, when it was revived and greatly altered for Faustina, who sung in it then for the first time. In examining the score of the songs published by Handel himself, in which some of the singers are named, it does not appear that any of the airs were originally designed for Senesino, who seems not to have been arrived. Indeed, it is manifest from Handel's foul* score, that the Part of Zenobia was composed for Mrs. Anastasia Robinson, and Radamistus for a soprano voice, and not for Senesino, a contralto.

* A *foul score* is a rough copy.

the movement. *Perfido, dì a quel empio,* is a spirited air, composed for Senesino, probably when it was brought on the stage again, eight months after its first appearance. *Vuol ch' io serva,* and *Lascia pure,* with the accompaniments, are two extremely original and pleasing airs. In the latter there is a close for the first time to my knowledge, which at present is perfectly modern, elegant, and in good taste; indeed, the whole air is exquisite. *Barbaro partiro* is extremely animated; and the duet, *Non ho più affanni,* charming.

Few of Handel's operas would offer more amusement to a modern audience than *Radamisto,* in which there are so many fine songs in various styles, that with a few changes to accommodate the singers, and comply with the taste of the times, its intrinsic worth and Handel's still increasing celebrity would excite attention and renovate its favour (*q*).

The third musical drama that was performed after this establishment of the Royal Academy, was an opera called NARCISO, May 30th, composed by DOMENICO SCARLATTI, and conducted by Thomas Roseingrave, who composed several additional songs. It seems necessary here to give some account of this musician, who was an enthusiastic, ingenious, and worthy man, of considerable eminence in his youth for his performance on the harpsichord and organ, both as a sight's-man and voluntary player; and his intellects being a little deranged in the latter part of his life, rendered him so whimsical and eccentric a character, that he is too prominent to be over-looked.

THOMAS ROSEINGRAVE [1690-1766] was the son of Daniel Roseingrave, who having been brought up in the King's Chapel at the same time as Purcell,[*] was first promoted to the place of organist

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(*q*) In the Daily Courant, No. 5777, for Wednesday, April 27th, the day on which Radamisto was first performed, the following advertisement appeared: "The governours and court of directors of the Royal Academy of Musick do hereby give notice, that a general court will be held on Friday the 6th of May next, at eleven a-clock in the forenoon, whereof each subscriber is desired to take notice." This advertisement was repeated Wednesday 14th July. And October 31st, "Notice was given that a general court of directors of the Royal Academy of Musick would be held November 4th, at their office in the Hay-market pursuant to adjournment." November 2d, 1720. Mr. Handel's Harsichord Lessons, neatly engraven on copper-plates, were advertised to be published on Monday the 14th inst. and to be had at Mr. Christopher Smiths, the sign of the hand and Music-book, in Coventry-street, and at Mr. Richard Mears's Music-shop, in St. Paul's Church-yard. When this advertisement was repeated, November 9th, there was the following addendum: "the author has been obliged to publish these pieces to prevent the publick being imposed upon by some surreptitious and incorrect copies of some of them that have got abroad." The last time these were advertised, on the 14th of November, the price is said to be one guinea; but whether this publication included the *two books* of his lessons does not appear.[**] November 7th, I find the following advertisement in the Daily Courant which seems to imply no great prosperity in the opera management: "The directors of the Royal Academy of Musick, by virtue of a power given them, under the King's letters patents, having thought it necessary to make a call of £.5 per cent from each subscriber, have authorised the treasurer to the said Royal Academy, or his deputy, to receive the same, and to give receipts for each sum so paid in. This is therefore to desire the subscribers to pay, or cause to be paid, the sum of £.5 per cent, according to the several subscriptions, on the 19th, 21st, and 22d of this inst. November, at the opera house in the Hay-market, where attendance will be given by the deputy treasurer, from nine in the morning till one in the afternoon, who will give receipts for every sum so paid by each subscriber, as aforesaid."

The Monthly Mask of vocal Music, is advertised by Walsh in the same paper .

[*] Daniel Roseingrave is said to have studied under Dr. Blow and Henry Purcell. His first appointment appears to have been as organist at Gloucester Cathedral from 1679-81. He was also organist at Winchester Cathedral from 1682-92.

[**] The 2nd vol. of the suites was not published until 1733, when Walsh issued them without having obtained permission from Handel.

of Salisbury cathedral [1692-98], and afterwards of St. Patrick's, Dublin [1698]. Daniel had two sons, both musicians, one of them, Ralph [*c.* 1695-1747], succeeded his father at St. Patrick's [1726]; the other, Thomas, being regarded as a young man of uncommon dispositions for the study of his art, was honoured by the chapter of St. Patrick's with a pension, to enable him to travel for improvement; and about the year 1710 he set off for Italy. Being arrived at Venice in his way to Rome, as he himself told me, he was invited, as a stranger and a virtuoso, to an academia at the house of a nobleman, where, among others, he was requested to sit down to the harpsichord and favour the company with a toccata, as a specimen *della sua virtù*. And, says he, "finding myself rather better in courage and finger than usual, I exerted myself, my dear friend, and fancied, by the applause I received, that my performance had made some impression on the company." After a cantata had been sung by a scholar of Fr. Gasparini, who was there to accompany her, a grave young man dressed in black and in a black wig, who had stood in one corner of the room, very quiet and attentive while Roseingrave played, being asked to sit down to the harpsichord, when he began to play, Rosy said, he thought ten hundred d—ls had been at the instrument; he never had heard such passages of execution and effect before. The performance so far surpassed his own, and every degree of perfection to which he thought it possible he should ever arrive, that, if he had been in sight of any instrument with which to have done the deed, he should have cut off his own fingers. Upon enquiring the name of this extraordinary performer, he was told that it was Domenico Scarlatti, son of the celebrated Cavalier Alessandro Scarlatti. Roseingrave declared he did not touch an instrument himself for a month; after this rencontre, however, he became very intimate with the young Scarlatti, followed him to Rome and Naples, and hardly ever quitted him while he remained in Italy, which was not till after the peace of Utrecht, as appears by an anthem which he composed at Venice in 1713, and which Dr. Tudway has inserted in the fifth volume of his Manuscript Collection of English Music [Harl MS. 7342], page 149: "Arise, shine, for thy light is come," Isaiah, chap lx. There is much fire and spirit in the introductory symphony of a very modern cast. Roseingrave is here erroneously called a student of Christ-church, *Oxon.* instead of Dublin, whence he had his exhibition.

His election to the place of organist of St. George's, Hanover-square [1725], was attended with very honourable circumstances. The parishioners consisting chiefly of persons of rank and fortune, being very desirous of having a good organist, and unwilling to trust to their own judgment, or be teazed by the solicitations of candidates of mean abilities, requested Mr. Handel, Dr. Pepusch, Dr. Greene, and Mr. Galliard, to hear the competitors play, and determine their degree of merit.

The candidates were allowed half an hour each to manifest their abilities on the organ, in whatever way they pleased, and then were severally required to play *extempore* on subjects given by the judges. Mr. Handel did not attend in person, but sent his subject; among the numerous candidates for this place there were several who acquitted themselves very well during the half hour of free-agency, by playing with great neatness pieces they had probably studied for the occasion; but when subjects of fugue were presented to them for extemporaneous treatment, they neither knew how nor when to bring in the answer, or even to find harmony for the themes with either hand when they were brought in. Roseingrave, on the contrary, whose style though too crude and learned for the generality of hearers when left to himself, treated the subjects given with such science and dexterity, inverting the order of notes, augmenting and diminishing their value, introducing counter-subjects, and turning the themes to so many ingenious purposes that the judges were unanimous in declaring him the victorious candidate. The late Dr. Arne and Mr. Mich. Christ. Festing, who were both present at this contention, informed me of these particulars, which happened in the year 1726*, and spoke with wonder of Roseingrave as an extempore fughist; but confirmed the general censure of his crude harmony and extravagant modulation, which, indeed, his printed compositions imply.

Roseingrave having a few years after this election fixed his affections on a lady of no dove-like constancy, was rejected by her at the time he thought himself most secure of being united to her for ever. This disappointment was so severely felt by the unfortunate lover, as to occasion a temporary and whimsical insanity. He used to say that the lady's cruelty had so literally and completely broke his heart, that he heard the strings of it *crack* at the time he received his sentence; and on that account ever after called the disorder of his intellects his *crepation,* from the Italian verb *crepare,* to crack. After this misfortune poor Roseingrave was never able to bear any kind of noise, without great emotion. If, during his performance on the organ at church, any one near him coughed, sneezed, or blew his nose with violence, he would instantly quit the instrument and run out of church, seemingly in the greatest pain and terror, crying out that it was *old scratch* who tormented him and played on his *crepation.*

About the year 1737, on account of his occasional insanity, he was superseded at St. George's church by the late Mr. Keeble, an excellent organist, intelligent teacher, and a worthy man, who, during the life of Roseingrave, divided with him the salary. I prevailed on him once to touch an organ at Byfield's the organ-builder, but his nerves were then so unstrung that he could execute but few of the learned ideas which his mental disorder had left

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*According to *Grove's* this appointment was made in 1725.

him. His sweetness of temper and willingness to instruct young persons who were eager in the pursuit of knowledge, tempted me frequently to visit him at Mrs. Bray's, at Hampstead, where he resided. His conversation was very entertaining and instructive, particularly on musical subjects. Indeed, his passion for the art never quitted him to the time of his death, which happened in Ireland about the year 1766. The instrument on which he had exercised himself in the most enthusiastic part of his life, bore very uncommon marks of diligence and perseverance, for he had worn the ivory covering of many of the keys quite through to the wood. In his younger days, when he enjoyed the *mens sana in corpore sano,* he was regarded as having a power of seizing the parts and spirit of a score and executing the most difficult Music at sight beyond any musician in Europe. Indeed, it was said that he could read a music-book if turned topsy-turvy; but this seems exaggeration of praise, which few can believe, who know the difficulty, without ocular and auricular demonstration. The harmony in the voluntaries, which Roseingrave published, is rendered intolerably harsh and ungrateful by a licentious and extravagant modulation, and a more frequent use of the sharp third and flat sixth, than any composer with whose works I am at all acquainted, not excepting Dr. Blow; and his double fugues are so confused by the too close succession of unmarked subjects, that it is impossible, at the end of the performance, to remember what they are. His cantatas, which he published by subscription, being composed on the model of the elder Scarlatti, are the most pleasing of his works, but they were still-born, and never lived to speak in public.*

The singers in the opera of *Narciso,* the Music of which had been brought over by Roseingrave, were Signor Benedetto Baldassarri, Mr. Gordon, Signora Durastanti, Mrs. Anastasia Robinson, and Mrs. Turner Robinson, daughter of Dr. Turner, and wife of Mr. Robinson, organist of Westminster-Abbey. Roseingrave's additional songs were composed in the style of his friend Mimo Scarlatti, in whose Music of Narcissus, though there were many new and pleasing passages and effects, yet those acquainted with the original and happy freaks of this composer in his harpsichord pieces, would be surprised at the sobriety and almost dulness of his songs. His genius was not yet expanded, and he was not so much used to write for the voice as his father, who was the greatest vocal composer of his time, as the son afterwards became the most original and wonderful performer on the harpsichord, as well as composer for that instrument. But it seems impossible for any individual to be equally *great* in any two things of difficult attainment!

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* His chief published works were:—15 voluntaries and fugues for the organ or harpsichord; 8 suites of lessons for the harpsichord or spinet; 6 cantatas to Italian texts; the opera *Phaedra and Hippolytus*. He also published an edition of Dom. Scarlatti's 42 Suites of Lessons for the harpsichord, and for this he wrote an opening piece in G minor. They were printed by John Johnson, at the Harp and Crown, London.

After five representations of this opera, and one of *Radamisto*, the season closed with *Numitor*, June 25th.

The new singers whom Handel had engaged at Dresden being arrived, the autumnal season began November 19th, with a new opera called ASTARTO, composed by Bononcini, which ran ten nights before Christmas, and was performed at least twenty times more in the course of the next year.

Happening to be in possession of the proof-sheets of this opera, which was printed under the author's own inspection, I shall examine it with the same spirit of fair enquiry as I have the musical dramas of Handel, of which there has been already occasion to speak.

The drama of *Astartus*, performed for the *Royal Academy of Music*, is dedicated by the poet, Rolli, to the Earl of Burlington, with the following motto from Milton's Paradise Lost, book first:

——— to mitigate and swage
With solemn touches, troubled thoughts, and chase
Anguish, and doubt, and fear, and sorrow, and pain.

In the dedication he reminds his noble patron, " that in his first voyage to Italy, he had honoured the rehearsal of this opera, when it was performed at the Capranica theatre at Rome [1714], with his presence; and that his approbation of it, which was followed by that of the public, was not only the cause of its being proposed to the Royal Academy in England, but of its renowned author's arrival in this country, and of his adding such beauties to the composition, in order to render it more worthy the protection of his noble patron." Hence it appears not to have been written or composed expressly for the Royal Academy, but revived and accommodated to the singers engaged in its service; who were Senesino, Boschi, Berenstadt, and Berselli; with the Durastanti, Salvai, and Galerati (*r*).

The opening of the introductory symphony, or overture, is spirited, but devoid of variety, and common in melody, harmony, and modulation; the fugue too, if it deserves that name, is upon an obvious and juvenile subject, and treated with no great art or contrivance. It seems but an extract from the last movement of Corelli's first solo, which had now been published twenty years. Indeed, there is as much difference between a fugue of Handel and this, as between a man and a child; and we soon became fastidious judges of this species of composition, when accustomed to his bold yet natural subjects, and his masterly manner of treating them.

The first air for Durastanti, *Figlio d' un bel valore*, accompanied only by a violoncello, is simple and natural; but instead of satisfying the expectations of a first singer, at present, it would hardly be

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(*r*) By collating the English edition of this drama with an opera of the same name in the tenth volume of the works of Apost. Zeno, which was performed at Venice 1708, they appear to be precisely the same, though no notice is taken by Rolli of Apost. Zeno, either in the title-page or dedication.

thought good enough for a ballad. The next is a trifling air accompanied by a common and unmeaning passage, perpetually repeated. The third is a little better. In the accompaniment of this the principal passage reminds us of one in Handel's Acis and Galatea, " As when the dove," consisting of a chord *arpeggiato*. The subsequent air, *Se fingo, se spero,* has some spirit, but no variety. We have next a symphony in which French horns are introduced (*s*). The air which follows, sung by Senesino, in the character of *Clearco,* the hero of the drama, was probably rendered interesting by his voice and manner of singing; but in itself, as Music, there is little invention, grace, or passion in the voice-part, or contrivance in the instrumental; and yet this short movement of only eight bars, seems one of the most capital airs of the first act. The next air, *In che peccasti?* is dramatic, and would have an effect on the stage from a good actress as well as singer, which in a room and in still life could not be produced. After this, Senesino has an air of spirit, *Stelle ingrate,* with a lively accompaniment, which, from his majestic voice and action could not fail to please. The subsequent air, *Si, perià,* for Boschi's powerful voice, has more originality and spirit than any one in the first act. After this, Senesino has another air, *Care pupille,* upon a favourite, and of course, a common subject with all the composers of those times, but to which little has been added by Bononcini from his own stock of invention. We have then a bravura air, *Sdegne tornata,* which was sung by the *Durastanti,* the merits of which may be divined from the divisions, on the next plates. The subsequent air, *Caro mio ben,* and the last of the first act, begins in dialogue, and ends in duo. It is an elegant and natural Siciliana, which never fails to please, when sung with grace and expression.

The first air in the next act, *Non mi seguir,* is impassioned, in the voice-part, and suitable to the situation of the singer; but the accompaniment is unmeaning and frivolous. The second air, *La costanza,* sung by Senesino, is of two characters: the first movement, slow and soothing; the second, rapid and furious. Senesino probably gave adventitious beauties to this song, which cold notes cannot paint, and of which new fashions in melody render us unfair judges. The next air: *Sapete,* is light, and now trifling. It is only accompanied by a violoncello in the ancient opera style, with a laboured ritornel, in full harmony. The motivo, or text, of this air, is repeated near twenty times, and being in itself neither uncommon nor beautiful, becomes more and more tiresome at each repetition. . After this, another light air, *Spero*, which is now become so vulgar as to be below criticism. Senesino, however, after this has a slow air, *alla Siciliana*: *Se vuoi che in pace,* which is very pleasing, though the passages have been since often introduced into English ballads. And the next air, for Durastanti, *O*

(*s*) Most of the horn passages seem to imply a knowledge of the genius of that instrument; but in the perusal of the score, it is hardly possible to overlook the poverty and false composition of the tenor.

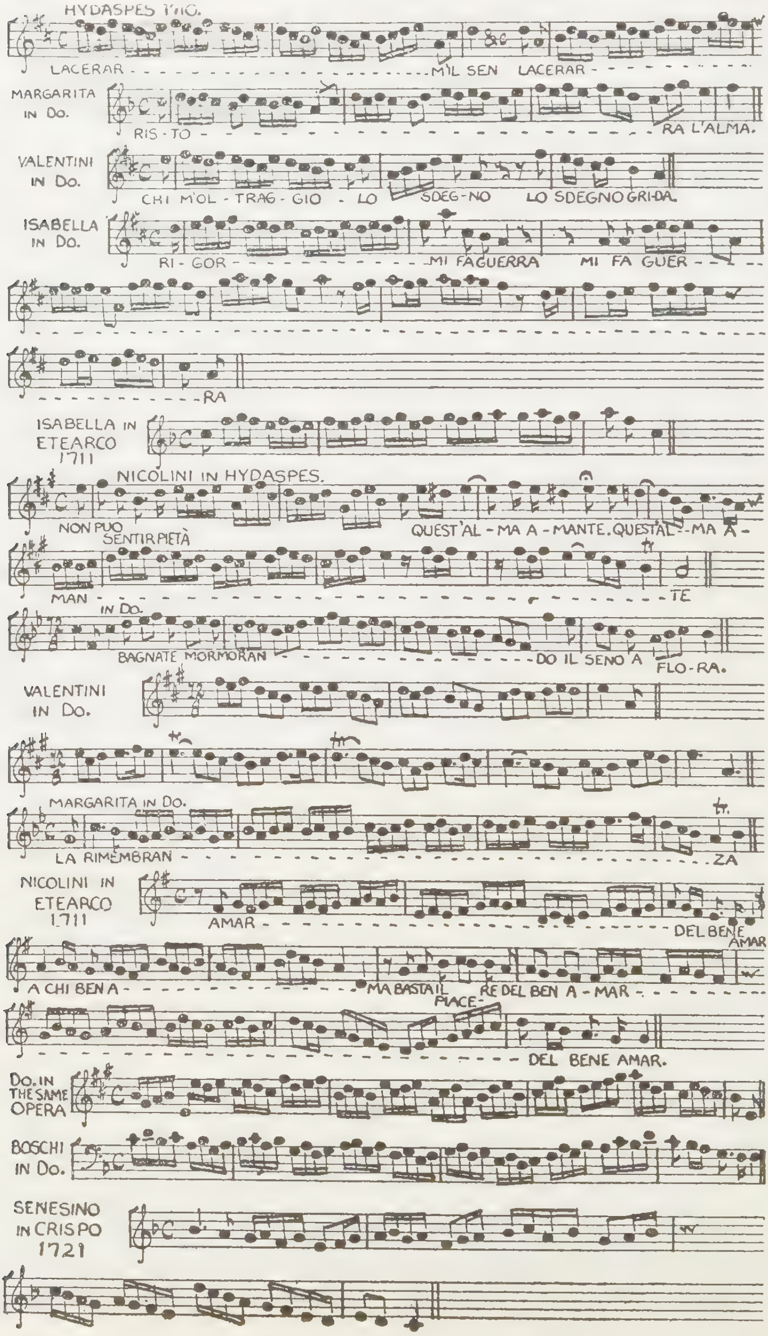
quanto invidia, seems itself but a pleasing and easy ballad. After this the Salvai had an air of spirit and character, *Non è poco*; but neither in a grand nor tender style. The next air, *Mi da crudel,* has the merit of vivacity, but discovers neither invention nor science. the most elaborate air in this act seems *Mi veggo solo,* in which the tenor and violoncello are playing in division and in octaves through the whole movement; but there is little melody in the voice-part, and the violins only mark the accents of each bar. The base to the last movement of Dr. Pepusch's cantata, "See from the silent groves," seems to have suggested this accompaniment (*u*). The first strain of the next air, *Ah no non inganna,* is the most *chantant* and pleasing of the principal woman, Durastanti's part. A light and airy duet, *Innamorai,* with a French-horn symphony and accompaniment terminates the second act. The novelty of the instruments, the singing, and the facility of the melody, are very likely to captivate an English audience, whose taste in Music, and experience in operas, were at this time not very great.

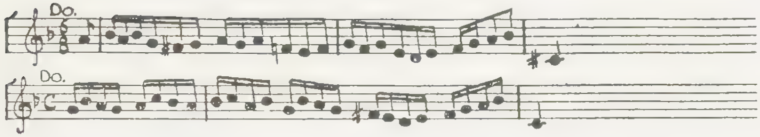
The third act begins with a gay air, *Sai pur s' io vivo,* of a common cast, in minuet time; which is followed by another, *Cosi fedele,* of a different cast, somewhat more solid, but not more pleasing. The next air, *Amante e sposa,* is more graceful, and has more spirit and character in the accompaniment than any other in Senesino's part; in which, however, there is none of that grandeur of style, which the abilities of such a singer and actor required. The subsequent air, *Coglierò la bella rosa,* is natural and pleasing; which is all that can be said of that which follows it: *L' esperto nocchiero.* We after this have a base song, for Boschi, *Disciolte dal piede,* which is written with spirit and facility. The divisions in this air seem to imply unusual agility for a voice of such low pitch. The next air, *Se vedrai,* for Senesino, must have derived its chief merit from the performance; for, as Music, its claims to favour are very small. The most spirited air in the opera is *Con disperato sdegno,* sung by Galerati. There is an additional song of the same kind for Senesino, *L' onor severo,* in which the divisions, though now very common, must have had a great effect, as rolled and thundered by the powerful voice and articulate execution of this singer. The duet, *Mai non potrei goder,* upon the general model of the times, discovers no great resources in fugue and imitation, and the passages of other kinds were not very new at the time.

(*u*) The first book of Pepusch's cantatas, in which *Alexis* is contained, was advertised for sale in the Tatler, No. 164, for the 1st of May, 1710.

In the perusal of old operas, discoveries are perpetually made of plagiarisms and imitations in the most favourite vocal airs and instrumental movements of our own composers. The accompaniment to the first movement of this air, for instance, must have suggested to Dr. Arne, the symphony to the recitative which precedes "On ev'ry hill," in Comus; and the air itself is very like one of Handel's, in *Amadigi.* There is some very extraneous modulation in the second part of this air in Astarto, not very accountable or pleasant.

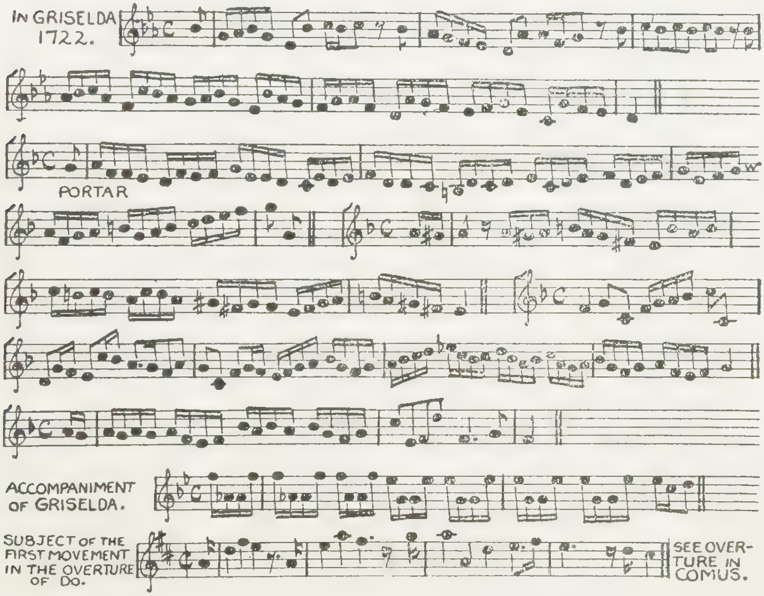
Divisions in Nicolini's Songs, and in those of his Cotemporaries and immediate Successors.


HYDASPES 1710.
LACERAR - - - MI'L SEN LACERAR - - -
MARGARITA IN Do.
RIS - TO - - - RA L'ALMA.
VALENTINI IN Do.
CHI M'OL - TRAG - GIO - LO SDEG - NO LO SDEGNO GRI-DA.
ISABELLA IN Do.
RI - GOR - - - MI FA GUERRA MI FA GUER - - - RA
ISABELLA IN ETEARCO 1711
NICOLINI IN HYDASPES.
NON PUO SENTIR PIETÀ QUEST'AL - MA A - MANTE. QUEST'AL - MA A - MAN - - - TE
IN Do.
BAGNATE MORMORAN - - - DO IL SENO A FLO-RA.
VALENTINI IN Do.
MARGARITA IN Do.
LA RIMEMBRAN - - - ZA
NICOLINI IN ETEARCO 1711
AMAR - - - DEL BENE AMAR
A CHI BEN A - - - MA BASTA IL PIACE - RE DEL BEN A - MAR - - - DEL BENE AMAR.
Do. IN THE SAME OPERA
BOSCHI IN Do.
SENESINO IN CRISPO 1721



Many of these Divisions occur in Operas of the same period, particularly in Handel's Julius Cæsar, and Attilio's Vespasian.

These passages by frequent use became as common as the Aphorisms in Swift's Tritical Essay, or the Jokes in his Polite Conversation.


IN GRISELDA 1722.
PORTAR
ACCOMPANIMENT OF GRISELDA.
SUBJECT OF THE FIRST MOVEMENT IN THE OVERTURE OF DO.
SEE OVERTURE IN COMUS.

I have now carefully and candidly examined this opera, which afforded great pleasure to our ancestors, if we may judge from the number of its representations, amounting to near thirty, in the two first seasons of the Royal Academy; yet I am unable to discover the cause of its favour from the excellence of the composition. The spirit of party, ignorance of good Music, and an unformed and trivial taste, must have enchanced its value with the public; but, for my own part, I am not only unable to point out a single air in which there is dignity, originality of design, or a fanciful melody, but to discover that tenderness and pathos, for which Bononcini has been so celebrated, even by those who denied his invention and science. And this sentence is not passed in consequence of the extreme difference between this Music and that of modern times;

but by mounting up to the period of its production, and comparing it with cotemporary compositions, lately perused, in which there are infinitely more of what were thought the necessary requisites of good Music sixty years ago, than can be found in the opera of *Astarto*.

After the tenth representation of this drama, *Radamisto* was resumed, and performed December 28th and 31st.*

1721. January 4th, *Radamisto* again. Then *Astarto* four times, and *Radamisto* twice. And after one performance more of *Astarto* ARSACE, a new pasticcio opera was first performed, and had a run of eight nights.

As soon as Handel returned from Dresden, where, as has been already related, he went to engage performers, besides preparing for the stage the opera of Radamisto, he had an act to set of MUZIO SCEVOLA, a drama which the directors chose to divide the task of setting to Music among their three composers: assigning to Attilio,** the first act; Bononcini, the second; and to Handel the third. This opera has been thought to form an epoch in Handel's life; as it has been concluded, though without sufficient proof, that the partition of the same drama among the three composers, was a premeditated plan, to try their several abilities, and determine pre-eminence. But it seems to have been thus distributed merely for greater dispatch, without meaning it as a final competition. The same expedient has been frequently practised in Italy for variety as well as expedition, when two or three great masters have been in the same city; and nothing was determined in consequence of this concurrence in London. The three composers were engaged on no such conditions. They were all equally invited hither to compose for the academy, not with the expectation of being dismissed, if an opera, or part of an opera of their composition, happened to be adjudged inferior to that of their colleagues. And though the public will dispute and decide about their own pleasures, of which they are certainly best able to judge, and great feuds arose in consequence of this joint production, yet no one of the three composers was discarded in consequence of this concurrence: for we find Bononcini and Attilio composing operas for the Royal Academy alternately with Handel many years after this event, which has erroneously been always called decisive.

The original score of Handel's portion of this drama is still preserved in his Majesty's collection of this great musician's manuscripts. And having been indulged with an opportunity of examining it at my leisure, I shall lay before the reader such remarks as occurred to me at the time.

The opera of *Muzio Scevola,* of which I have the original edition of the words, was written expressly for the Royal Academy of Music, by P. A. ROLLI, who signs himself *Segretario Italiano*

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*For this revival some of the songs were rewritten for Senesino and Durastanti.

** Attilio Ariosti had nothing to do with the composition of any part of *Muzio Scevola.* The first act was written by Mattei, and the first performance took place on April 15, 1721.

della Medesima, Italian secretary of the said Academy. It is dedicated to the King. The singers were *Francesco Bernardi detto* SENESINO, Matteo Berselli, and Boschi; with the Margarita Durastanti, Mrs. Anastasia Robinson, Galerati, and Madalena Salvai.

In the distribution of this drama to three composers, assigning to each a single act, it was thought necessary by every one of them to compose an overture, and a chorus, in order to render each act a *whole,* giving it a beginning, a middle, and an end, in the manner of an entire drama.

The overture composed by Handel, at the beginning of which he has written with his own hand, in French, *L' Ouverture pour l' Acte 3 de Muzio,* begins in his usual, grand, and majestic style. The fugue is upon a gay and pleasing subject in triple time, and treated with great felicity (*y*). The use that he made of the subject in accompanying the solo parts for the two hautbois, has a most admirable effect, in keeping it in mind while it is relinquished by these seeming episodes. It is astonishing to see with what ease and certainty Handel wielded the pen on all occasions, and how clear and well arranged must have been his conceptions previous to committing them to paper. In the first foul copy of this excellent fugue of seven parts, written with the haste of a man whose thoughts flowed faster than his ink, scarce a single note has been altered, blotted, or erased!

The first air, *Lungo pensar,* which is very pleasing and graceful, with a violin accompaniment of a different character from the voice-part, was composed for the *Durastanti,* who seems to have had the principal female part in this opera. Handel had frequently been accused of crouding his score with too many parts, by which the voice was suffocated and rendered either inaudible or indistinct; but I can perceive no such redundance of parts in his opera songs, when he had a good singer to write for; the *cantilena* of this air, for instance, is as clear and free from interruption as a Venetian ballad, the violin part being more frequently in dialogue, than unison, with the voice (*z*). The second air, *Pupille sdegnose,* preceded by four lines of admirable accompanied recitative, was written for Senesino, and is simple, natural, clear, and elegant: the accompaniment is still more quiet than the preceding, consisting of one violin part only. It is remarkable that this first man's part of *Muzio,* is wholly written in the soprano clef, though Senesino's voice was always regarded in England as a contralto. It does not appear, however, that he goes higher than D in this part, or lower than C. The next scene produces a piece of such impassioned accompanied recitative, that if Dr. Arnold was not

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(*y*) The F sharp in the answer to the subject was admired by Geminiani as a happy licence, which gratified the ear by a breach of a fugue law, as regulated by solmisation. The first violin and báse are in strict canon for the first five bars.

(*z*) It is more in his oratorios, the songs of which were chiefly written for performers of mean abilities, that Handel made amends for the poverty of the singing, by the richness of the accompaniments.

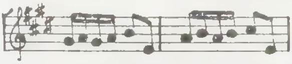
likely to publish it soon in a better manner, I should not resist the wish of presenting it here to my musical readers, reminding them that in the year 1720 this species of dramatic painting, was somewhat new, at least in England.

The air which follows this recitative, *Dimmi crudele amore,* is full of original spirit; but being already printed, its insertion here is unnecessary. In the fourth scene for Porsena, in the part that was composed for *Boschi,* Handel has kindled all his fire, in the air, *Volate più de' venti,* where the running accompaniment of the tenor and base, with the distinct character of the first violin, and the bold and unembarrassed vocal part, render it one of the first airs of the kind which I have ever seen. The second part of this air is pathetic, and very rich in harmony and accompaniment. After this, as an admirable contrast, comes a pathetic air for Senesino, *Il confine della vita,* upon an elegant and beautiful subject. The air in the fifth scene, *Non ti fidar,* composed for Mrs. Anas. Robinson, furnishes no extraordinary testimony of her abilities as a musician. The *motivo* is, indeed, uncommon and not very easy, and Handel has cancelled near half the song in different places, as if *la prima intentione* had embarrassed the singer; but the making the hautbois play all her passages in unison, almost amounts to a proof that, however sweet the tone of her voice, and beautiful her person, she was not a firm and steady performer who could go without *leading-strings.* Indeed, this air seems the least captivating in the whole act. But the next air, *Cara, se ti vedrò,* which was written for Berselli, is to my present feelings the most pleasing and agreeable of all Handel's charming Sicilianas. This singer must have been high in the composer's favour for taste, as he is left to himself in no less than six *ad libitums* and adagios, which he had to embellish (*a*). The next air for Mrs. Robinson is another proof to me that she was not in favour with Handel as a singer. There are few opportunities in it for the display of a fine voice, taste, or expression; the movement is more lively and ingenious than chantant. The violin and tenor, however, would keep it alive, if little attention were paid to the voice-part. The subsequent air for Senesino, is in itself a very agreeable composition, but, executed by such a singer, must have been captivating. Scene eighth, begins with a pretty air, *Ah chi vive,* in minuet time, for a third rate singer. Handel has set these words twice over: the second time to a pleasing pastoral strain, with a charming accompaniment for the German flute, then almost a new instrument in England. Mrs. Robinson has now another air of much more consequence than the former; the composition is rich and elaborate, and she had a fair opportunity given her of displaying her voice and pathetic powers in several solo passages, which required good singing.

(*a*) Handel hazarded two or three new combinations in this song, which must have been thought very bold at the time: as the minor ninth and seventh, the sixth, sharp seventh and ninth, &c.

After this song we have an excellent battle-piece or charge, in which are inserted two or three bars of his celebrated water-piece. This is followed by a very agreeable duet, *Vivo senz' alma*, which was sung by Berselli and Mrs. Robinson. This duet, of which the accompaniments are clear and ingenious, begins upon a plan similar to modern dramatic duets; reserving the junction of voices till near the close. After a long recitative, we have another duet, *Ma come amar*? in a higher style of composition, for the two principal singers, Senesino and the Durastanti. This is upon the ancient model, *fugato* throughout; but the harmony, contrivance and texture of the parts, at a time when this kind of duet was highly reverenced, and we may conclude well sung, by singers of the ancient school, must have greatly extended the composer's reputation. The *Coro finale* is composed of richer materials than are usually bestowed on opera choruses; it contains several passages and effects that remind us of the Coronation Anthem. Upon the whole, this one act of an opera must have evinced the enlightened public, of Handel's great powers of invention and knowledge of harmony as effectually as a hundred entire operas could have done.

Since this article was written, I have met with a printed copy of "The favourite Songs in the Opera called MUZIO SCEVOLA," published by the elder Walsh and Hare [1721]. There is an overture but no composer is mentioned either of that or of any of the songs; we may, however, suppose the overture to be that which was performed to Bononcini's act of the opera, as it consists of the first and last movement of the overture to *Thomyris,* which was performed in 1707, and then printed in his name, but probably forgotten at the distance of thirteen years, when *Muzio Scevola* was performed. The first movement is rather heavy and monotonous, but good composition. The tenor received some corrections in this new edition. The second movement is a jig, of which the best passages belong to Corelli. The third movement is a minuet, in the composition of which, the author put himself to no great expence of thought. Among the songs, I find but one that belongs to the first act, and this, beginning *Cedo ma pur mi chiama,* we may ascribe to *Attilio*; but it would add little to his reputation, were I to insert it here. The subject itself is dull, and the repetitions of unmeaning passages are innumerable, and intolerable; and yet it was written for Senesino, for whom he probably did his best. There are four airs in this collection that were sung in the second act, which was set by Bononcini, and three in the third act by Handel. Bononcini's airs are easy and natural, but no vigour of genius is discoverable in the subject, design, or texture of the parts; the passages are repeated in as tiresome a manner in these songs, as in that just mentioned of *Attilio*; and, compared with the three airs by Handel, which are by no means the best in his act, they seem to be rather the productions of a timid and superficial dilettante, than a professor of great original genius.

What was now called writing upon a theme, or adhering to a subject, was very convenient to a steril fancy; this subject was to be heard as often in a simple melody of one part, as in a fugue of many parts, which occasioned such incessant repetitions of the same passage, in scale, in the fifth, the fourth, with a major and a minor third, as to our ears at present are very dull and tiresome. A song which was sung by Mrs. Barbier, in the *Antioco* of Gasparini, no contemptible composer, would tire the patience of the greatest admirers of old masters:  &c. seven times. In Nicolini's best songs, the longest division is but the same series of notes repeated above or below their first station in the movement. Corelli hardly ever fails to repeat the same passages in three different keys, generally rising a note higher each time. Such repetitions, however, in all the relative keys, discover much less ingenuity in the composer, and afford less pleasure to the hearer, than such passages as naturally arise out of the subject and are connected with it in melody, measure, and style. In no other art, except architecture, is identity, or exact repetition, a beauty; and in that, symmetry requires the same pillars, windows, and ornaments to be multiplied; but in the sister arts of poetry and painting, the same figures, lines, or ideas, are never presented to the eye or the mind. There are, indeed, happy effects sometimes produced in Music by a precise repetition of the same passage in passionate movements, by which the sentiment is enforced and impressed deeper in the mind, as a nail is driven farther by repeated strokes of the hammer; but this energy is not given to passages by the cold, dull, and barren iteration of the same series of sounds through all possible keys, at which the ear recoils, as a nail does by strokes too frequently repeated. The excess of every style in Music, as well as of every moral virtue, borders upon vice; and the adhering too closely to a subject in Music seems to have been the vice of the last age, which by repressing invention, and manacling imagination, frequently occasioned dulness and monotony. It is but justice to say, that Handel's resources and good taste enabled him to shun the excess of repetition more than any one of his cotemporaries: and I have been often surprised in perusing his early works, to see how ingeniously he has avoided those insipid repetitions in which his cotemporaries indulged themselves.

Between the second and third representation of *Mutius Scævola*, the opera of *Arsace* was performed once, May 10th, for a benefit.* Then *Muzio* again, on the 13th and 17th of the same month. After this, May 20th, a new opera, composed by Attilio Ariosti, entitled CIRO, O L' ODIO, ET AMORE, was performed four times, and Muzio Scevola once more. The favourite songs of *Ciro* were printed by

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* Chrysander, in his *G. F. Handel* (*Vol.* 2, *p.* 56), considers the opera *Arsace* to be the work of Mattei, who wrote the first act of *Muzio Scevola*.

Walsh, and after eight representations it was laid aside till November 1722, when it was revived and performed four times. The theatre closed this season, July 5th, after Durastanti's benefit by command (*b*).

It seems as if the efforts of three great composers, and of the completest band of singers which had yet been assembled in this country, had not indemnified the directors of the Royal Academy of Music for the expence of supporting the undertaking; for on July the 10th, the following advertisement appeared in the *Daily Courant*, N° 6152.

"The court of directors of the Royal Academy of Musick finding several subscribers in arrear on the calls made on them this year, do hereby desire them to pay in the same before Thursday the 2d inst. otherwise they shall be obliged to return them as defaulters, at the general court to be held that day, for their instructions how to proceed: and it appearing to the said court of directors, on examining the accounts, that when the calls already made are fully answered, there will still remain such a deficiency as to render it absolutely necessary to make another call to clear the year's expences. The said court of directors have therefore ordered another call of £.4 per cent. (which is the sixth call) to be made on the several subscribers, payable on or before the 27th inst. Attendance will be given on that and the two preceding days at the office in the Hay-market, in order to the same."

Now as £.50,000 was the original sum subscribed, the first call of £.5 per cent. amounted to £.2500. And as all the several calls which I have seen advertised in the papers of the times, are for £.5 each, except the last, we may fairly suppose that a sum nearly amounting to £.15,000 had been sunk in a little more than a year, from the establishment of the academy.

October 30th, the opera of *Arsace* was advertised for Nov. 1st. But previous to this, Oct. 21st, a general meeting was summoned for the 25th of the same month, when "all persons concerned were desired to attend, and also to order the payment due on their calls. Attendance will be given at the office the two preceding days for the receipt thereof, and a list of defaulters to be laid before the said general court, to receive their instructions how to proceed hereon." And November 2d, in consequence of this meeting the following advertisement was inserted in the *Daily Courant*:

"By order of a general court of the Royal Academy of Musick, held October 25th, 1721. Whereas some few of the subscribers to the operas have neglected, notwithstanding repeated notice has been given them, to pay the calls which have been regularly made by the court of directors, and according to the condition of the said subscription, signed by each of the said subscribers: these are to give further notice to every such defaulter, that unless he pays the

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(*b*) This singer seems to have been in great favour at court; for in the *Evening Post*, No. 1810, from Saturday, March 4th, to Tuesday the 7th 1721, we have the following paragraph: "Last Thursday, his Majesty was pleased to stand godfather, and the Princess and the Lady Bruce, godmothers to a daughter of Mrs. Durastanti, chief singer in the opera-house. The Marquis Visconti for the King, and the Lady Litchfield for the Princess."

said calls on or before the 22d of November next, his name will be printed, and he shall be proceeded against with the utmost rigour of the law."

The next day, November 3d, a further call of five per cent. which was the seventh call, payable on or before the 8th, appeared in the same newspaper.

On the 20th of November, another general court of the corporation of the Royal Academy of Music was announced for the 22d, when new directors were to be chosen. And the next day another meeting was held for the choice of a new deputy-governor, when the Duke of Manchester was elected. On the 25th, the following advertisement appeared:

" Application having been made to the Royal Academy of Musick, for tickets entitling the bearers to the liberty of the house for the ensuing season; the academy agree to give out tickets to such as shall subscribe on the conditions following, viz. that each subscriber, on the delivery of his ticket, pay ten guineas. That on the 1st of February next ensuing, such subscriber pay a further sum of five guineas. And likewise five guineas more on the 1st of May following. And whereas the academy propose the acting fifty operas this season, they oblige themselves to allow a deduction proportionably, in case fewer operas be performed than that number."

This seems the origin of a general subscription, free from all risks of future demands.

At the beginning of this season [1721] the three operas of *Arsace, Astarto,* and *Radamisto,* were performed alternately from November 1st to December 9th, when a new opera called FLORIDANTE, written by Rolli, and set by Handel, was brought on the stage.

The singers in this opera were Senesino, Baldassarri, sometimes called Benedetto, who had been here before in 1712, Boschi, Mrs. Anastasia Robinson [now a contralto], and the Salvai. The overture, though bold and masterly, is perhaps one of the least pleasing, and the most seldom performed of any one of Handel's compositions of this kind. One cause of the little favour it has obtained is the want of a popular air at the end; but besides that, the fugue being upon a convulsive and unpleasant theme, which has given birth to no counter-subject of a different cast, or variety of style or passage, even in the solo parts for the hautbois, the movement seems dull and monotonous (*c*). In the first act, after two pleasing airs in very different styles by Mrs. Anastasia Robinson and the Salvai, Senesino had a Siciliana, *Alma mia,* which an ordinary singer can always render agreeable, and a fine voice exquisite. In the air *Ma pria vedrò,* the words are admirably expressed, particularly, *precipitarsi in Mar,* to which the sounds given are true echos to the sense; and the symphonies of this air are characteristic of Handel's fire and thunder.

(*c*) The fugue resembles one in his harpsichord lessons, but is longer, and less pleasing.

The partizans for Bononcini seem to have had little foundation for their praise of his plaintive and pathetic songs; as there are generally more airs of that kind in a single act of an opera set by Handel, than in any one of Bononcini's whole dramas. In the first act of *Floridante,* for instance, there are three charming slow airs, besides an exquisite duet in a grand style of pathetic, *Ah mia cara.* The second act has not an air without some peculiar merit or character, either in the voice-part or accompaniment; but that of the duet, *Fuor di periglio,* in which the cooing of the dove is attempted to be expressed, must have had a new and pleasing effect. And the solemn air, *Notte care,* with the accompanied recitative after it, is in Handel's finest style of majestic pathos. In the third act, the two airs, *Se dolce m' era già,* and *Vivere per penare,* are of a pathetic kind and admirable. And the next air, *Questi ceppi,* for Senesino, is in a grand style of cantabile. Afterwards there is a bravura air, for Mrs. Robinson, in which, however, the passages were the most easy and natural of the time, and are now a little advanced in years. When this opera was afterwards revived, and the Durastanti performed Mrs. Robinson's part, additional airs were composed to display her peculiar powers; and we find by these, that her abilities as a singer and musician were greatly superior to those of her predecessor, though perhaps less amiable and captivating to an audience, or at least to the spectators. One of these airs, *Dolce mia speranza,* is the most pathetic and beautiful of the slow Siciliana kind I ever heard. I mention the slow songs in this opera particularly, as superior in every respect to those of Bononcini, who has frequently been extolled by his admirers for unrivalled excellence in airs of tenderness. The spirit, invention, and science of Handel, has never been disputed; but by a recent examination of his early works, I am convinced, that his slow airs are as much superior to those of his cotemporaries, as the others in spirit and science.

1722. After two more representations of *Floridante,* January 3d and 5th, CRISPO, a new opera written by Rolli, and set to Music by Bononcini, was first performed January 10th. The singers in this opera were now Senesino, Boschi, Baldassarri, Mrs. Anastasia Robinson, and Madalena Salvai. The airs are short, simple, and elegant for the time. All that were printed were sung by Senesino and Mrs. Anastasia Robinson, in contralto. When this opera was revived, the next year, the part which Baldassarri had sung, was given to Berenstadt, an evirato of a huge unwieldy figure; and Mrs. Robinson's to Margherita Durastanti, whose person was coarse and masculine; Mrs. Robinson being only assigned the second woman's part, which at first had been performed by the Salvai. This opera was performed ten nights, successively. Then *Floridante* twice; and February 22d, GRISELDA, another new opera, set by Bononcini, was brought on the stage.* This drama, which was new written by Rolli, upon the plan of an opera of the same name by Apostolo Zeno, performed at Venice 1701, seems to have been regarded as

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* It is thought that *Griselda* was the work of M. A. Bononcini, brother to G. B.

Bononcini's best theatrical production in this country; and being in possession of a complete score of the Music, I shall peruse it with attention, and endeavour to give my musical readers an idea of its merit.

It is manifest that Handel's bold and varied style, rich harmony, and ingenious contrivance, had made such an impression on the public, as to render it necessary for Bononcini, in setting this opera, to quit *his ambling nag,* and to mount his great horse, accoutred in all his trappings, and endeavour to move with unusual pomp and stateliness. In the overture he introduced trumpets and kettle-drums; gave a rapid solo part to the first violin, and a minuet at the end; wisely waving the usual fugue, probably from a consciousness of his inability to rival Handel in that species of composition. The first movement is likewise different from most others of the time, by being cast in a mould totally unlike that of Lulli. And upon the whole, this overture is one of the best instrumental compositions that I have seen of this author.

The melodies, in general, of this opera, are as graceful and elegant as any of the time, and though there is little ingenuity of design in the accompaniments, or science in the harmony and modulation, yet there is a clearness and facility of style, which was more likely to afford pleasure to the unlearned and greater part of an audience, than original and masterly composition, of which they knew nothing. In process of time, however, Handel taught us how to judge of these, and to despise inartificial composition, in which harmony is sacrificed to trite and frivolous melodies, consisting of rapid and unconnected passages of execution, which by frequent use are become as common and insipid as the flat and stale jokes of Swift's *Polite Conversation.* Senesino's first air, *Parto, amabile ben mio,* is not without dignity, and seems to have been well suited to that performer's style of acting and singing. The accompaniment to *Quanto mi spiro,* is lively and well supported. The divisions in the songs of execution, appear now, as usual, at any distance of time, to be the most common and trifling parts of each melody.

Senesino's capital air in the second act, seems more calculated to introduce a symphony for French horns, than shew the abilities of this great singer; the passages are in themselves poor, and enriched by no other accompaniment than a violoncello.

The base songs in this opera, composed for Boschi, are more inferior to those of Handel, than the airs of any other kind. A voice sufficiently powerful to bid an orchestra defiance, and not so mellifluous as to make us regret the diminution of its force by a band well disciplined and well employed, afforded an opportunity for opening all his sources of harmony and contrivance, which he seldom neglected. None of Mrs. Robinson's airs are remarkably captivating now; and yet, it is supposed, that by the performance of the part of *Griselda,* or *Patient Grisel,* in this opera, she completed her conquest over the stout heart of the Earl of Peterborough. Indeed, there seems to have been some remote similarity in the situations of that character, and the events of Mrs. Robinson's own life. *Griselda,* a country girl of mean birth, elevated for her beauty, to a throne; then degraded, and sent back to her original obscurity; and, for her virtues, afterwards restored to royalty, with superior splendor to that of her first exaltation. Mrs. *Robinson,* the daughter of an artist of no great eminence, elevated to a theatrical throne for her beauty and talents; then quitting her high dramatic state, and, in appearance, degrading herself to the humble character of mistress to a nobleman, who afterwards owned her for his wife, and invested her with all the honours, privileges, and splendor, of a peeress of Great Britain. The best air in Griselda seems to be *Son qual face,* in which there is dignity, and a marked character of accompaniment.

This opera had twelve successive representations; then Crispus four, Floridante two, and Griselda again five. After which, Crispus, Floridante, Astartus, and Griselda, were acted by turns till the end of the season, June 16th.

The theatre opened again, November 7th, with *Muzio Scevola,* after three performances of which, Attilio's *Cyrus* was revived and exhibited five times; then Floridante seems to have been renovated in the favour of the public, being represented seven times successively, running almost during the whole month of December. After this Crispus was performed, till January 12th.

1723. When a new opera came out, entitled OTTONE, or OTHO, written by Haym, and set to Music by Handel. This opera was composed in the summer of 1722; as Handel's foul score, in his Majesty's collection, is dated by the author himself *à Londres,* August 10th, 1722. It had eleven successive representations, continuing to run till February 16th. The overture long remained in favour throughout the nation: the opening is remarkably pleasing, and the fugue on a gay and agreeable subject; the fugue first intended for this overture, according to Handel's original manuscript score, was afterwards transposed into A sharp [A major], and used in the overture of Julius Cæsar; but the gavot at the end, which was the first popular final air in any of Handel's overtures, that were as yet composed, though now made vulgar by frequent use as a horn-pipe or country-dance, was the delight of all who could play, or hear it played, on every kind of instrument, from the organ to the salt-box (*d*). The second air *Giunt' in porto è la speranza,* which is extremely gay and pleasing, has been omitted in the printed copy.

The band of singers being reinforced by the arrival of Cuzzoni,*

(*d*) Though an air is rendered common and vulgar by general use, and depreciated in the opinion of fastidious hearers. it is a sure mark of original excellence, to have afforded universal pleasure when new. But few airs of this happy kind are ever produced by the greatest composers during a long life.

* Cuzzoni had a wonderful knowledge of the value of discreet publicity. She also had a temperament. Whilst indulging in it at a rehearsal, Handel threatened to throw her out of the window and made as if to carry out his threat—the temperament vanished. Evidently the correct way to treat temperamental *prima donnas.*

Cuzzoni evidently could sing, and did so. On one occasion, the first performance of *Otho,* a man in the gallery shouted:—"Damme, she has a nest of nightingales in her belly." Burney, however, places this incident during the first production of *Admetus.* Probably *Otho* was the best of Handel's operas written in England. It is said that five guineas was offered for seats for the second performance.

was now much stronger than it had ever been heretofore; consisting of Senesino, Berenstadt, and Boschi, for men's parts; and Cuzzoni, Durastanti, and Mrs. Anastasia Robinson, for the female.

The number of songs in this opera that became national favourites, is perhaps greater than in any other that was ever performed in England. The slow air, *Falsa imagine,* the first which Cuzzoni sung in this country, fixed her reputation as an expressive and pathetic singer; as *Assanni del pensier* did Handel's, as a composer of such songs. The airs sung by Senesino, *Ritorna o dolce amor, Dopo l' orrore, Dove sei* (*e*), *Tanti assani,* all in different styles, have severally some peculiar merit of melody, harmony, or contrivance. The airs for Durastanti, *La speranza, Pensa ad amare,* long after they had done their duty at the opera-house, were favourites with all the performers on the German-flute in the kingdom, which about this time superseded the common-flute, and became the fashionable gentleman's instrument. *Del minacciar del vento* (*f*), and *No, non temere,* two airs for Boschi in different styles, are admirable. Handel is as superior to other composers in his base songs as choruses. An excellent symphony played in the first act, was afterwards printed as part of one of his hautbois concertos. The accompanied recitative for Cuzzoni, *O grati orrori,* with the subsequent air, *S' io dir potessi,* had a great effect in the performance, as I have often been assured by persons who heard the opera performed. The duet, *Vieni o figlio,* in the style of Steffani, is a fine composition; and the light and gay duet, *Teneri affetti,* was long a favourite with flute players. Indeed, there is scarce a song in the opera, that did not become a general favourite, either vocally or instrumentally. And the passages in this and the other operas which Handel composed about this time, became the musical language of the nation, and in a manner proverbial, like the *bons mots* of a man of wit in society. So that long after this period all the musicians in the kingdom, whenever they attempted to compose what they called Music of their own, seem to have had no other stock of ideas, than these passages (*g*).

This, though a humiliating confession, is a disgrace not peculiar to England. The French who, during the last century, had a taste to form, were wholly indebted to Lulli, a foreigner, for all their musical ideas, at least in the theatre. And the Germans, who have always had men of great abilities of their own country in the composition and performance of instrumental Music, were not less obliged to the language, melody, and taste of Italy, for their vocal dramatic Music, than the English.

February 19th, after the first run of *Otho* was over, CAIUS MARCIUS CORIOLANUS, written likewise by Haym, and set by

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(*e*) Different from the air in *Rodelinda.*

(*f*) There is a tenor part to this song in Handel's original manuscript, which is omitted in the printed copy.

(*g*) *Otho* was revived and the book of the words reprinted in 1726. It sustained eleven uninterrupted representations, and during the same year nine more, with additions.

ATTILIO ARIOSTI, was brought on the stage, and had ten successive representations. The singers were the same, with the addition of Mr. Gordon, as in Otho; which opera was again performed, March 26th, for the benefit of Cuzzoni.

March 30th, ERMINIA, a new opera set by Bononcini, was first performed, and was repeated April 2d, 6th, 16th, 20th, 27th, 30th, and May the 4th, when it gave way to two representations of Coriolanus.

About this time, the following advertisement appeared frequently in the papers: "There remaining very few of the subscribers who have neglected to pay the calls of the Royal Academy of Music, pursuant to the late advertisement in several Courants and the Gazette of the 23d of March last; and the court of directors supposing that such neglect may have proceeded from the respective persons either being out of town, or not apprised of the said advertisement, have therefore thought fit to prolong the time till Monday, the 8th inst. (April); and after such time, the tickets of those that have not paid their calls will be absolutely refused, other subscribers taken in their room, and proper measures taken to oblige them to pay what is due."

After this, the opera of FLAVIUS, written by Haym, and set by Handel, was first performed May 14th.

The poet in his dedication of this drama to the directors of the Royal Academy of Music, says that operas in England had originated from the foundation of the theatre in the Hay-market, 1705, and that he himself had had some share in laying the first stone: meaning the assistance he had afforded to Clayton and others, in nursing this amusement while in its infancy. That it had been ever since advancing to perfection in the slow manner by which all excellence is acquired, till it was so nobly patronised and supported by the united generosity and diligence of such a great number of the first personages in the kingdom, that they had now qualified this elegant and innocent amusement in their own country, to dispute the palm with Italy itself.

The singers in this opera, though not mentioned in the dramatis personæ, appear, from the printed copy of the Music published by Handel himself, to have been Senesino, Berenstadt, Boschi, Mr. Gordon, Cuzzoni, Durastanti, and Mrs. Robinson.

The overture, though it has no third movement, is admirable. The opening is at once solemn and pleasing, and the fugue upon two new subjects, is treated in a manner totally different from all his other excellent productions of that kind (*h*). Though this opera is less renowned than many other of Handel's dramatic compositions; and though few of the songs were in such high favour in the theatre, or so long and universally used off the stage, after its run was over, as those of Otho, yet there are innumerable fine and masterly strokes in it, that would have set up an inferior composer, who had his reputation to make. The *alla breve* air for

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(*h*) The reply to the first subject being constantly made in the octave below, instead of the fourth or fifth.

Boschi, in the second act, *S' egli ti chiede affetto,* which is *fugato,* and in the church style, is extremely artificial and masterly; in the second part, the subject of imitation is inverted with great skill in the accompaniments. In an air for Mrs. Anastasia Robinson, in the same act, *Con un vezzo,* there is an imitation carried on between the voice part and first violin, of which Dr. Boyce, one of the most honest of our composers, afterwards availed himself in a favourite movement of his sonatas. The opera had then so long been laid aside, that to draw from it incurred no danger of detection (*i*). Senesino's air, *Amor, nel mio penar,* in B flat minor, is extremely pathetic; and the subject of the duet, *Deh perdona,* is still new and graceful, though the divisions, as usual in old Music, have been long since worn out.

This opera, with two performances of Otho, ran to the end of the season, which closed, June 15th, with the eighth representation of *Flavius.*

In November following, the theatre opened again, with FARNACE, an opera set by Bononcini, which was first performed on the 27th; and which, after the fourth representation, was laid aside for *Otho,* which had now another run of six nights (*k*).

1724. After three representations of *Farnace,* VESPASIANO, a new opera, written by Nicolo Haym, and set to Music by Attilio Ariosti, was first performed, January 14th, and continued in run till February 20th.

The opera of *Vespasian,* written by Nicolo Haym, and set by Attilio Ariosti, was first performed January 14th, and had a run of nine nights successively. As the Music of this drama was published by the composer himself, we may suppose the score to be complete and correct. I shall therefore review it, as a fair specimen of the abilities of one of the renowned triumvirate, who at this time divided the nation into musical factions.

This master, who was a native of Bologna and intended for the priesthood, had in early youth such a passion for Music that, defeating all the intentions of his family, he devoted his whole time to the study of it, and, in spite of all remonstrances, determined to make it his profession. He was known in Germany much earlier than in England: as Walther tells us, that he composed *La Festa d' Imeneo, & Atis,* at Brandenburg, in 1700, where he was appointed Maestro di Capella [or private composer] to the Electrice. But before he quitted Italy we find his name enrolled among the opera composers at Bologna and Venice: in the first city he set an act of Apostolo Zeno's *Daphne,* in 1696; and in the second, the opera of *Erifile* (*l*) [1697]. In 1706, he composed *Nebuchadonasar,* an

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(*i*) In the examination of old operas, particularly those of Handel, we see the first idea and source of almost every movement and passage of our own composers productions, that were most in favour with the public.

(*k*) The new lyric productions of this year, 1723, amounted to six: one by Attilio, two by Bononcini, and three by Handel.

(*l*) *Le Gloria della Poesia & della Musica.* Here he is called *Padre* Attilio Ariosti, *Servita* Bolognese; and it is believed that he had been regularly initiated as a Dominican friar, but that by a dispensation from the pope he had been exempted from the rule of his order, and permitted to exercise a secular profession.

oratorio, for Venice; and the same year the opera called *La più gloriosa Fatica d' Ercole,* for his native city Bologna. In 1708, we find him again at Vienna, when he set to Music the opera of *Amor tra Nemici.* His first arrival in England was in the year 1716, where it appears, by the London Courant, that at the sixth representation of Handel's Amadigi, July 12th, he performed a new symphony on the *viol d' amour,* an instrument unknown in this country till that time. We hear no more of him till the establishment of the Royal Academy of Music in 1721, when he composed the opera of *Ciro* or *Odio ed Amore*; the first act of *Muzio Scevolo*; and afterwards two other operas already mentioned.*

The opera of *Vespasian,* of this year, has considerable merit. The overture, in the style of the times, is a good composition; the opening is spirited, the fugue well-worked, and there is a gay and pleasing gavot, *en rondeau,* at the end. Attilio seems to have been a perfect good harmonist, who had treasured up much good Music in his head, but had little invention. I can sometimes trace Corelli in his works, who we are certain did not steal from him; but as for his immediate cotemporaries, there appear, on a general reading, so many claimants for the favourite passages of the day, that it is difficult to assign them to the right owners. In *Vespasian,* Senesino has a natural simple air in minuet time, page 17, and Mrs. Robinson one that is pathetic, page 18, of the printed copy, both of which were likely to captivate an audience. Page 24, there is an adagio which a good singer might render modern and elegant at any period of time. But the most spirited air in the opera is *Sorga pur,* page 32; and page 35, *Io ti lascio,* sung by Mrs. Robinson, is pathetic and pleasing. His divisions were blown upon ere he used them; but divisions being the fashionable trimmings of an air, are as general as those of a garment.

Handel, Bononcini, and Attilio, all give the same divisions in songs of execution, as they did in rapid accompaniments to other songs. As Senesino's *aria d' abilità,* in *Vespasiano,* seems to include all the *roulemens,* or rapid passages he was able to execute, I shall, on the next plates, insert it, as an exhibition of all the furbelows, flounces, and vocal fopperies of the times.

The opera of Vespasian was succeeded by Handel's JULIUS CÆSAR (*m*).** The overture and airs of this musical drama were neatly engraved in an octavo size soon after it was performed, and published by Handel himself, under a patent obtained in June 1720, for the sole printing and publishing his works for the term of

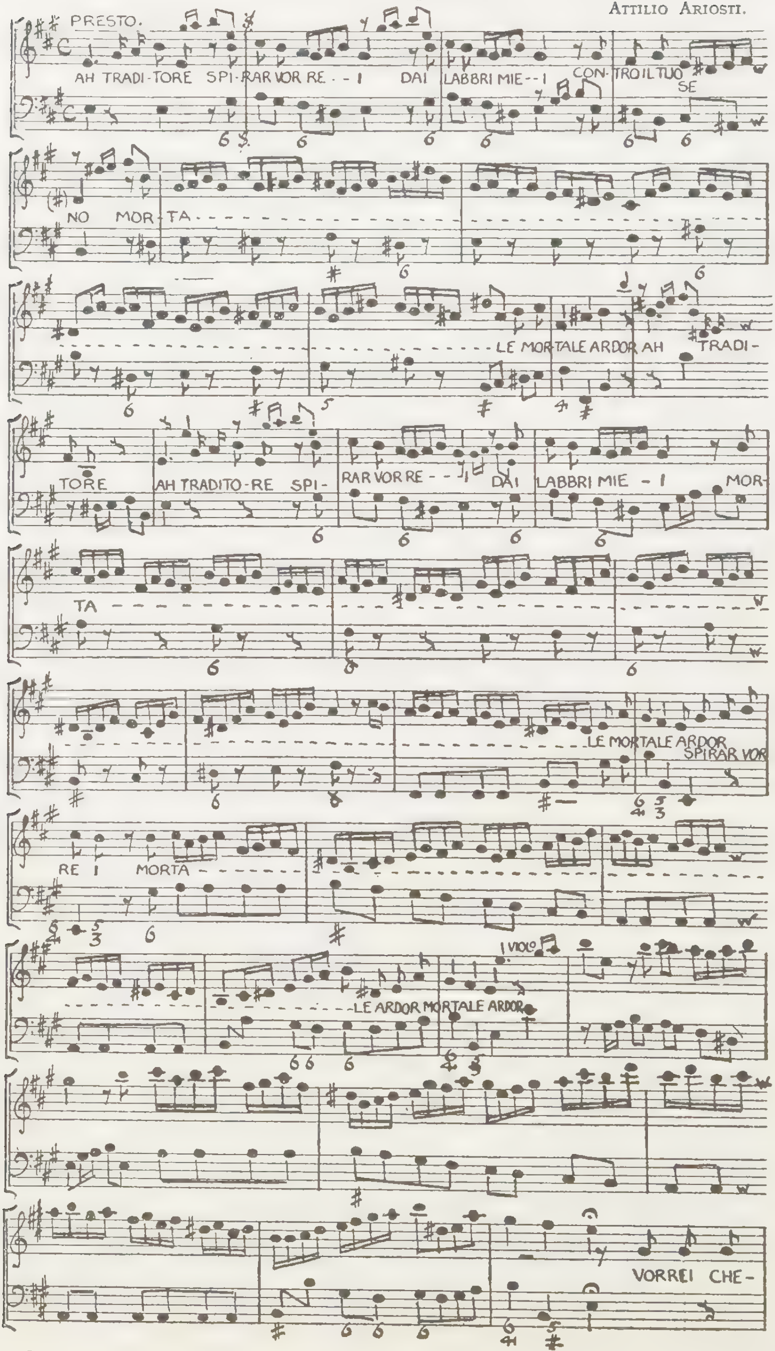
(*m*) This drama was written by Nicolo Haym, and dedicated to the Princess of Wales, afterwards Queen Caroline, in which he tells her royal highness that the first musical sounds she heard were those produced by the voice of the celebrated Pistocco, the father of good taste, then in the service of her illustrious sire, at the court of Anspach.

* Ariosto's *Daphne* was produced at Venice in 1686. His oratorio, *Nabucodonosor,* was produced at Vienna in 1706. See editor's note p. 712 with regard to *Muzio Scevola.*

** Streatfield, in his *Handel,* p. 95, gives February 20, 1724, as the date of the first production of *Julius Cæsar.* Prof. Dent, in his *Handel* (*Duckworth*), *p.* 70, gives February 14.

Aria nei Vespasiano.

ATTILIO ARIOSTI.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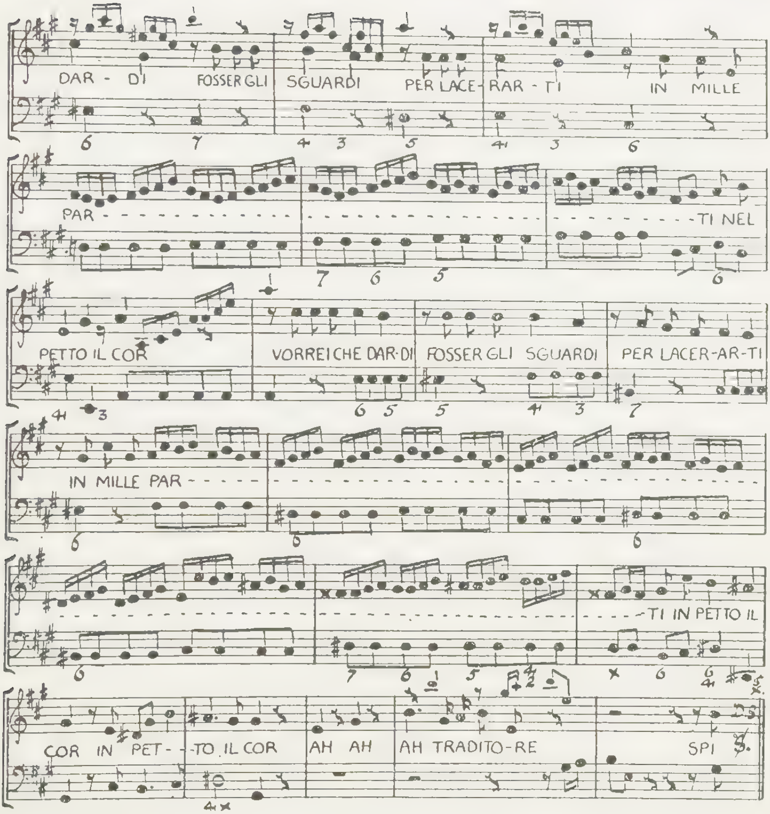
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fourteen years. The patent was signed by Mr. Secretary Craggs, the friend of Pope, whose epitaph upon him is well known.

Handel's manuscript score of *Julius Cæsar,* in his Majesty's possession, is complete in every respect but the recitatives, of which though the words are all transcribed by the composer himself ready for their musical cloathing, yet the notes were never set to them in this copy of the opera.

The first movement of the overture, and the fugue, have as much fire and animation in them as he ever manifested on such occasions; but the minuet was never much in favour with the public, perhaps from the too great number of repetitions of the same passage, in the printed copy; but in the manuscript score it appears that this minuet was merely the accompaniment to a very pleasing chorus, *Viva, viva il nostro Alcide,* with which the first scene opens. The subsequent air, *Presti omai,* is totally different from that which is printed, and I think more original and more excellent; and instead of the printed air, *Priva son d' ogni conforto,* is a pathetic and charming duet *alla Siciliana.* But upon a further comparison of the score with the old printed copy, it appears that the airs are all dislocated from their original situation, and that this is a second score made by Handel on the revival of the opera in 1725, when several new singers first appeared in it. The original set were Senesino, Berenstadt, and Boschi; with Cuzzoni, Durastanti, and Mrs. Robinson. In the second set, instead of Berenstadt, Durastanti, and Mrs. Robinson, I find, by the printed copy of the words, that Pacini, Borosini, and the Dotti were employed. This accounts for the recitatives not having been filled up by Handel in the new copy, as they were probably transcribed by his copyist from the first foul score.

In the second part of the air, *Svegliatevi nel core,* first composed for the Durastanti, Handel seems again to have felt the peculiar power of octaves in the treble parts of the accompaniments, and has made an admirable use of them. The words *Nel tuo seno,* which are finely set in the printed copy he has new set in this manuscript to a still more pathetic air. The air *V' adoro pupille,* in the second act, was prefaced by a long symphony for the viol da Gamba, which is omitted in the printed copy. And the air *Venere bella,* new set: but, I think, to a less pleasing melody than the former. The fine composition set to *Se pietà,* is in the manuscript score preceded by a turbulent symphony, through which a chorus of conspirators is heard at a distance; and likewise an accompanied recitative not printed. There is also in the third act, a very spirited martial symphony in the manuscript score, that was played during the conflict between the troops of Ptolemy and Cleopatra. The air *Troppo crudele siete,* which is added in the manuscript score to the part of Cleopatra, for Cuzzoni, is one of the finest of all Handel's admirable Sicilianas. There is likewise a most magnificent symphony in ten parts, as an introduction to the last scene, which has not been printed with the rest of the opera. There are perhaps fewer capital and captivating airs in this opera than in its predecessor *Otho;* but there are three accompanied recitatives superior to those of any that I have seen in his other operas, or in any operas by cotemporary composers; these are the celebrated *Alma del gran Pompeo,* and *Dall' ondoso periglio,* which are printed, and in which Senesino gained so much reputation as an actor, as well as singer; and one that is equally beautiful and pathetic, for Cuzzoni, in the last act, beginning *Voi, che mie fide ancelle,* which is not printed.

The airs, *Priva son; Va tacito,* richly accompanied with remarkably fine solo parts for a French horn; *L' Empio Sleale,* a bold and theatrical base song of great spirit and effect; *Tu sei il cor,* very original, and unlike all other base songs; *All' lampo dell' armi,* full of fire and genius, though the divisions are now antiquated; *Piangerò la sorte mia,* which is truly pathetic, and in a style in which Handel was almost always sure of success; the second part of this air reminds us of the base to a movement in Corelli's eleventh solo; the air, *Da tempeste,* for Cuzzoni, till the arrival of Faustina, admired as a very extraordinary bravura; *Non ha di che temere,* sung by Mrs. Robinson, which is pleasing and singular; there is however a triple *rosalia* in it, page 108, which for the sake of the base is more excusable than most repetitions of this kind. These are the principal airs of *Julius Cæsar,* an opera abounding with beauties of various kinds, but in which both the composer and performers seem to have acquired even more reputation from the recitatives than the airs (*n*).

This opera sustained thirteen successive representations, from February 20th to April the 11th, and was afterwards frequently revived.

April 16th, Coriolanus was performed for a benefit, after which on the 18th, CALPHURNIA, an opera written by Grazio Braccioli for Venice, 1713, and now somewhat altered by Haym, and set by Bononcini for the Royal Academy of Music, was first performed. It had an uninterrupted run of nine nights, from April 18th to May 16th; after which AQUILIO, a new pasticcio, had five representations, which with two more of *Calphurnia,* terminated the season, June 13th, when Mrs. Anastasia Robinson quitted the theatre.

The arrival of Cuzzoni in England seems to have diminished the importance of this most amiable person on the stage, as well as that of the Durastanti; anterior to that period, they seem alternately to have performed the principal female parts; but now they were degraded to second and third parts. Whether this diminution of theatrical honour accelerated Mrs. Robinson's retreat from the stage, and her enjoyment of honours of a more solid kind; or whether she quitted the stage in consequence of an affront she had received from Senesino, and for which he underwent a severe chastisement, is now not easy to determine (*o*).

October 31st [1724], the lyric theatre was again opened, with a new drama called TAMERLANE, written by Nicola Haym, and set by Handel.* The book of the words is dedicated by the author to the Duke of Rutland, not only as one of the directors of the Royal Academy of Music, and a liberal patron of science, but as a nobleman who, by study and application, had rendered himself a most intelligent judge both of the theory and practice of the art of Music (*p*).

The original performers in this opera were Senesino, Paccini, Boschi, and Borosini; with the Cuzzoni and Anna Dotti. The overture is well known, and retains its favour among the most striking and agreeable of Handel's instrumental productions (*q*). I have never seen a complete score of this opera; all I am able to

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(*n*) The small engraved score of the songs in this opera, is the most full and complete of any copy of Handel's operas which had been hitherto published. There is a folio pirated edition of the songs of Julius Cæsar, in two books, but more incomplete.

(*o*) Mr. Walpole says, that he well remembers this quarrel, at the time, to have been an animated topic of conversation. It was said that Mrs. Robinson had been offended by Senesino at a public rehearsal of an opera, for which Lord Peterborough publicly and violently caned him behind the scenes.

(*p*) It is well known that the first Duke of Rutland was an excellent performer on the violin; that his grace brought Carbonelli hither from Italy, when he returned from his tour through that country; and that the solos which this musician dedicated to him, were composed expressly for his use.

(*q*) See Commemoration of Handel, p. 97, where the two first movements of this overture have been described; but the minuet, which was judiciously omitted in Westminster Abbey is among the best final movements of Handel's overtures.

* The music to *Tamerlane* was written in 20 days.

speak to being a few of the favourite songs, that were surreptitiously published, in despight of Handel's patent.

After the performance or perusal of an opera by Bononcini or Attilio, the proceding to one of Handel's, is going from Arabia Petrea to Arabia Felix; from barren rocks to spontaneous fertility. Many of Handel's operas offer perhaps more specimens of his fire and learning, but none more pleasing melodies and agreeable effects. The air sung by Senesino, *Se non mi rende,* is extremely gay and ingenious. The imitations and dialogue between the voice-part and accompaniments is supported with great art and felicity, without the least appearance of labour. The slow part of the next air, for Cuzzoni, *Folle sei,* is in a very captivating style of cantabile. And the pastoral sung by the Dotti, *Par che mi nasca,* is a beautiful melody and beautifully accompanied. Cuzzoni's next song, *Non è più tempo,* is gay and pleasing. In the next, *Deh lasciati mi,* the composer, in compliance with the taste of the times, adheres perhaps somewhat too closely to the text, and almost every two bars being in nearly the same metre. It is, however, original and totally different from all the other songs in the opera; and the last air in this collection, *Bella asteria,* seems to be one in which Senesino, according to the idea with which tradition has furnished us of his powers, must have greatly distinguished himself (*r*).

This opera ran all the month of November, and after nine successive representations, was succeeded by ARTASERSE, a drama written by Apostolo Zeno, and set by Attilio, which had likewise nine representations, continuing to run from December 1st to the 29th (*s*).

1725. January 2d, *Julius Cæsar* was revived and performed eleven times, with little interruption; after which RODELINDA QUEEN OF LOMBARDY, an opera written by Haym and set by Handel, was first performed February 13th, and continued in run thirteen nights (*t*). The singers were the same as in Tamerlane.

The overture to this opera is so spirited and different from the author's former introductions of this kind, that it long remained in favour; this favour, however, was considerably lengthened by the natural and pleasing minuet at the end, which required no great science or sentiment to write, perform, or hear. But this cannot

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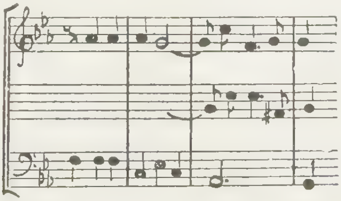
(*r*) November 17th, during the run of *Tamerlane,* the following three advertisements were inserted in the *Daily Courant.* No. 7204. First, for a general court on Wednesday, December 2d, to chuse a new deputy-governor and directors. Second, that no member of the corporation would be allowed to vote in chusing him, who had not paid the several calls made by the Royal Academy, at the time of such election. Third, for a further call of £.5 per cent. which was the twelfth, on or before the 12th of December.

(*s*) It is somewhat extraordinary, that Nicola Haym, who, in the seeming character of author, dedicates this drama to the Duke of Richmond, never mentions the name of Zeno, either in the title or dedication, though it is precisely the same in the London edition, as in the Venetian, for which it was written 1708; except that the two inferior characters of Berenice and Lido, for want of performers, were omitted on the English stage. The singers in this opera were the same as those of the preceding year. The favourite songs of Calphurnia, Aquilius, and *Artaxerxes,* were printed, and are now before me; but they furnish no new proofs of the abilities of the masters who composed them.

(*t*) Handel himself has recorded the day and year when he had finished the composition of this drama; having written on the last page with his own hand, in the foul score of his Majesty's collection—*Fine dell' opera, li 20 di Genaro* 1725.

be said of the air with which the opera begins, *Ho perduto il caro sposo,* which is of that kind of elegant pathetic which no change in musical taste can injure. Cuzzoni gained great reputation by the tender and plaintive manner in which she executed this song (*u*). The second air, *L' empio rigor,* which is gay and airy, was likewise sung by Cuzzoni. The third air, which was sung by Borosini, is well written, and has in it two or three very masterly and pleasing passages. The next air, sung by A. Dotti, the second woman, is sufficiently lively in itself to attract attention from the singer to the composition. The fifth air, for Boschi, *Di cupido impiego,* has Handel's usual fire in writing for this celebrated performer of base songs. After this there is a solemn and beautiful symphony to introduce a fine accompanied recitative, *Pompe vane di morte,* which Senesino pronounced, according to tradition, with uncommon energy and expression, previous to a beautiful and always favourite air, *Dove sei amato bene* (*v*). The whole seventh scene, beginning *Ombre, piante, urne funeste,* where Rodelinda appears with her infant son at the tomb of her supposed deceased husband, is in a grand theatrical style of pathetic. She has an air of rage and passion in the next scene, *Morrai si,* which is likewise very dramatic. In the subsequent air, *Se per te,* sung by Borosini, the style is totally different from all the rest, and there is a peculiar felicity in the manner of setting the interrogative, *perche*? which must have had a good effect on the stage. Though the divisions in songs of the same age, particularly for the same singer, generally seem to be cast in the same mould, yet those of the air, *Sono i colpi della sorte,* composed for Paccini in the first act, do not come under this description, as they were not only new in 1725, but are so still. The last air of the act is masterly, and full of ideas which correspond with the words, though some of the passages have since been in too frequent use to be now either new or elegant.

(*u*) There is but one bar in this air which a great singer need modernize to remove every appearance of age: if instead of F natural, in the following passage, it were made sharp, it might pass for a composition of Handel's grandson.



The great favour of Cuzzoni received little addition from her personal charms; as Mr. Walpole, who perfectly remembers her in the character of Rodelinda, says she was short and squat, with a doughy cross face, but fine complexion; was not a good actress; dressed ill; and was silly and fantastical. And yet on her appearing in this opera, in a *brown silk gown,* trimmed with silver, with the vulgarity and indecorum of which all the old ladies were much scandalised, the young adopted it as a fashion, so universally, that it seemed a national uniform for youth and beauty.

(*v*) The favour of this air extended into the country, where it was heard with indulgence at a concert fifteen years after its performance; when, without knowing how to construe, or even pronounce the words, I had been taught to sing it by the organist of Chester, at fourteen years old.

The first air of the second act, though written for an under singer, has spirit sufficient to excite attention. Rodelinda's first air, *Spictati: io vi giurai*, in this act, is not in Handel's score, though he mentions it after the recitative with which it was introduced; but instead of it, is a very pleasing and favourite air, *Ben spesso in vago prato*, which was long after parodied, or rather burlesqued, by Harry Carey, to the words, *O my pretty Punchinello*. But even to this balderdash, it is the prettiest air to which English words had ever been applied, and will always give pleasure as a melody of a gay and lively cast. After this, Borosini had an air that is extremely gay, graceful, and pleasing: *Prigioniera ho l' alma*, in which the accompaniment for the violins is very difficult. The next is a base song, for Boschi, of a very original and admirable cast. Then Pacini has an air, *Fra tempeste*, which, though inferior to the rest, was at the time a good song, for a second or third singer; as *Con rauco mormorio*, which follows it, is for a first. This air for Senesino, is in Handel's best Sicilian style, with a fine bassoon-part, echoing the first violin and voice throughout. After this comes, *Scacciata dal suo nido*, the same air transposed into C minor, as occurred before in F sharp to the words *Ben spesso in vago prato*, but, with the symphony and accompaniment, much altered. The next air is a very pleasing Siciliana for Cuzzoni: *Ritorna o caro*. This was followed by an air of great spirit and ingenuity of accompaniment, for Borosini, not so low as usual for a base singer, but in the true style of airs for that pitch of voice: *Tuo drudo, è mio rivale*. The second act was terminated by a duet: *Io t' abbraccio*, which may be ranked among Handel's finest compositions (*w*).

The first air in the third act: *Un zeffiro spiro*, though written for Pacini, a subaltern singer, is very graceful and pleasing, and very richly and gayly accompanied by a flute, a violin, tenor, violoncello, bassoon, and base. After this, the Dotti has a gay and chearful air: *Quanto più fiera*, in which there are many new and pleasing passages. Borosini has likewise an air of spirit: *Fra sospetti*, in which the symphony and accompaniment abound in elegant and lively traits of melody. But Handel seems to have reserved the chief part of his force for the third scene, in which Senesino, the hero of the drama, in a dungeon, has one of the finest pathetic airs that can be found in all his works: *Chi di voi*. This air is rendered affecting by new and curious modulation, as well as by the general cast of the melody. It is followed by a fine soliloquy for the same actor, in an accompanied recitative, *a tempo*, or measured, which if not the first, was at least a very early attempt

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(*w*) The original score of *Rodelinda* in his Majesty's possession, has been much deranged by the composer, who, on the revival of this opera at different times, changed some of the airs, and removed others from their original station. The duet has been taken out, probably for insertion in some other drama; and instead of it there are two airs: *S' armi a miei danni*, for a tenor, and *Dal mio brando*, for a counter-tenor, of which the words are not to be found in the printed book of this drama. These are both airs of spirit, and full of Handel's usual fire. The admirable duet: *Io t' abbraccio*, was performed in the Pantheon at the *Commemoration of Handel*, in the account of which, p. 66, some of its beauties are specified.

at such a dramatic effect. Cuzzoni after this had an air in the highest style of pathetic: *Se il mio duol,* of which the melody, harmony, and accompaniment by a flute, violin, tenor, bassoon, and base, are in Handel's best style of cantabile. This air can never be old-fashioned, as long as a good singer and orchestra can be found. Senesino's next air is light and agreeable, *Verrete a consolarmi.* These words are not in the printed book, but instead of them the following: *Se fiera belva,* to which I find no Music in the original score. Borosini has after this an animated and passionate recitative, followed by a pastoral air of the most elegantly simple kind: *Pastorello di povero armento.* A very pleasing and lively air for Cuzzoni: *Mio caro, caro bene,* with a light and chearful chorus, terminate the opera; which contains such a number of capital and pleasing airs, as entitles it to one of the first places among Handel's dramatic productions.

April 5th, DARIO, a new opera, set by Attilio Ariosti, was first performed, and had nine representations. The author of the poem is not mentioned. It was originally written in 1716, for the theatre of St. Angelo, at Venice, and set by the musical ecclesiastic, Don Antonio Vivaldi. This opera was followed, May 11th, by ELPIDIA, a drama written by Apostolo Zeno, of which the Music is said, in the printed book of the words, to have been "composed by *Leonardo Vinci* [1690-1730], excepting some airs." The singers were Senesino, Pacini, Boschi, Borosini, Cuzzoni, and the Sorosini. As the Music of this opera was never printed, nothing can be said of its merit. The composer was young, and but little known in Italy at this time; and if the composition was in the free and elegant style of his later operas, which rendered him so famous, we seem to have been ignorant of its worth; the songs were but little noticed, and soon forgotten. It was, however, performed eleven times. It is by slow degrees that the superior genius of a young artist makes its way into the world; mankind in general judge not from feeling; they wait to be told what is excellent, by the voice of fame.

The opera-house was shut this season, May 19th. In autumn, *Elpidia* was again performed five times, from November 30th to December 14th, after which *Rodelinda* was revived, and had four representations (*x*).

1726. After four representations of *Rodelinda,* the first new opera for the beginning of this year was ELISA, January 15th, a pasticcio, which after six representations was consigned to oblivion, February 8th, *Otho* was revived, and had a run of nine nights. February 28th, the court of directors ordered a call of £.5 per

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(*x*) The newspaper records of 1725 inform us, that January 14th a general court of the Royal Academy of Music was summoned for the 20th, and February 2d, there was a call of £.5 per cent. on all the subscribers, being the 13th. December 1st, a general court was likewise convened for the purpose of electing a deputy-governor and directors for the ensuing year: in which advertisements, the subscribers were reminded of an order passed in May, 1724, "that no member of this corporation should have a vote in the choice of a deputy-governor, or directors, who has not paid the several calls made by the Royal Academy at the time of such election." December 8th, was advertised a fourteenth call of £.5 per cent. on all the subscribers, payable on or before the 22d inst.

cent. being the fifteenth, "to be made payable on all the subscribers, on or before the 4th of March. After which SCIPIO [March 12th], a new opera, set by Handel, was performed by the same singers as the preceding drama, except Borosini and the Dotti, who seem to have been superseded by Antinori and the Costantini. Baldi, a contralto, also appears in this opera for the first time. The words seem to have been altered from an opera of the same name, written by Apostolo Zeno. The composition of the Music was not finished, according to Handel's own record in the score, till March 2d (*y*). So that it must have been brought on the stage with great rapidity, as its first performance, according to the newspapers, the most indisputable authority in such matters, was on the 12th of the same month.*

The overture is spirited and pleasing in a different style from all his former prefatory compositions. The fugue, in triple time, is upon two pleasing and marked subjects, and the last movement, a minuet, of an agreeable and uncommon cast. The march which was played on the drawing up of the curtain, for Scipio's triumph, was a general favourite, and adopted by his Majesty's life-guards, and constantly played on the parade for near forty years; and, soon after its first performance, it was likewise introduced by Gay in his opera of *Polly,* to the words, *Brave boys prepare.* The two first airs in this opera, for Baldi, are not very striking; but the third: *Un caro amante,* for Cuzzoni, is a very pleasing pastoral. Senesino's first air, *Lamentandomi corro a volo,* is likewise agreeable, though cast in no uncommon mould. The Costantini's first air: *Libera chi non è,* discovers her voice to have been a contralto, but manifests no abilities in the singer. Antinori's first song does not require great abilities in the expression or excution, though the composition is lively and agreeable. Cuzzoni's second air in this act: *Dolci auretti,* with only a violoncello accompaniment, is pleasing and pathetic, and in her best style of singing (*z*). And Senesino's second song: *Dimmi, cara,* was long in favour throughout the nation. The melody is natural, elegant, and pleasing; and being without any other accompaniment than a violin all' ottava with the voice-part, and a violoncello, could be sung by every one possessed of an ear and a voice. *Vanne, parti,* a third song, for Cuzzoni, is spirited and agreeable; and the air, *Figlia di reo timor,* for Senesino, which terminates the act, has merit of a different kind: it is plaintive, pleasing, and natural; but there seems to be less of Handel's accustomed fire, originality, and contrivance in the airs of this act, than in any of those that preceded this period.

There is an admirable air in Handel's manuscript score: *So gli altri debellar,* of which the words are not to be found in the printed book, where the first air, is *Braccio sì valoroso,* a most

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(*y*) *Fine dell' opera.* G. F. H. *March* 2, 1726. MS. in his Majesty's Collection.

(*z*) That is, in the style of *falsa imagine.*

* In February, 1726, Handel made his petition for naturalisation papers to the House of Lords. On the 14th Feb. he took the oath of allegiance, and on the 20th the King gave his assent.

admirable base song, that was sung by Boschi. The second air: *Tutta raccolta ancor,* sung by Cuzzoni, is a delicious morsel! Senesino's first air in this act, *Parto, fuggo,* which paints the rage of a jealous lover on the point of quitting his mistress for ever, is extremely characteristic and theatrical; and though there is no other accompaniment than that of a single violin, the agitation and passion of the singer is admirably expressed and supported throughout. Nor has Cuzzoni's next air, *Come onda incalza altr' onda,* less merit, of a very different kind: it is all tenderness and expression, and written in Handel's never-failing Sicilian style, of which this air may be placed at the head, for the beauty of the melody and richness of the accompaniment. The next two airs, for inferior characters, are less happy, yet not without musical merit, though less impassioned and dramatic. But the subsequent air: *Cedo a Roma,* of two characters, is full of dignity and passion, and calculated to display the abilities of a great actor as well as singer. In the allegro part of this air, Handel penetrated into future times, by the use he has made of iterated notes in the accompaniment; as he did by all the passages in the voice-part, and kind of spirit in the symphony and accompaniment of the next air, for Cuzzoni: *Scioglio d' immota fronte,* in which the style is as bold, fanciful, and elegant, as in any of the best dramatic songs of Vinci or Pergolesi, with a more rich and full accompaniment for three violins, two hautbois, tenor, bassoon, and base. This second act of Scipio is equal in excellence to that of any of Handel's most celebrated operas.

The first air in the third act: *Tutta rea la vita umana,* was sung by Boschi, and may be ranked among the most agreeable of the many admirable songs which Handel composed for this singer. The second air: *Se mormora riva,* for Senesino, is a cantabile in a very pathetic style, and in which many bold and new effects are produced. The next air: *Già cessata,* for Cuzzoni, appears now more common and unimportant than any one in the opera, though it seems to have been Handel's design to have terminated the second act with it.

Scene the fourth of this act, opens with an excellent symphony for the ceremony of Scipio's reception of ambassadors. The subsequent air *Gioja si speri,* sung by Baldi, is gay and pleasing. From this air to the end of the opera, there is little correspondence between Handel's score and the printed book of the words, either in the songs or recitatives. There is a long scene in the manuscript score, terminated by a most agreeable air, alla Siciliana, *La nobiltà del regno,* composed for Antinori, of which not a line is to be found in the printed copy of the words; but instead of it, there is a scene, terminated by a different air, *Del debellar,* the Music of which is not in Handel's score. The air, *Come al natio boschetto,* for Senesini, is however in both, and one of the most agreeable of all Handel's gay opera songs; the melody itself is natural and pleasing, and each of the instrumental parts has a distinct character, which is preserved in an ingenious and masterly manner during the whole first part of the song. Cuzzoni's next air, *Bella notte*, is less happy, the passages are more common, and their repetitions too frequent. After this air, a whole scene has been omitted in the printed copy of the poem, which occurs in Handel's score, and in which there is a very pleasing song for Senesino: *Son pelegrino,* sweetened with two or three strokes of unexpected modulation. A duet, less original and pleasing than many of his former dramatic duets: and a gay chorus, in the style of a march, and less slight than the usual *finale* of a serious opera, terminate this drama, according to the printed book of the words; but in Handel's manuscript in his Majesty's possession, there is an additional base song, for Boschi, *T' aspetta fuor dell' onde,* which is excellent; and the fragment of another, *Mi par sognar,* for Cuzzoni, which is very promising. Upon the whole, though the first act of this opera is rather feeble, and the last not so excellent as that of some of his other dramas, the second act contains beauties of various kinds sufficient to establish its reputation, as a work worthy of its great author in his meridian splendor.*

This opera continued in run, uninterruptedly, near two months, sustaining thirteen representations, from March 12th to April 30th inclusive.

On May 5th [1726], the opera of ALESSANDRO, by an anonymous writer, and set to Music by Handel, first appeared. In the dramatis personæ of this opera we find the name of a new capital performer: SIGNORA FAUSTINA BORDONI, whose arrival forms an æra in the annals of musical contests. The umbrage given to Cuzzoni by her coming hither, proves that as Turkish monarchs can bear no brother near the throne, an aspiring sister is equally obnoxious to a theatrical Queen. As *Alessandro* was the first opera in which these rival sirens sung together on our stage, *à parte eguale,* this seems the place to characterize their talents, and give some account of their lives.

FRANCESCA CUZZONI [*c.* 1700-1770] was born in Parma, and had her vocal instructions from *Lanzi,* an eminent professor of his time, under whose tuition she became a most exquisite performer; having been endowed by nature with a voice that was equally clear, sweet, and flexible. It was difficult for the hearer to determine whether she most excelled in slow or rapid airs. A native warble enabled her to execute divisions with such facility as to conceal every appearance of difficulty; and so grateful and touching was the natural tone of her voice, that she rendered pathetic whatever she sung, in which she had leisure to unfold its whole volume. The art of conducting, sustaining, increasing, and diminishing her tones by minute degrees, acquired her, among professors, the title of complete mistress of her art. In a cantabile air, though the notes she added were few, she never lost a favourable opportunity of enriching the cantilena with all the refinements and embellish ments of the time. Her shake was perfect, she had a creative fancy, and the power of occasionally accelerating and retarding the measure in the most artificial and able manner, by what the Italians call *tempo rubato*. Her high notes were unrivalled in clearness and sweetness; and her intonations were so just and fixed, that it seemed as if it was not in her power to sing out of tune (*a*).

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* Scipio was a failure, and only had 13 performances.

The first time that she appeared on the stage as a public singer, seems to have been with her rival Faustina in the opera of *Lamano,* set by Michel Angelo Gasparini, at Venice, 1719. She is called in the dramatis personæ of this opera, Virtuosa di Camera of the grand Duchess of Tuscany. After this, she sung in most of the great theatres of Italy, before her arrival in England, 1723,* where she continued in undiminished favour till 1729, when she returned to Italy, where she frequently met her rival Faustina, particularly at Venice, in the Carnivals of 1729 and 1730; but never on the same stage: Cuzzoni generally singing at one theatre with Farinelli, and Faustina at another with Bernacchi or Pasi. In 1734, she came to England a second time, and sung in the operas composed by Porpora, under the patronage of the nobility, against Handel, in whose service Strada was engaged. Cuzzoni on her first arrival in England married Sandoni, a harpsichord-master and composer of some eminence. She came to London a third time, in 1749 [1750],** just after Giardini's arrival, who performed at her benefit, at the little theatre in the Hay-market, the first time he was heard here in public [May·23]. I was at this concert myself, and found her voice reduced to a mere thread; indeed, her throat was so nearly ossified by age, that all the soft and mellifluous qualities, which had before rendered it so enchanting, were nearly annihilated, in her public performance; though I have been assured by a very good judge, who frequently accompanied her in private, that in a room fine remains of her former grace and sweetness in singing Handel's most celebrated songs, by which she had acquired the greatest reputation, were still discoverable.

Many stories are related of her extravagance and caprice. She survived, however, not only her talents and powers of pleasing, but even those of procuring a subsistence; being long imprisoned in Holland for her debts, and at last ending her days in extreme indigence at Bologna.

FAUSTINA BORDONI HASSE [1693-1783], of Venice, wife of the celebrated Saxon composer Hasse, was a scholar of Michel Angelo

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(*a*) The chief part of this character is not merely traditional, but recorded by an excellent professor and judge, who not only conversed with her cotemporaries in Italy, but frequently heard her himself, before her decline. See *Pensieri e riflessioni pratiche sopra il canto figurato, di Giambatista Mancini. Maestro di Canto della Corte Imperiale, e Academico Filarmonico.* In Vienna, 1774.

* Her first appearance on the English stage was as Teofane in Handel's *Otho* on Jan. 12, 1723.

** Hawkins gives 1748 as the date of a visit to England and records her singing in *Mitridate.*

Gasparini of Lucca. She in a manner invented a new kind of singing, by running divisions with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly. Her beats and trills were strong and rapid; her intonation perfect; and her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, and a countenance and gesture on the stage, which indicated an entire intelligence and possession of the several parts she had to represent. She first appeared, as a theatrical singer, at Venice in 1716, when she performed in the opera of *Ariodante,* composed by Carl. Fran. Pollarolo. In 1719, she appeared on the same stage with Cuzzoni and Bernacchi, in an opera composed by her master Gasparini. Here she is called Virtuosa di Camera of the Elector Palatine. In 1722, she sung in Leo's opera of *Bajazet,* at Naples; and in 1725, we find her at Vienna, where, according to Apostolo Zeno (*b*), she received great honours, as well as presents. At the palace of Prince Lichtenstein, singing to a great assembly, she was presented with a purse containing a hundred pieces of gold (*ungheri ruspi*), and near as much more at the French ambassador's. " But," says this poet, "whatever good fortune or encouragement she meets with, she merits it all by her courteous and polite manners, as well as talents, with which she has enchanted and gained the esteem and affection of the whole court." The same author speaks *della bravura di Faustina,* and the *bella Musica di Porsile,* in an opera by the Abate Pasquini, performed at Vienna, 1725; and of the regret expressed by the whole court at her quitting that city to go to London [1726]. She remained here but two seasons, and then returned to Venice, where, in 1732 [1730], she was married to Hasse, and soon after went to Dresden, in the service of which court she remained till the year 1756 [1763]. At the bombardment of that city by the late King of Prussia, Hasse, her husband, had all his manuscripts burned, which were to have been printed at the expence of his master and patron, the Elector [1760].

During the war they went to Vienna, and remained there till the year 1775; then retiring to Venice, the place of the Faustina's nativity, they ended their days in that city, she in 1783, at the great age of ninety, and he soon after, at nearly the same age.

A late writer upon Music (*c*), of considerable merit with respect to the present times, though frequently erroneous as to the past, speaking of the Faustina, says that her agility of voice has seldom been equalled; a matchless facility and rapidity in her execution; dexterity in taking her breath, exquisite shake, new and brilliant passages of embellishment, and a thousand other qualities contributed to inscribe her name among the first singers in Europe.

Such were the two performers who in the opera of Alessandro

(*b*) *Lett.* Tom. II. 395, 416, 418, Tom. III. 93.

(*c*) *Le Revoluz. del Teatro Mus. Ital. di Stef. Arteaga,* Bologna, 1783, p. 307.

began to kindle the flames of discord among the frequenters of the opera and patrons of the art, which increased to a more violent degree of enmity than even the theological and political parties of high church and low, or Whig and Tory, which then raged in this country (*d*). And yet, according to Tosi, their cotemporary, and a most excellent judge of their several merits, their talents, and styles of singing, were so different, that the praise of one was no reproach to the other. "Indeed, their merit," says he, "is superior to all praise; for with equal force, in a different style, they help to keep up the tottering profession from immediately falling into ruin. The one is inimitable for a privileged gift of singing, and enchanting the world with a prodigious felicity in executing difficulties with a brillancy, I know not whether from nature or art, which pleases to excess. The delightful soothing *cantabile* of the other, joined with the sweetness of a fine voice, a perfect intonation, strictness of time, and the rarest productions of genius in her embellishments, are qualifications as peculiar and uncommon, as they are difficult to be imitated. The *pathetic* of the one, and the *rapidity* of the other, are distinctly characteristic. What a beautiful mixture it would be, if the excellences of these two angelic beings could be united in a single individual (*e*)!"

Let us now see how Handel set these wonderful engines to work in *Alessandro,* the first opera in which he tried their powers upon the feelings of the public in this country (*f*).

There is no passing by the overture of this opera without remarking its excellence. The first movement, though cast in the general mould of the prefatory productions of the times, is written with uncommon force; and the modulation into the key of D minor at the fifth bar from the end, is as unexpected and pleasing, as the sliding almost imperceptibly into the major key before the close is masterly and happy. Senesino's first song: *Tra le straggi,* is full of fire and contrivance, with divisions of a different cast from those of the times; which being, in general, such as may be said to have been set on the singers barrel, and sure to be well executed, were in common with all composers. But these, particularly in the second part, are more difficult than any preceding divisions in the airs of this singer, whose articulate and voluminous voice must have rendered them very striking. The motivo of Cuzzoni's first air: *Quanto dolce amor saria,* is graceful and elegant; and

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(*d*) It is related by the Hon. Mr. Walpole that his mother, the lady of Sir Robert Walpole, had these two sirens at her house to sing in a concert, at which were all the first people of the kingdom. She was under the greatest difficulty how to settle the precedence, or prevail on either to relinquish the *pas,* which could only be accomplished by renouncing the pleasure of hearing either of them herself: the knot could not be untied, but it was cut, by the following expedient. Lady W. finding it impossible to prevail on one to sing while the other was present, took Faustina to a remote part of the house, under the pretence of shewing her some curious china, during which time the company obtained a song from Cuzzoni, who supposed that her rival had quitted the field. A similar expedient was practised in order to get Cuzzoni out of the room, while Faustina performed.

(*e*) *Osservz. sopra il Canto figurato.*

(*f*) It is remarkable that the subscribers to this excellent opera, finely engraved and published by the author, did not amount to a hundred and twenty; and that among these not above two or three of the directors of the Royal Academy, or hardly any other great personages appear in the list, though the publication preceded the quarrel with the nobility, a considerable time!

Faustina's first air: *Lusinghe più care,* became a national favourite. Though there is no dignity in the subject, it is light and airy; and though the divisions were neither remarkably new nor difficult, we may easily suppose, from the renown of this singer for neatness of execution, that she performed the air with a rapidity and precision which, at this period, were very uncommon. The divisions in Cuzzoni's second air: *No, più soffrir,* if she sung them as fast, are quite as difficult as those given to Faustina. The symphony and accompaniments of this air must have had a new and fine effect. Great use is made of Faustina's brilliant shake in her second air: *Un lusinghiero,* which has, besides, several graceful passages that became fashionable in the melodies of other composers many years after. A quartetto, in the fifth scene of the first act, has not been printed. Boschi's air in this act: *A sprone, a fren leggiero,* is extremely gay and pleasing. The duet *Placa l' alma,* between two rival singers *passibus equis,* ambitious of fame and supremacy, must have excited as much emulation in them, as attention in the audience.

Act second opens with an elaborate and rich symphony to a fine accompanied recitative and pathetic air: *Aure, fonti,* which few singers, eminent for execution, are able to sing. *Che tirannia,* Cuzzoni's first air in the second act, is in Handel's never-failing Siciliana style of pathetic; and Faustina's subsequent air is a new and curious style of execution to contrast with it. The words: *alla sua gabbia d'oro, &c.* are ingeniously expressed both in the voice part and accompaniment. Faustina had here a fair opportunity of warbling all "her native wood-notes wild," and rivalling the nightingale Cuzzoni, in bird-like passages. Senesino has an air in this act: *Il cor mio,* that is, and ever must be, pleasing to lovers of elegant simplicity. Faustina finished the act with a sprightly air in minuet time: *Dica il falso,* which, by her manner of singing, she doubtless rendered very interesting.

The third act begins with a very fine slow cavatina: *Sfortunato è il mio valore,* which was sung by Boschi, in the character of Clitus. Cuzzoni's first air in this act, is gay and pleasing in subject, but not marked by any peculiarity of composition or execution. But in the next: *Brilla nell' alma,* for Faustina, it is manifest that Handel intended to display the uncommon talents of a great singer. It is a *bravura* of the first class, for the time it was written: the divisions are long and rapid, and the singer is left to herself, with a quiet, pulsative accompaniment, of eight quavers in a bar, as regular as the vibrations of a pendulum; a species of accompaniment so favourable to the singer, either in airs of expression or rapidity, that to gratify the vanity and pretensions of even bad singers, less worth hearing than the instruments, the composers of Italy, since this period, have tired us of this inartificial and monotonous employment of the orchestra. Beside this mark of Handel's confidence in the abilities and firmness of the singer, he has given the Faustina an opportunity of displaying her taste and fancy in a cadence, *ad libitum*, at the end of each part of this song; a compliment but seldom paid to vocal performers at this period of time. In the next air: *L' amor che per te sento*, for Cuzzoni, is cast in a different mould from all the rest; and the composer's reliance on her steadiness and powers of pleasing, seems to have been so entire, that she is left solely to herself, during a considerable part of the air, without even a base to accompany her. *Pupille amate*, for Senesino, has little other merit than gaiety: it is a gavot with a slight accompaniment, and few new passages, at the time. The subsequent air for Faustina: *Tempesta e calma*, is a quick minuet in a minor key, and contains many new and many old passages and effects. The subject begins with the sharp seventh of the key, by a kind of appoggiatura, a licence of which I can recollect no other instance. The divisions are more instrumental than vocal, and the closes quite antique; yet the last division in the first part required a flexibility and an accent in the execution, which, at this time, perhaps Faustina only could boast. The next air, for Senesino, is not in Handel's best manner, having neither the force nor dignity of the songs given to this singer in many of his other operas; and it seems in general that he tried to work better for his *rival queens*, than for the hero of the piece. The last air, which Senesino first sings with Cuzzoni, then with Faustina, in duo, and with both afterwards, as a trio; and which, at length, becomes the general *coro finale*, is graceful and pleasing; and this may be said of the whole opera, the third act of which seems inferior to the two first: nor do those, though charming, contain so many bold, original, and learned specimens of Handel's genius, as several of his former operas.

This drama continued in run till the end of the season, June 7th. It was advertised for the 11th, but Senesino being taken ill just before the time of performance, the company assembled at the opera-house was dismissed, and the money advertised to be returned to the purchasers of tickets, on the 13th, in the Daily Courant.

As soon as Senesino was able to travel, he set off for Italy this summer, for the recovery of his health, with a promise to return to London the next winter; which promise, however, was not performed time enough for the opera-house to open till after Christmas (*g*).

(*g*) It appears from the *London Journal*, No. 382, for November 26th, 1726, that the opera of *Camilla* had been revived, entirely in English, upon which there is an eloge, and the prologue spoken by Mrs. Younger on the occasion; but from neither does it appear at which of the English theatres, or by whom it was performed. Senesino's absence is confirmed by the followed lines at the close of the prologue:

——" Ye British fair, vouchsafe us your applause,
And smile, propitious, on our English cause;
While Senesino you expect in vain,
And see your favours treated with disdain:
While, 'twixt his rival queens, such mutual hate
Threats hourly ruin to your tuneful state,
Permit your country's voices to repair,
In some degree, your disappointment there:
Here may that charming circle nightly shine;
'Tis time, when that deserts us, to resign." *

* This production was at the theatre in Lincoln's Inn Fields. Mrs. Pendarves records that she was not much pleased by it, but "I liked it for old acquaintance sake, but there is not many of the songs better than ballads."

In the beginning of November, the theatre was occupied by an Italian company of comedians, who were patronised by the King, performing constantly by royal command, on Wednesdays and Saturdays, till operas were again resumed, and on different nights afterwards, during the whole winter.

December the 5th, a general court was summoned by the governor and directors of the Royal Academy, in order to elect a deputy-governor and directors for the year ensuing; and on the 17th was inserted in the Daily Courant the following " List of the deputy-governor and directors of the Royal Academy of Music, chosen last week:

Duke of Richmond, deputy-governor. Earl of Albermale; Earl of Burlington; Hon. James Bruce, Esq. Hon. Patee Byng, Esq. Sir John Buckworth, Bart. Hon. James Brudenell, Esq. Marquis of Carnarvon; Earl of Chesterfield; Henry Davenant, Esq. Charles Edwin, Esq. Monsieur Fabrice; Sir John Eyles, Bart. Lord Mayor of London; Lord Viscount Limerick; Duke of Manchester; Earl of Mountrath; Sir Thomas Pendergrass, Bart. Sir John Rushout, Bart. James Sandys, Esq. Major General Wade; Sir William Yonge; directors.

1727. January 2d, the court of directors of the Royal Academy begun this year by a call of £.5 per cent. being the sixteenth call on all the subscribers, payable on or before the 18th inst. And under this notice, the public was informed by another advertisement, that annual tickets would be issued out for the ensuing season, entitling the bearers to the liberty of the house, on the same terms as last year.

January 4th, Senesino being returned, a new opera called LUCIUS VERUS, set by Attilio Ariosti, was announced for the 7th, and was repeated on the 10th, 14th, 17th, 21th, 24th, and 28th, of the same month.

On Tuesday, the 31st of January, Handel's opera of ADMETUS was first represented. This drama had a run of nineteen nights, without any other interruption than by the opera of *Otho* one night for a benefit, and two other nights by the indisposition of Faustina, and afterwards of Cuzzoni (*h*). As this opera, according to the testimony of a gentleman who constantly attended its representation, attracted more company every night than any other opera had ever done for so long a period of time, continuing from January 31st to April 18th,* it seems to merit a particular examination.

The overture is more in the style of Lulli than almost any one which Handel ever composed; and the fugue, though spirited and masterly, has been more injured by time than most of his productions of that kind; the chief passages upon which it is constructed having been before and since in very common use. The

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(*h*) It was performed March 7th, with additions, for the benefit of Faustina. King George the First dying this summer at Osnaburg, in the electorate of Hanover, June 11th, may have somewhat shortened the theatrical season, in London. The general election in August, had likewise, in all probability, an effect upon public places in the capital.

* *Admeto* kept the boards until it was superseded by Bononcini's *Astynax* on May 6th.

hautbois solo parts, particularly, are unmeaning, except one, which is very beautiful. The opening of this overture is in precisely the same notes as that of Lulli's *Persée*. But it is only in the first movement, and the omission of a popular air after the fugue, that there is the least resemblance between the overtures of Lulli and Handel; for his fugues are not only upon better subjects, but treated with such force, intelligence, and original fire, as Lulli never manifested in any overture he ever composed. There is no air, or third movement, at the end.

This opera was composed by Handel during his greatest prosperity, and English patronage. The whole nation seems to have united in acknowledging his superior abilities, and nothing was disputed but the talents of his principal female singers, the Faustina and Cuzzoni. Senesino was established in the public favour as first man; Boschi had likewise great merit in his style of singing; and the rest, Baldi, Palmerini, and the Dotti, were unexceptionable in the inferior parts.

The first act opens with a dance of Spectres in the bed-room, where Admetus lies in sickness and delirium. The Music to this dance is very original and characteristic. After the dance there is an impassionated and admirable accompanied recitative, followed by one of the finest pathetic airs that can be found in all Handel's works: *Chiudetevi miei lumi*. I have been told by persons who heard this opera performed when it first came out, that Senesino never sung or acted better, or more to the satisfaction of the public, than in this scene. After which, Boschi, in the character of Hercules, had an admirable base song. In the next scene, which is very dramatic, the Faustina, in the character of Queen Alcestes, trying to soothe and tranquilize her sick lord, had a charming pathetic song.

After this, Cuzzoni appeared; the air, however, which she had assigned to her in this scene, does not seem to indicate the great composer or great singer: indeed, it seems to partake but little of the best manner of either. We have then an air in a Sicilian style, followed by one for Senesino, which is very chearful and pleasing; as is the subsequent air: *Un lampo è la speranza,* which was a great favourite in its day, though some of the passages now have lost their charms of novelty. The next air: *Se l' arco avessi,* is one of the best and most agreeable hunting songs that was ever composed. The French-horn parts are remarkably well written, and introduced with peculiar propriety. This air remained in public favour many years after the run of the opera was over. The last air of the first act: *Sen vola,* was calculated to display the seeming natural warble of Cuzzoni (*i*). Its merit has suffered but little diminution in sixty years; so that a favourite singer might still recover its charms; and not only this air, but all the first and third

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(*i*) While she was singing this song, a fellow cried out in the gallery: "D—n her! she has got a nest of nightingales in her belly.*

* See Editor's note p. 721 with regard to this incident.

scenes of this act, would still, if well performed, have a fine effect on the stage, and be well received by the public.

At the beginning of the second act, in the book of the words, a horrid symphony to express the cries and shrieks of tortured souls in the infernal regions, is announced; but instead of wild jargon and hellish dissonance, Handel has given us a regular overture with one of the most artificial chromatic fugues that was ever produced; in which the subject, in itself very curious and uncommon, is reversed in the answer, and then interwoven and carried on as a counter subject throughout the movement. There is, however, a bold and picturesque symphony, while Hercules attacks the Furies in order to rescue Alcestes from their tortures.

The subsequent air: *Quanto godrà,* was sung by Faustina, but though an allegro, it affords but little opportunity for the display of that neat and articulate execution for which she was so celebrated; the divisions being given to the instruments more liberally than to the voice.

Handel's science and invention could make the songs of the inferior characters of an opera interesting to judges of Music, by the ingenuity of the composition: thus the next song of this drama, *Bella non t' adirar,* though the voice-part says but little, is enriched and enlivened by a very curious accompaniment. After a second easy simple air, Cuzzoni has a song of great spirit, in which, though there are few divisions, she had frequent opportunities for the display of her fine shake, for which she was much celebrated. The next air was sung by Senesino: *Sparite o pensieri,* and seems to have been in his best style of singing, which was pathetic, or majestic. This air is slow, simple, and often without any other accompaniment than a base, in order to furnish an opportunity for unfolding his whole volume of voice in all its purity and force. Cuzzoni sings the next air: *Da tanti affanni,* which is a pathetic Siciliana in Handel's best manner, and a kind of movement in which this singer was always much admired. After this, Faustina has an *aria di bravura,* with divisions more long and rapid than I have met with of the same period; and yet they are such as would not now establish the reputation of a singer for great execution, however neatly they may be executed. In the next scene, Senesino had a fine accompanied recitative, and a very pathetic air, accompanied in a rich and masterly manner. Cuzzoni, after a song by an inferior character of no great importance, has a very lively and agreeable air, in which her shake is again the most surprising part of the execution. The second act is terminated by an *aria fugata,* that is excellent composition; it was sung by Faustina, and though perhaps neither in her style of singing, nor dramatic, yet such was the taste of the times, that this artificial and elaborate kind of writing was more studied by masters and expected by an audience, than picturesque or passionate Music.

Act third opens with a very fine slow air of an original cast: *A languire e a penar*; it was sung by Senesino, and is written almost on a ground-base; there is but one violin accompaniment, but this preserves a particular character of complaint from the beginning to the end, without disturbing the voice-part, which is truly pathetic. The second air, set for Palmerini, contains nothing remarkable. There must be, in every drama, inferior characters, voices, and abilities; and to make a hero of every attendant, would be as injudicious as to degrade the real great personages of the piece to a level with their domestics. If all the airs of an opera were equally laboured and excellent, the Music would be monotonous, and all abilities confounded. The next air, for Senesino, is spirited, but less original and happy in its conception than the rest of his songs in this opera. After this, we have an agreeable base song by Boschi, but not written with that force with which many of the airs for this singer, in Handel's other operas, are composed. The next air, *Là dove gli occhj io giro,* for Faustina, is a very agreeable song for the display of her execution, which, though now it would not be thought wonderful, in the year 1727, was imagined to be supernatural (*j*). Cuzzoni has her *aria d'abilità* after this, in which a pleasing passage in the base runs through the whole movement in a masterly manner, without impoverishing the voice-part. To enable my readers to form an idea of the comparative merit of these celebrated rival singers, I shall insert here the character drawn of them by an excellent and unprejudiced judge, the late Mr. Quantz, who was frequently present at the performance of this opera in London, during its first run, 1727.*

"*Cuzzoni* had a very agreeable and clear *soprano* voice; a pure intonation, and a fine shake; her compass extended two octaves, from C to c in alt. Her style of singing was innocent and affecting; her graces did not seem artificial, from the easy and neat manner in which she executed them: however, they took possession of the soul of every auditor, by her tender and touching expression. She had no great rapidity of execution, in *allegros*; but there was a roundness and smoothness, which were neat and pleasing. Yet with all these advantages, it must be owned that she was rather cold in her action, and her figure was not advantageous for the stage.

"*Faustina* had a *mezzo-soprano* voice, that was less clear than penetrating. Her compass was only from B flat to G in alt; but after this time, she extended its limits downwards. She possessed what the Italians call *un cantar granito*: her execution was articulate and brilliant. She had a fluent tongue for pronouncing words rapidly and distinctly, and a flexible throat for divisions, with so beautiful and quick a shake that she could put it in motion upon short notice, just when she would. The passages might be smooth, or by leaps, or consisting of iterations of the same tone,

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(*j*) In the book of the words which has fallen into my hands, is written by the first proprietor (Lady Cowper) opposite to the name of Signora Faustina Bordoni, "she is the d—l of a singer."

* This was Quantz (1697-1773) the distinguished flautist who visited London in 1727.

their execution was equally easy to her as to any instrument whatever. She was doubtless the first who introduced, with success, a swift repetition of the same tone. She sung *adagios* with great passion and expression, but was not equally successful, if such deep sorrow were to be impressed on the hearer, as might require dragging, sliding, or notes of syncopation, and *tempo rubato*.

"She had a very happy memory in arbitrary changes and embellishments, and a clear and quick judgment in giving to words their full power and expression. In her action she was very happy; and as she perfectly possessed that flexibility of muscles and features, which constitutes face-playing, she succeeded equally well in furious, amorous, and tender parts: in short, she was born for singing and for acting.

"The violence of party," says M. Quantz, "for the two singers, Cuzzoni and Faustina, was so great, that when the admirers of one began to applaud, those of the other were sure to hiss; on which account operas ceased for some time in London."

After these sirens have exercised their *inchantments*, Signor Baldi has a very spirited and dramatic air, of which though many of the passages are now antiquated, yet the base and accompaniments give it an energy which none but a great master could bestow on a similar air. We have then an admirable duet, written on a theme, which is led off by the violins in unison, and afterwards repeated by the base and other instruments alternately, while the voice-parts have traits of beautiful melody totally different from the subject of the accompaniment: I can recollect no duet of Handel's that is more pleasing or ingenious than this. The last air in the opera, *Si caro, si*, sung by Faustina, is so natural and graceful, that such a favourite singer could not fail to render it pleasing to every class of hearers; indeed, this song was the delight of all lovers of Music throughout the kingdom many years after the opera was laid aside.

After the *coro finale* there are three additional songs in his Majesty's score of this opera: *Spera si,* for Cuzzoni, and *Io son qual Fenice,* for the Faustina, with a slight air for an inferior singer. Cuzzoni's air is full of that graceful tenderness for which she was so much celebrated; and the air for Faustina, if it had been sung quick, would have been very difficult to execute; the time, however, is marked only *andante,* and even in that slow and sedate motion there are passages in arpeggio, that required a flexible throat to execute them.

The principal fable on which this drama was founded is admirably calculated for an opera,* as it admits of passion, tenderness, and marvellous circumstances and situations for machinery and decoration; but the poet, whoever he was, has injured it greatly by the introduction of a counterplot, in order to introduce two heroines on the stage at once, *a parte equale,* for the rival singers, Faustina and Cuzzoni.

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* The libretto of *Admeto* is founded upon the story of Alcestis.

Music had now quitted that tranquil and unimpassioned state in which it was left by Corelli; it was no longer regarded as a mere soother of affliction, or incitement to hilarity; it could now paint the passions in all their various attitudes; and those tones which said nothing intelligible to the heart, began to be thought as insipid as those of "sounding brass or tinkling cymbals."

Upon the whole, this opera contains many of Handel's best dramatic productions, and if heard or examined by candid judges, (though at present sixty years old) it will long continue to give pleasure in the performance and perusal.

March 15th, a seventeenth call of £.5 per cent. payable on or before the 30th, and a general court appointed for April 17th.

May 6th, a new opera set by Bononcini, called ASTYANAX, appeared, which seems to have been the last that this composer produced in England. Its first representation was postponed from time to time for several nights, on account of the indisposition of Cuzzoni; and Handel's *Floridante* revived and performed in its stead. *Astyanax* was written by N. Haym upon the same incidents as the *Andromaque* by Racine, and *Distressed Mother* by Philips. The author has dedicated this drama to the Duchess of Marlborough, not only as the patroness of the composer Bononcini, "but as the daughter of that great commander, who wanted not the swell of poetry to magnify his deeds, which so far surpassed those of the Grecian heroes of Homer, that instead of being ten years in conquering a single city, he had conquered more than ten such cities in one year." The singers in this opera were Senesino, who performed the part of Pyrrhus; Cuzzoni, Andromache; Faustina, Hermione; and Boschi, Baldi, and the Dotti, the rest. The Music was not printed, though it had nine representations; being performed, uninterruptedly,* till the end of the season, June 6th. Indeed, this production seems to have been soon forgotten, except the slow and plaintive little air in minuet time: *Ascolto o figlio,* sung by Cuzzoni in the third act; which was long in favour at the playhouse in my own memory, whenever soft Music was wanted (*k*).

As Bononcini quitted the conflict with Handel after this opera, which terminated the contention between them on the English stage, this seems the place to take my leave of him.

Of all the works which this celebrated composer published in England, his book of *Cantate e Duetti,* dedicated to his Majesty George I. in 1721, the year after his arrival here, seems the best. Of these an account has already been given, page 636. In 1722,

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(*k*) The air: *Deh! lascia o core,* sung by Cuzzoni, at the end of the second act, has been printed; the subject is pathetic, and the accompaniment judicious and masterly; but the divisions in the voice-part are neither graceful nor pleasing, but aukward and difficult, without effect.

* Perhaps Burney is indulging in a subtle joke in using this word, as *Astynax* was usually performed amidst scenes of great disorder, and the Opera was nightly the meeting place of the riff-raff of the town bent upon creating as much noise as possible. On June 6, Faustina was shouted down by the supporters of Cuzzoni. This led to a riot in the body of the theatre, and the two vocalists, not to be outdone, engaged in a *fracas* upon the stage.

his *Divertimenti da Camera, tradotti* (transposed or accommodated) *pel Cenbalo da quelli composti pel Violino o Flauto,* were published by himself, and sold at his lodgings in Suffolk-street. In these we meet with pleasing and masterly passages, but they are so inferior in force, contrivance, and invention, to the lessons of Handel, that even his admirers, on a comparative view, must have regarded them as frivolous and trivial. The *adagios* are the best movements in them, and have notes of taste and passages of expression which must have been then new to English ears. Bononcini, however, like other composers of his time, is very sparing of his passages, and indulges idleness and want of invention by frequent *Rosalias,* which Handel seems always to avoid more than any composer of this period, except the Scarlattis, father and son. In several of these lessons the subject is heard in one part or other throughout a whole movement: as in the minuet, page 35, the first bar is perpetual.

His funeral anthem for the Duke of Marlborough, was set and performed the same year, 1722. The short symphony, and whole first movement are grand, and of a melancholy cast. The second movement has not much to recommend it. The third, is more languid, than passionate or pathetic. The fourth, is plaintive, but was not new at the time it was written. The fifth, and last movement has musical merit, but none of true feeling or genius; no "heart-rending sighs," or such exclamations of sorrow and affliction as would naturally be expected from a man of great abilities, who either felt the words, or the loss of his patron.

Bononcini was a celebrated and voluminous composer long before he arrived in England: his eighth work, consisting of *Duetti da Camera,* was dedicated to the Emperor Leopold, and published at Bologna in 1691 (*l*). The seven operas he composed during his residence in England, make but a small part of his dramatic productions. He produced two operas at Rome in 1694 [*Tullo Ostilio,* and *Serse*], after this he went to Vienna, where he composed many operas and oratorios for the Imperial Court and Chapel. In 1720, he was again in high reputation as a dramatic composer at Rome, whence he was invited to London by the directors of the Royal Academy of Music. In 1732, he published *Twelve Sonatas for two Violins and a Base.* It was about this time that he was accused of arrogating to himself a madrigal composed by Lotti of Venice, and published in that city in 1705, in a work entitled *Duetti, Terzetti, e Madrigali a più Voci,* dedicated to the Emperor Joseph. The title of the madrigal is *La vita caduca,* and has for initial line, *In una siepe ombrosa.** I am in possession of the book in which this composition was printed, and upon examination, am

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(*l*) An account has already been given of this work, in speaking of chamber vocal duets, Book III. chap. viii.

* This madrigal was introduced to the Academy of Ancient Music by Dr. Maurice Greene as a composition by Bononcini. The deception was soon discovered and Bononcini was expelled from the Academy. Greene evidently thought the punishment too severe, and he withdrew from the Academy and founded a rival organisation called the *Apollo,* which met at the Devil Tavern in the vicinity of Temple Bar.

extremely astonished that Bononcini would risk the great reputation of which he was already in possession, for a production which could increase it so little. The counterpoint of this madrigal is certainly correct, but it is dry, and all the subjects of fugue are such as had been used by thousands before Lotti was born. There are many madrigals by much older masters, particularly Luca Marenzio, Stradella, and the elder Scarlatti, that are learned and pleasing in modulation, and more fanciful and agreeable in the traits of melody that are used as subjects of imitation. Indeed, Bononcini's plagiarism was as weak as wicked. I used to doubt the truth of the charge, from an idea that his reputation was so well established, and his genius so fertile, that he had not the least occasion to have recourse to such illicit means of extending it. The crime of theft is very much aggravated when the thief is not impelled to it by want. Rich men and misers have, however, been often detected in illegal appropriation. Yet upon a careful and critical examination of the works of John Bononcini, I think his wealth did not consist in rich and deep mines of science, nor were his resources in learned and elaborate composition either in the ecclesiastical or madrigal style, very great. His performance on the violoncello, his cantatas, and his operas, had been admired in every part of Europe; but not content with partial fame, he aimed at universality. In his anthem for the funeral of the Duke of Marlborough, he attempted to rival Handel in his grand church style; and finding in how much veneration well written madrigals were held at the Academy of Ancient Music in London, where Handel at this time was regarded as a modern, and an innovator, he was tempted to risk the reputation he had fairly acquired, by trying to augment it in an illegal manner. Tradition had filled my mind with ideas of his abilities, which the examination of his works has diminished; while a strict scrutiny into Handel's productions has greatly augmented my veneration for that composer. I have now before me, in a printed pamphlet, all the letters that passed between the secretary of the Academy of Ancient Music and Signor Ant. Lotti on this occasion, with such testimonies and certificates from the most respectable professors at Venice and Vienna, in proof of the madrigal in dispute having been composed by that master and not by Bononcini, that not the least doubt remains of the fact.

Soon after the funeral of the Duke of Marlborough [1722], the Countess of Godolphin, who, upon the decease of her father, became Duchess of Marlborough, as settled in his patent of creation, received Bononcini into her house, in the Stable-yard St. James's, and settled on him a pension of £.500 a year.* Here he lived in ease and affluence, enjoying as an artist the *otium cum dignitate* in its full extent: the duchess having concerts twice a week, in which no other Music was performed to the first people in the kingdom than the compositions of her favourite master, executed by the principal singers of the opera. It is supposed that he gained a £.1000 by the book of cantatas which he published by a two-guinea subscription: many of the nobility subscribing for five or ten copies; the Duke and Duchess of Queensbury for twenty-five books each, and the Countess of Sunderland alone for fifty. After the dispute concerning this madrigal, his importance and reputation diminished considerably; and about the year 1733, he quitted the kingdom. After which he resided at Paris for several years, where he composed masses and motets for the Chapel Royal. At the conclusion of the peace of Aix la Chapelle in 1748, he was invited to Vienna by the Emperor of Germany to compose the Music for that occasion, and is said to have been presented with eight hundred ducats for his trouble. After the celebration of the peace was over, quitting Vienna in company with Monticelli, he set off in the same post chaise with this celebrated singer, for Venice, where they were both engaged, Bononcini as composer, and Monticelli as first man, in the operas for the ensuing Carnaval, in that city. Here we lose sight of this renowned composer, who if we suppose him to have been no more than thirty years of age in 1691,* when his eighth work was printed at Bologna, and dedicated to the Emperor Leopold, he must at this time have attained his eighty-seventh year; which will give weight to the general opinion, that his life was extended to near a century!

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* Lady Bristol in a letter to her husband dated Oct., 1722, writes: "Bononcini is dismissed the theatre for operas, which I believe you and some of your family will regret. The reason they give for it is his most extravagant demands."

Mrs. Pendarves (Mrs. Delaney) writing to her sister on May 16, 1723, says: "The young Duchess of Marlborough has settled upon Bononcini for his life £500 a year, provided he will not compose any more for the ungrateful Academy, who do not deserve that he should entertain them, since they don't know how to value his works as they ought."

Despite the proviso mentioned in Mrs. Pendarves' letter, Bononcini continued his association with the Academy until 1727.

May 10th, during the run of *Astyanax*, notice is given that a general court of the subscribers will be held on the 15th, " when a new subscription is to be proposed." Which seems to imply a total expenditure of the sum for which the members of this society first engaged to be answerable. This meeting was adjourned till the 22d, " when all the subscribers to the said academy were desired to be present, the new subscription being then to be taken into consideration."

On June 6th, the last night of the performance of *Astyanax*, and of the season, according to the *London Journal*, a weekly newspaper published June 10th, 1727, " A great disturbance happened at the opera, occasioned by the partizans of the two celebrated rival ladies, Cuzzoni and Faustina. The contention at first was only carried on by hissing on one side, and clapping on the other; but proceeded, at length, to the melodious use of cat-calls, and other accompaniments, which manifested the zeal and politeness of that illustrious assembly. The Princess Caroline was there,** but neither her Royal Highness's presence, nor the laws of decorum, could restrain the glorious ardor of the combatants (*m*)."

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* Bononcini was only 19 years of age in 1691. He was born in 1672.

** According to the Countess of Pembroke (cited by Rockstro, *Life of Handel*, p 152 n) it was the Princess Amelia who was present on this occasion.

July 13th, the following advertisement appeared in the *Daily Courant*: "Whereas several persons stand indebted to the Royal Academy for calls and otherwise, the court of directors do hereby order notice to be given, that they shall pay or cause to be paid, at the office in the Hay-market, or to the person attending them in that behalf, such sum or sums as they are owing, on or before Wednesday the 19th, inst. otherwise they shall be obliged to cause process to be made at law against them, in order to recover the same."

October 2d, in the same newspaper, notice was given that "My Lord Chamberlain, at the request of the directors of the Royal Academy of Musick, had offered a general court of the said academy on the 6th, inst. upon extraordinary business." This notice was repeated on the appointed day. On the 18th, another call of £.5 per cent. payable the 25th, being the eighteenth call. On the 21st, in order to prevent frauds, the method of receiving tickets was changed: at the front and back-door a box was placed, leading into the stone passage in which gentlemen and ladies were desired to drop their tickets at going into the house. Subscribers only admitted by producing their silver tickets.

The autumnal season began October 3d, with *Admetus*; and on the 11th of the next month [1727], RICARDO PRIMO, RE D' INGHILTERRA, an opera, written by Rolli, and set by Handel, was first represented. This drama is dedicated in an Italian sonnet by the poet to the new King, George II. The singers were the same as in the preceding winter: Senesino, Boschi, Baldi, Palmerini, Cuzzoni, and Faustina.

The introduction in this overture is one of the best written and the most spirited of all Handel's prefatory movements. At the eighth bar the first violin leads off a passage, which is inverted in the base for four or five bars in a very masterly manner; and the leading notes to the first bar of the movement, after the close, is full of fire. The fugue is admirably worked, and the three initial notes of the dux, or subject, are finely introduced in accompanying the solo parts for the hautbois (*n*). The want of a third movement for unlearned hearers, has kept this overture out of many a concert.

The first air for Cuzzoni: *Se perì l' amato bene*, is plaintive, pleasing and original. And the second: *Vado per ubidirti*, for Faustina, is the most agreeable song of execution of the times. I have been told that the brilliancy of her voice made its way through the busy accompaniment of this song in a manner which filled the whole theatre (*o*). A close in this air appears for the

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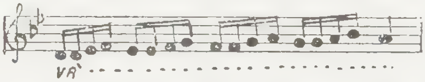
(*m*) No. 410.

(*n*) If there is any thing less pleasing than the rest in the theme of this fugue, it is the fifth note in the second bar, which is awkward to the hand, and not very pleasing to the ear. In modern times this G would have been sharp.

(*o*) E was a remarkably powerful note in this singer's voice, and we find most of her capital songs in sharp keys, where that chord frequently occurred.

first time, which has since become fashionable, as well as the return to the subject in the *Da Capo*. There are fine things in Senesino's first song: *Calmate le tempeste,* but the subject passage is too often repeated. Faustina's second air in this act: *Bella teco,* has an original character, and though the time is only *andante,* afforded opportunities to manifest a fine shake, and voluble throat. Cuzzoni's second song is more *passée*. The subsequent air: *Agitato da fiere tempeste,* for Senesino, is in a grand style of bravura, and must have had a great effect when accompanied by a good orchestra, and thundered by such a voice. Though many of the divisions appear in his former songs, yet there is one passage which Farinelli, Baverese, Monticelli, and other singers of later times, frequently introduced in their songs of execution as an extraordinary feat:



Nothing can be more elegant and pleasing than the next air for Cuzzoni: *Di notte il pelegrino*. This is followed by a base song for Boschi, *fugato* in the accompaniment with Handel's usual superiority. The subsequent air for Faustina has no peculiar character of execution or expression, but might be made very agreeable by a good singer and a good band. Cuzzoni's next song: *Caro vieni a me,* is truly captivating, and needs only to be sung by a singer of taste and feeling, to be modern now, or at any more distant period from the time of its first performance. The short but exquisite cavatina: *Quanto tarda,* in Handel's best style of cantabile, is a *canevas* which a great singer only can colour, and souls susceptible of pleasure from the most select and sentimental sounds can truly enjoy. After this, Faustina has a coquetish, gay, and lively air: *A i guardi tuoi,* with two or three *volate* in it, which however laborious to sluggish throats were sport to her. *Nube che il sole,* is a very agreeable air, which was sung by Senesino. After this Faustina had an air, *L' aquila altera,* in a very masterly style of composition, which has been long banished from the opera-house. The duet which finishes the second act, has in it many fine passages, but some of them having been frequently used by Handel elsewhere, are more withered and faded than the rest.

In the third act, Senesino's first song: *All' orror delle procelle,* is a song of great execution, not only for that time, but for any time, and any singer. Handel's fire blazes in the orchestra, and the whole composition glows with genius. Cuzzoni sung the next air: *Morte vieni,* which is mixt with accompanied recitative, and is in a very sublime style of pathetic. The next air: *Quell' innocente,* in a totally different style from the other two, was sung by Faustina, and is in the highest degree graceful and pleasing. I have never met with three successive airs by the same composer, at once so beautiful and so various. After these, Boschi has an air of great fire and spirit, in which all the parts are busy, but that of the first violin is remarkably cramp and difficult. The air which succeeds this: *Bacia per me la mano,* seems to me one of the finest pathetic airs in all Handel's works; it was sung by Cuzzoni, and though there is a peculiar character supported throughout in the base, and the violins and tenor are almost constantly employed, the melody of the voice-part is never disturbed, but is uniformly clear and plaintive, from the beginning to the end. After these five capital songs, there are three others that have considerable merit: one for Cuzzoni, with a German-flute accompaniment; one for Faustina, with very difficult divisions; and a very sweet and graceful air for Senesino: *Volgete ogni desir.* Upon the whole, the last act of Richard is replete with beauties of every kind of composition, and seems not only the best of this particular opera, but of any that I have yet examined.

The performance of this opera was continued till December 16th, having eleven representations; after which *Alessandro* and *Radamisto,* were revived, and alternately performed till February 17th, 1728, when SIROE a new opera, by Handel, was first represented.

Dec. 4th, a general court was called for chusing a deputy-governor and directors for the year ensuing, on which occasion none would be allowed to vote who had not paid their arrears. December 23d, a nineteenth call, for £.5 per cent. on all the subscribers.

1728. The opera of *Siroe,* which at present every one acquainted with the Italian language almost knows by heart, was so new to my countrymen at the time it was first brought on our stage, that Nicolino Haym ventured to dedicate the poem to the directors and subscribers of the Royal Academy of Music, as his own (*p*), and the plagiarism, however flagrant, seems to have been successful; for it does not appear that it was ever detected. This drama, written expressly for Venice in 1726, was first set by the celebrated Leonardo Vinci, for the theatre of San Giangrisostomo in that city; but it has since been set by almost every eminent composer who has been employed for the stage. Upon collating the poem which Handel set with the opera of *Siroe,** in the third volume of Metastasio's works, there appears very little difference between them, except that Haym has foisted into his edition two or three airs of a much coarser texture than can be found in that of the original author (*q*).

(*p*) *Alli eccellentissimi ed illustrissimi Signori Li Signori Direttori, e sottoscrittori dell' Accademia Reale di Musica Umilmente dedica questo Drama l' umilissimo e devotissimo Servitor loro, N. Haym.* These words spread out on the surface of a whole page, have all the appearance of author-like appropriation.

(*q*) This drama, the first of Metastasio's writing that was performed in this country, had certainly more poetical merit than any which Handel had as yet ever set to Music, though he long remained ignorant perhaps of the real author.

During the run of this opera there was a call by the court of directors on all the subscribers to the Royal Academy of £3 per cent. which was the twentieth call, to be paid on or before the 30th of March. And April 3d, the governor and court of directors summoned a general court, "to consult such measures as may be thought most proper for the speedy recovery of all their debts." Another call of two and a half per cent. being the twenty-first call, on or before the 24th of April.

* Much of the music of *Siroe* was adapted from the earlier opera ***Flavio***.

In the first movement of the overture there are two or three strokes of bold and happy modulation, particularly the A flat in the base of the twelfth bar, which manifest the great master. The fugue, of which the third bar of the subject, which furnishes the chief solo parts for the haubois, has been too often used by others to give much pleasure now, is treated with his usual superiority and strength; and the jig was always a favourite as long as movements in that measure were in fashion. Handel himself seems to have been not insensible to its merit, for I heard him play it by memory as a lesson at Mrs. Cibber's, with wonderful neatness and spirit near twenty years after it was composed.

The singers were the same as in the opera of *Riccardo*. The first air for Boschi: *Se mio paterno amore,* is in the free and animated style of many of the excellent base songs he wrote for that performer. Fausina's first song: *D' ogni amator la fede,* may perhaps have been since set to a more graceful melody, but has never been accompanied with so much meaning and ingenuity. Senesino's first air: *Se il labbro,* was not, at the time it was first performed, in so captivating a style as many others which Handel had composed for him, and yet there are still passages in the base and accompaniment which are heard with pleasure by true judges of composition. Palmireni's first air: *O placido il mare,* is spirited, and required considerable agility of throat in the execution. To the words of Senesino's next air: *La sorte mia tiranna,* so many other airs are vibrating in modern ears, that Handel's would not now be fairly heard; but with Senesino's voice and action it doubtless had a fine effect in 1728. The subsequent air: *Vedeste mai,* for Faustina, is extremely pleasing, and must have exhibited the brilliant execution of that singer to great advantage. The words of the air with which Haym has finished the first act: *Or mi perdo,* which Handel has adapted in his foul score to the Music of another air: *Ho nel seno,* are not the same as in Metastasio, who terminates the act with *Fra l' orror della tempesta,* which has been often admired as a dramatic song of passion and execution in the *Siroe* of different composers. Handel's air to the words *Or mi perdo,* is originally and beautifully accompanied (*r*).

The second act begins with an exquisite cantabile: *Deh! voi mi dite,* for Senesino, which wants nothing but length to render it equal to Handel's most excellent songs of that kind. The next air: *Mi lagnerò tacendo,* sung by Cuzzoni, is a beautiful Siciliana of a peculiar cast. The complaint expressed in the words and melody is admirably enforced from time to time by a single note in the violin accompaniment. After this Senesino had a very pleasing and dramatic air: *Mi credi infedele,* in which the accompaniment is modern and the modulation affecting and masterly. Faustina's next air: *Sgombra dall' anima,* long enjoyed the public favour for the natural gaity of the melody. The air *Fra l' orror,* with which

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(*r*) There is an air wanting in the score: *Chi è più fedele,* and instead of it two or three scenes of another opera, in which the names of *Olibrio* and *Placidia* two characters in a drama written by Apostolo Zeno, occur.

Metastasio has terminated the first act, Haym has transplanted into the fifth scene of the second. Handel has set it to an admirable instrumental movement in five parts, strictly *fugato*. As it was written for Baldi a singer of no great abilities, he took the opportunity of rendering the composition interesting by assigning the chief part of the business to the instruments, which, so employed, were better worth hearing than the voice. Boschi had the next air: *Tu di pietà mi spogli,* which is spirited, and cast in a different mould from all his other admirable songs. The subsequent air: *Fra dubbj affetti,* is less happily set than usual with Handel in composing for Senesino: it is a soothing minuet, but without dignity or passion. Cuzzoni had the next air: *L' aura non sempre,* which is light and gay, but unmarked by any peculiar force or expression; but the final air of this act: *Non vi piacque, ingiusti Dei,* is one of the most elegant, beautiful, and pathetic, in all Handel's works; it was set for the Faustina, and conveys an idea of her great abilities as a cantabile singer, as most of her other songs do of neat and brilliant execution.

The third act begins with a short and spirited symphony, consisting of only twenty-two bars; in which, however, Handel's fire began to blaze sufficiently to make us wish it had been longer. The first air, for Cuzzoni: *Se il caro Figlio,* is graceful and pleasing, and was among the favourite songs of that singer. The next air: *Gelido in ogni vena,* is so fine a composition of the grand pathetic kind, that it is difficult which most to admire, the richness of the harmony, learning of the modulation, texture of the parts, or expression of the words. Palmerni sung the subsequent air: *Benchè tinta,* which has merit and fire in the composition, though it was not likely to be a favourite, as he was not a captivating singer, and performed a detestable character in the drama. The whole next scene, beginning with an accompanied recitative: *Son stanco,* and ending with the air *Deggio morire,* for Senesino, was justly admired, at the time of its first performance, and is still new and replete with refinements, which have been imagined of much later times (*s*). In the symphony to the accompanied recitative, Handel seems to have made a new use of *piano* and *forte,* and in the second violin. tenor, and base parts of the subsequent air, to have anticipated the quiet accompaniment of modern times. Faustina had the next air: *Ch' io mai vi possa,* which has few peculiar beauties of invention or expression; and the air in the next scene for Senesino: *Se l' amor tuo,* though the voice-part is graceful and pleasing, is rendered somewhat monotonous by a too frequent repetition of the same passage in the symphony and accompaniment. But the following air: *Torrente cresciuto,* for Cuzzoni, is perhaps the most elegant, fanciful, and pleasing, of all Handel's dramatic songs of the *bravura* kind. The next air: *La mia speranza,* and the last in the opera, was sung by Faustina. It is of the same kind, gay and agreeable; but seems now the eldest of the two by many years.

(*s*) See *Sketch of Handel's Life,* p. 24, and seq.

This opera, of which Handel himself, in the foul score preserved in his Majesty's collection, has signed and dated the *coro finale,* "London, February 5th, 1728," contains many proofs of the superior abilities of this great composer; but chiefly in the last act, which seems greatly to surpass, in musical excellence, the rest of the drama.

The opera of *Siroe* was first performed February 17th, when it was honoured with the presence of their Majesties, the Princess Royal, Princess Amelia, and Princess Caroline. It had nineteen representations successively; but having a very powerful rival at Lincoln's-Inn Fields, in the Beggar's Opera, which came out the same winter [Jan. 29, 1728], joined to the factious disputes concerning the superiority of the singers, this was not an auspicious season for the musical drama.

A letter ascribed to Dr. Arbuthnot, which was inserted in the London Journal, March 23d, during the first run of *Siroe,* describes the declining state of operas at this time so well, that I shall insert part of it here, as a fragment of musical history.

"As there is nothing which surprises all true lovers of Musick more, than the neglect into which the Italian operas are at present fallen, so I cannot but think it a very extraordinary instance of the fickle and inconstant temper of the English nation: a failing which they have always been endeavouring to cast upon their neighbours in France, but to which they themselves have at least as good a title; as will appear to any one who will take the pains to consult our historians." After several other just reproaches, for the childish eagerness with which we had discarded our own language and Music for the Italian, which the instant we had acquired in the greatest perfection, only serving to raise disputes among us and to divide the nation into parties, proved that our excessive fondness for Italian operas proceeded not from a true taste for good Music, but a violent affectation of it. The author concludes in the following manner: "The *Beggar's Opera,* I take to be a touch-stone to try British taste on; and it has accordingly proved effectual in discovering our true inclinations; which, how artfully soever they may have been disguised for a while, will one time or other start up and disclose themselves. Æsop's story of the cat, who at the petition of her lover was changed into a fine woman, is pretty well known: notwithstanding which alteration, we find, that upon the appearance of a mouse, she could not resist the temptation of springing out of her husband's arms to pursue it; though it was on the very wedding night. Our English audience have been for some time returning to their cattish nature; of which some particular sounds from the gallery have given us sufficient warning. And since they have so openly declared themselves, I must only desire they will not think they can put on the fine woman again, just when they please, but content themselves with their skill in catterwauling.

"For my own part, I cannot think it would be any loss to real lovers of Music, if all those false friends, who have made pretensions to it only in compliance with the fashion, would separate themselves from them; provided our Italian opera could be brought under such regulations as to go on without them. We might then be able to sit and enjoy an entertainment of this sort, free from those disturbances which are frequent in English theatres, without any regard, not only to performers, but even to the presence of Majesty itself. In short, my comfort is, that though so great a desertion may force us to contract the expences of our operas, as would put an end to our having them in as great perfection as at present, yet we shall be able, at least, to hear them without interruption."

1728. The opera of TOLOMEO RE D'EGITTO, written by Haym, was first performed April 30th, by the same singers as *Siroe*. In the dedication to the Earl of Albemarle, the author implores the protection of this nobleman for operas in general, as "being on the decline (*t*)." Whether this was occasioned by the feuds concerning Handel and Bononcini, Faustina and Cuzzoni, or from caprice or satiety, I know not; but if there ever was a time when this species of amusement merited the national support more than another, it seems to have been at this period, when we were in possession not only of the best composer in Europe, but the three greatest singers which the lyric stage could boast.

The fugue in the overture to *Ptolomy* is written on a subject so lively, and is treated with such freedom and spirit, that none of the trammels of this species of composition appear in the execution. And though the first three bars of the movement are almost entirely built upon the common chord of the key-note, no idea of monotony, or want of variety in the harmony, is excited during the performance. The French-horns in this fugue were unusual, and have an admirable effect.

The first scene opens with a very fine accompanied recitative, which with Senesino's voice and action must have had a great effect. The subsequent air for the same singer: *Cielo ingiusto,* is spirited, and has the hand of a master upon it, but the style and passages are now a little antique. The next air: *Non lo diro,* for Baldi, is an elegant ballad; but the third air: *Quell' onda,* set for Faustina, is the most elegantly gay and fanciful imaginable; performed by such a singer, and neatly accompanied, it would please now as much as ever; as would the subsequent beautiful pastoral for Cuzzoni: *Mi volgo ad ogni fronda,* which is of all times and all places. Faustina's next air: *Se talor,* is in a style which Handel's pen, and the singers of the time, could render expressive; but it has so long been discontinued, that we now hardly know how to perform, or hear it. After this, there is a short but beautiful Siciliana: *Tiranna miei pensieri,* which was sung by Senesino. The next, is an elaborate and pathetic composition in seven parts, to the words: *Fonti amiche,* for Cuzzoni, which did the composer and performer equal credit. After this, an agreeable base song, and a pathetic air: *Torna sol,* for Senesino, of the most soothing and tender kind, finished the first act.

(*t*) *Fate, che da lei prenda vigore il sostento delle opere quasi cadenti nell' Inghilterra.*

The second act begins with a cantabile air of a very beautiful and uncommon cast: *Voi dolci aurette,* sung by Faustina; to whom the second air: *Quant' è felice,* was likewise assigned. This air, though not rapid, seems to have been written for her peculiar talent of neat execution. The next air: *Aure portate,* for Cuzzoni, seems now old-fashioned and common, from the frequent use which others have since made of the passages. The subsequent air: *Se un solo è quel core,* for Senesino, is not of the first class of pathetic; it is languid, without passion or novelty. The following air: *Il mio core,* sung with the spirit and precision of a Faustina, would always please. The next song: *Pur sento,* for Baldi, is a pleasing composition. Then follows an air that was called the echo song: *Dite che fà?* chiefly sung by Cuzzoni; several of the passages, however, were repeated by Senesino, behind the scenes, by which his recognition was brought about in the drama. The melody of this air is extremely graceful and pleasing, and the accompaniments are rich and beautiful. Boschi has, after this, an admirable base song: *Piangi pur,* with a running accompaniment in a very bold and masterly style. The second act is terminated by one of the most pleasing of all Handel's duets, in the favourite style of the times: *Se il cor ti perde.* The imitations are natural and plaintive, and the accompaniment quiet and curious.

The third act begins with a short but very pathetic and expressive accompanied recitative. Baldi sung the first air in this act: *Se l' interno,* which is spirited and uncommon. The next which is a very agreeable base song: *Sarò giusto,* was sung by Boschi. Faustina's first air in this act: *Voglio amore,* is less happily composed than the songs which Handel usually gave her; and the subsequent air, for Cuzzoni: *Senza il suo bene,* though plaintive, has lost much of its grace and novelty by time. After this, Faustina has an air of passion and spirit: *Ti pentirai,* which her neat execution must have rendered captivating. Senesino had the next air: *Son qual Rocca,* which has in it a considerable portion of Handel's fire and thunder; the style, however, is now no longer in use for a first singer at the opera. Cuzzoni's next air: *Torna omai,* is an *andante,* and is pleasing; but not of the first class in the *graziosa* style. The whole next scene for Senesino, consisting of an accompanied recitative, beginning: *Innumano Fratel,* and an air: *Stille amare,* with which it is terminated, is, however, so pathetic and masterly in a truly grand dramatic style, that it ought to save the worst opera, in other respects, that was ever composed. After this, a lively duet, and a very gay chorus terminate the drama; which, though it abounds with fewer striking and favourite airs than many of Handel's preceding operas, has many that are beautiful, and some in his best style of writing. The author himself has settled the time when this composition was finished by the following memorandum, on the last page of his Majesty's original score: "*Fine dell' opera, G. F. Handel, April* 19*th,* 1728."

This drama was performed but seven times, during its first run; after which, *Admetus* was represented three times: May 25th, 28th, and June the 1st, which not only terminated the season, but was the last opera performed under the auspices and direction of the *Royal Academy of Music*; an institution, in the support of which the whole sum of £.50,000, originally subscribed, seems to have been sunk in less than seven years, besides the money produced by the sale of tickets, and that which was taken at the door, for the admission of non-subscribers.

The governor and directors of the Royal Academy of Music, after the sum originally subscribed for its support was expended, relinquished the idea of entering into new engagements for amusing the public at their own expence. Indeed, either from the difficulty of finding a sufficient number of subscribers that were willing to involve themselves in so costly and hazardous an enterprize, or from an opinion that the opera being no longer in an infant state, was now robust enough to *go alone,* it appears by the bills and advertisements, that there were no annual subscribers in 1727, but its whole maintenance and support depended on the original subscribers and public favour. Whether the feuds which so long agitated the critics and patrons of Music, concerning the abilities of Handel and Bononcini, and of Faustina and Cuzzoni, precipitated the dissolution of the Royal Academy, or the disagreement between Handel and Senesino, cannot now be easily determined. Perhaps all these causes conspired to relax discipline and to tire the public; for though zeal and attention were at first stimulated by these debates, yet they seem to have been succeeded by disgust and indifference.

At the close of this season the whole band of singers dispersed, and the next year we find Senesino, Faustina, and Baldi, performing in one theatre at Venice, and the Cuzzoni, with Nicolini, Farinelli, and Boschi, at another, in the same city.

May 15th, a general court was summoned of all the subscribers to the Royal Academy of Music. And on the 16th, notice was given in the same paper, " That the general court of the Royal Academy of Music stands adjourned till eleven o'clock on Wednesday next, the 22d inst. in order to receive any further proposals that shall be offered for carrying on the operas." Another meeting, by adjourment, on the 29th. On the 31st, " The general court of the Royal Academy of Music stands adjourned till eleven o'clock on Wednesday the 5th of June next, in order to consider of proper measures for recovering the debts due to the Academy, and discharging what is to due to performers, tradesmen, and others; and also to determine how the scenes, cloaths, &c. are to be disposed of, if the opera cannot be continued. N. B. All the subscribers are desired to be present, since the whole will be then decided by a majority of votes."

Nothing farther appeared in the newspapers concerning the Royal Academy of Music, till December 2d; when the following advertisement was inserted in the Daily Courant: " The time appointed by the charter of the Royal Academy of Music for chusing a deputy-governor and directors of the said Academy, being on the

22d of November in each year, or within fourteen days after, notice is hereby given, that a general court, by order of the governor of the said Academy, will be held at twelve o'clock on Friday next, being the 6th inst. at the usual place in the Hay-market." Whether the court ever met, or any measures were taken, in consequence of this advertisement, does not appear.

In the autumn of this year, and the spring of the next, the opera-house was shut up, and the musical drama suffered to lie fallow till December 2d.

1729. Though there was no vocal opera performed at the theatre in the Hay-market this year, yet January 23d, there was a ball; February 13th another; and April 10th, " an assembly with several alterations; to begin with the *instrumental opera of Radamistus*." Indeed, Handel had prepared the soil for cultivation by a new *compost*, and had transplanted new exotics from Italy, in order to try the influence of our climate upon them. For finding the theatre abandoned by the singers, and unsupported by its former patrons, he entered into an engagement with Heidegger, who was then in possession of the opera-house, to carry on the musical drama at their own risk.* And in order to save time, and not to trust to the uncertainty of report concerning the abilities of distant performers, in the autumn of 1728, he set off for Italy, where he engaged an entire new band of singers, who did not, however, arrive in London before the autumn of the year following. These were announced to the public in the Daily Courant for July 2d, 1729, in the following manner:

" Mr. Handel who is just retuned from Italy, has contracted with the following persons to perform in the Italian operas: Signor Bernacchi, who is esteemed the best singer in Italy. Signora Merighi, a woman of a very fine presence, an excellent actress, and a very good singer, with a counter-tenor voice. Signora Strada, who hath a very fine treble voice, a person of singular merit. Signor Annibale Pio Fabri, a most excellent tenor, and a fine voice. His wife, who performs a man's part exceeding well. Signora Bertoldi, who has a very fine treble voice; she is also a very genteel actress, both in men and women's parts. A base voice from Hamburgh, there being none worth engaging in Italy." This last was John Godfrid Riemschneider.

These new performers gave birth to new ideas and a new style, particularly in divisions, which by writing for nearly the same singers during six or eight years, Handel had often repeated.

The first opera in which he employed his new singers was LOTHARIUS, drama written by Matteo Noris, and originally called *Berengario Re d' Italia* (*u*). The first representation of this opera did not take place till December 2d; whether this late commencement

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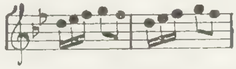
(*u*) The English edition of this drama is printed without preface, dedication, or the least information concerning the poet.

* They each subscribed £10,000 towards the cost of the new venture at the King's Theatre. The date of Handel's departure for Italy was 1729, for in the *Daily Post* of Jan. 27, 1729, we read that: "Yesterday morning Mr. Handell the famous Composer of musick, took leave of Their Majesties, he being to set out this day for Italy."

of the season, after a *Sabbatical year*, was occasioned by the late arrival of the vocal performers, or by obstacles which are now forgotten, is at present difficult to discover. The score was not finished till November 16th, according to Handel's own record (*x*); so that it was transcribed, got by heart, rehearsed, and brought on the stage, in the fortnight.

The first movement of the overture is majestic and pleasing; and the second movement, which is a fugue upon two gay subjects in triple time, is chiefly constructed on a *ground-base*, and is perhaps the last agreeable and successful effort of a great composer under such restraint. It is a species of writing which admits of ingenuity, but is necessarily monotonous. The last air of this overture is gay and graceful.

The first scene opens with a cavatina, of a very uncommon cast: *Grave è il fasto di regnar;* it has never been printed, but was probably intended to display the peculiar abilities of the new tenor, *Annibale Pio Fabri* (*y*). The second air: *Non pensi quell' altera*, was performed by the same singer; it is a song of spirit, but the voice-part is not loaded with divisions, like modern tenor songs, of which though the subjects are frequently grand and interesting, yet the constant *roulemens* which it is thought necessary to give to the voice, soon degrade it to the level of a mere instrument which has nothing to do with poetry or articulation. The divisions in this air of Handel, which are numerous, are given with great propriety to the violin, by which means the singer was allowed more leisure for action, energy, and expression of the words (*z*). The third air: *Venne a colei*, was sung by Signora Merighi; it is written in the contralto, in F, though it was afterwards printed five notes higher. It is a natural, and pleasing air, which required no great abilities to execute (*a*). The subsequent air: *Per salvarti*, is in triple time, and was sung by Signora Bertolli, in a male character. The most striking passage in this song was afterwards used by Handel in his favourite minuet in the concerto he played in the oratorio of Esther:  &c. See his second Organ Concerto. Bernacchi's first song: *Rammentati cor mio*,

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(*x*) *"Fine dell' opera, G. F. Handel, November 16th,* 1729." MS. in his Majesty's possession.

(*y*) The merit of this tenor was often sufficient in Italy to supply the want of it in the principal soprano. Indeed, Bernacchi was at this time past his meridian; his voice was never good, but now little was left, except a refined taste and an artificial manner of singing, which only professors and a few of the most intelligent part of the audience could feel or comprehend. I purchased, at a stall, some years ago, an old music-book, in which were *Solfeggi di Soprano, del Signor Annibale Pio Fabri*, by which we may judge of his taste and knowledge. They contain many of the useful as well as ornamental passages of the day, and those of Leo, that have been so long celebrated, and used as lessons to form the greatest singers in Europe can boast no other merit. Many of the passages are now become so common and vulgar as to be shunned by all good composers, and are, therefore, useless to singers of modern Music, who require exercises for the voice formed of all such divisions and difficulties as are in the highest favour with great composers and with the public: otherwise their labour is vainly bestowed on useless and inelegant traits of melody, that are not likely to occur, or to give pleasure to a polite audience, if accidentally introduced as changes or embellishments to airs in present use.

(*z*) This air which was printed in C, is in A, in Handel's original score.

(*a*) Hasse afterwards worked on the same theme in *Gianguir*, but in different measure, to the words; *Parto se vuoi così.*

is an air of great dignity, and susceptible of much taste and expression; particularly as Handel judiciously left this singer to himself undisturbed by instruments, through which his voice had not sufficient force to penetrate. The first song that was sung by the new base voice, Riemschneider: *Se il mar promette calma,* though it was never printed, is admirable for the contrivance of the parts, as well as vocal melody; it is in a different style from all the airs of Handel previously attempted for Boschi, or afterwards for Montagnana, and may be ranked among his most ingenious and spirited compositions of that kind. The next air: *Quel cor che mi donasti,* the first that STRADA ever sung on our stage, seems chiefly calculated to display her fine and brilliant shake, for which there are more than thirty occasions in the course of the song. This singer had many prejudices to combat on her first arrival in this country: the enemies of Handel were of course unwilling to be pleased with any part of the entertainment he had provided for the public; the abilities of Cuzzoni and Faustina had taken possession of the general favour; and Strada's personal charms did not assist her much in conciliating parties, or disposing the eye to augment the pleasures of the ear; for she had so little of a Venus in her appearance, that she was usually called the *Pig.* However, by degrees she subdued all their prejudices, and sung herself into favour, particularly with the friends of Handel, who used to say that by the care he took in composing for her, and his instructions, from a coarse singer with a fine voice, he rendered her equal at least to the first performer in Europe. Bernacchi's second song, in this act: *Già mi sembra,* has no peculiar merit; it is an allegro with a very thin accompaniment, and the melody itself is not very striking. There is a gay chorus: *Viva, viva,* after this air, in Handel's manuscript score, of which even the words are not printed. After this Merighi had a lively air: *Orgogliosetto và l' augelletto,* in triple time and in a minor key, which is not of a kind to have been ever in high favour. The next: *Scherza in Mar,* and the last in the act, is an *aria di bravura,* for Strada, in which Handel has given her many of his favourite divisions, which frequently occurred to him afterwards in composing and playing. It is a spirited song, in which not only the singer, but orchestra, has much to do (*b*).

The second act opens with a short but admirable military symphony at the close of a battle, followed by an accompanied recitative. The first air in this act: *Regno, e grandezza,* which was sung by Annibale Pio Fabri, is calculated to display a good actor and singer of considerable execution; but as this air was not printed, it seems as if it had not been in much favour with the public. The subsequent air, *Tiranna, ma bella,* sung by Bernacchi, is natural and pleasing, but not of that kind which, if well performed, would establish the character of the singer, either for

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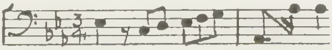
(*b*) This air seems to lose some of its orignal spirit by being transposed from A sharp, in which it was composed, to G.

agility, taste, or expression. The Strada's first air in the second act: *Menti eterne,* is truly pathetic, and fit only for a singer possessed of science and feeling. After this, there is a spirited air in Handel's score: *Non t' inganni la speranza,* which was sung by the German Baritonno, Riemschneider, that was not printed; indeed, as none of this performer's songs were published with the rest of the opera, soon after its first representation, it seems to imply his want of success on the stage. The next air: *Arma lo sguardo,* composed for the Merighi, in the contralto, is injured, in the printed copy, by a transposition from its original key of F minor to A natural. There is much peculiar spirit of haughtiness and disdain in this air, that suited the situation of the singer in the character of Matilda. The following air: *Bella, non mi negar,* for Bertolli, who performed a man's part, though it is a pleasing composition, was not printed, which it certainly would have been, had a singer of the first class awakened the attention of the public. Another reason may be assigned for the next air: *D' una torbida sorgente,* not having a place in the printed copy: it was probably too new and ingenious in the accompaniment to be generally admired or comprehended. Bernacchi had, after this, a cavatina: *Quanto, più forte,* of great beauty, of which the symphony is grand and original. This air, which was never printed, is followed by a brilliant and agreeable song of execution: *D' instabile fortuna,* which was sung by the tenor, Fabri. After which, the act is terminated by a charming air, richly accompanied: *Non disperi pelegrino,* for Bernacchi. Several passages in this song occurred to Handel in subsequent compositions, particularly in *Return, O God of hosts,* where there is a modulation into the minor third of the key.

The third act begins with a short spirited symphony, whence he afterwards drew several passages for his organ concertos. Strada's first aid: *Non sempre invendicata,* which is not printed, has infinite spirit, and affords oportunities for good action as well as singing; while the orchestra supports the situation of the performer with great force and effect. This is followed by an impassioned air: *Vi sento si,* for Fabri, in which there is a passage in the accompaniment of peculiar energy, which, tho' often repeated in different modulations, is always welcome:

 (c)

The next air: *Quel superbo,* which was sung by the Merighi, and is not printed, has great instrumental and dramatic spirit. Then, after a short military symphony, there is an admirable base song: *Alza al ciel,* in Handel's best style, which was sung by Riemschneider, but never printed. The next air: *Vedrò più liete,* composed for Bernacchi, has many divisions in triplets, and abounds with spirit more than any other song that was assigned to this singer in the opera (*d*). Merighi then has an air of character: *Impara codardo,* which has considerable spirit and originality. This is followed by a pathetic and supplicating air of a peculiar cast: *S' è delitto,* sung by Bertolli; and a very pleasing duet: *Si bel sembiante,* with which, after a chearful chorus, the opera is terminated. Upon the whole, though this has many agreeable songs, it abounds with fewer airs on great and masterly subjects than many of his preceding operas; and whether oppressed by opposition and less supported by his singers than formerly, his invention seems to have been less fertile than usual, to which the success of the songs seems to have been proportioned; as no one of them appears to have ever been in general favour throughout the nation.

(c) This passage occurs in one of his hautbois concertos.

1730. This opera continued in run from December 2d till January 13th, 1730, and had ten representations. After which, *Julius Cæsar* was revived, and performed nine nights. And February 24th, a new opera was brought on the stage, called PARTHENOPE, written by *Silvio Stampiglia,* originally for Naples, but new set by Handel, for the same singers as performed in *Lotharius.*

The overture of this opera is less captivating than that of any of his former productions of this kind. The first movement, in the style of Lulli, contains nothing new; and the fugue, on a convulsive and unpleasant theme, is embellished by no solo parts for hautbois, and but little diversified by counter subjects or episodes. The last movement is the best, though in jig time, and at present somewhat vulgar. Act first, after a short recitative, there is a very pleasing chorus: *Viva, viva, Partenope.* The first air in the opera: *L' amor ed il destin,* which was sung by Strada, abounds with passages of execution of a very agreeable and uncommon kind, that required a flexibility and agility of voice superior to any difficulties which this singer had to encounter in *Lotario.* The next air: *O Eurimene,* sung by Bernacchi, is a beautiful cantabile, with no other accompaniment than a violoncello. After this, there is a pleasing Siciliana: *Se non ti sai spiegar,* sung by the Merighi, which is followed by a natural and agreeable air, though of no uncommon cast: *Voglio dire,* for Bertolli. The next air, sung by Merighi: *Un altra volta,* is, however, of an original and lively kind, and abounds in passages that are interesting. After this, there is a fine pathetic air, for Bernacchi: *Sento amor,* of which the melody and accompaniment are truly elegant. Then follows one of the most agreeable of all Handel's base songs: *T' appresta forse amore,* for Reimschneider, to which there is a rapid accompaniment for the violin that is carried on with much art and fancy. The next air: *Sei mia gioia,* for Strada, is lively, but less uncommon, than the following: *Io son ferito,* which was both elegant and new at the time it was composed, though it has not been printed. The next

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(*d*) Though this air is printed in G, the original score is in E sharp [E maj.].

air: *Dimmi pietoso ciel,* for Bernacchi, has the stamp of a great master upon it, though many of the passages are now out of favour. This is followed by an air of some difficulty in the execution: *Anch' io pugnar saprò,* for Fabri; but of which the divisions are the least pleasing parts of the melody. After which, there is an air: *Io ti levo l' impero,* for Strada, in the style which Hasse and Vinci were now successfully cultivating, and in which the melody of the voice-part was more polished, and the accompaniment more simple and quiet, than any that could be found in the songs of their predecessors. For the subsequent air: *Ora spiegarsi,* written for a singer of the second or third class, but not printed, Handel put himself to no great expence of thought. The next: *E figlio il mio timore,* for Bernacchi, though printed, is not in Handel's manuscript score. This air has some pretty passages, but is not to be ranked among his capital productions; it is followed by an elaborate hunting song, in a score of nine parts: *Io seguo sol,* in which the French-horns have solo parts; many of the passages are now become common, from the constant use of them by others, in airs of the same kind; yet the effect of this composition, which terminates the first act, if well accompanied by a powerful and well-disciplined band, would be still admirable. It was sung by Merighi, whose voice, though a female, was a low contralto.

In the beginning of the second act, we have several species of military Music: an excellent march, which serves as an accompaniment to a dialogue or duet, between the leaders of the two armies, and a chorus; after which, there is a martial symphony during an engagement; and a song of triumph at the end of it. In the second scene, there is an excellent accompanied recitative, followed by an air: *Barbaro fato,* for the tenor, Annibale Pio Fabri, which required great abilities of execution. Scene third, Strada had a short slow air of great dignity and beauty: *Care mura.* The subsquent air: *Voglio amare,* which is extremely graceful and pleasing, was likewise sung by Strada. It is an *andante allegro,* in which while the base chiefly moves in quiet iterated notes of a modern cast, the other instruments carry on a subject, different from the principal cantilena, in a very masterly and agreeable manner. This air is so smooth and free from wrinkles that it is difficult to imagine it to be near sixty years of age. It is followed by an agreeable duet, or rather dialogue, of a peculiar kind: *E vuoi con dure tempore,* by Bernacchi and the Merighi, in which one of the two lovers, who have quarrelled, only upbraids the other from time to time with the epithets *infido, ingrato,* without ever singing together. Fabri after this had a gay and graceful air, which is misplaced in the printed copy: *Qual farfalletta,* in as modern a style as if it had been composed but last week. The next air, however: *Furie son dell' alma mia,* for Merighi, though spirited and masterly, is now somewhat rude and uncouth. The subsequent aid: *Poterti dir vorrei,* for Bernacchi's contralto voice, is a pleasing minuet: but it is followed by a jig that is less agreeable. The next air: *Furibondo spira il vento,* which finishes the act, is animated with

Handel's genius and fire, though the passages have been long since vulgar and common.

The third act begins with a march, a symphony, and, after a scene of recitative, a short but agreeable quartetto, between the four principal singers: *Non è incauto il mio consiglio.* Then there is a fragment of a charming Siciliana: *Arsace, o Dio così,* which was sung by Merighi, and is followed by an agreeable air for Strada, and another of a superior cast for Fabri: *La speme ti consoli.* We have next an excellent *aria di cantabile,* for Bernacchi: *Ch' io parla?* which has no fault but brevity. Then a spirited song for Merighi, in triple time: *Quel volta mi piace;* and in the next scene, another, in common time for Bernacchi: *Nobil core;* this is enlivened and rendered very pleasing by an ingenious accompaniment. The Music of the next scene, which was performed by Bernacchi, is admirable! It is in Handel's best dramatic style: after a short recitative, there is a very pathetic air in seven parts: two German-flutes, two violins, tenor, voice, and base, played on the theorbolute, and by the violoncellos and double basses, pizzicato: *Ma quai notte di mesti lamenti;* this air, at the close of which the hero of the drama falls asleep, is finely written, and will be always elegant and pleasing. It is followed by a fine accompanied recitative, and a trio for Strada, Bernacchi, and Merighi, of great spirit, and well calculated for action. After this, the air: *Fatto è amor un Dio d' inferno,* for Bernacchi, is full of Handel's own fire and originality; the base is remarkably bold, busy, and, being in F minor, difficult of execution. The subsequent air: *La gloria in nobil alma,* for the tenor, Pio Fabri, is likewise on a spirited and pleasing subject; but seems somewhat degraded by the divisions, many of which, though natural and easy to a harpsichord player, can hardly be called vocal. The next air: *Si scherza,* which is the last, is light and airy, but not very common. It was sung by Strada, but required no great powers of execution or expression. The *coro finale* is an agreeable gavot, in which there are some masterly imitations.

This opera, which is among the best of Handel's dramatic productions, was finished, according to his own date at the end of the manuscript score, the 12th of February 1730, and first performed on the 24th of the same month, had but seven representations. It was, however, revived the next season, and performed in December and January seven times more. But in the spring of 1730, after the first run of *Pathenope* was over, and one performance of *Julius Cæsar* before his Majesty, March 31st, for the benefit of *Anna Strada del Pò,* ORMISDA, a new opera, was performed; but whether a pasticcio, or by whom composed, does not appear by the book of the words, public papers, or by any other record that I have been able to find (*e*). It had an uninterrupted run of thirteen nights, from April 4th to May the 14th; and was again performed June 9th, November 24th, 28th, and December 1st, 5th, and 8th. In the

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(*e*) The Drama of *Ormisda* was written by Apostolo Zeno, and originally set for the Imperial Court at Vienna, 1722, by Caldara; but whether this was the Music to which it was now performed in London, I am unable to discover.

middle of the run of this opera, April 21st, there was however, a *change of twelve songs,* which seems to imply a want of attraction in those that were superseded. None of the airs appear to have been printed, except a few for the flute, with those of *Parthenope,* by Walsh.* The singers were the same as had sung in Handel's opera of the same year, and the performance must have been under his direction, which excites curiosity to know what compositions he thus honoured with his approbation. Previous to the close of the spring season his own opera of *Ptolemy* had six representations. In the advertisement for the performance of this opera, inserted in the Daily Journal June 2d, *several alterations* were promised; and notice given, that " as the opera was short, it would not begin till seven o'clock." The season was terminated by the performance of *Ptolemy,* June 13th.

August 28th, in the *Daily Post* it was said that "*Signor Senesino,* the famous Italian singer, was engaged to come over against the winter to perform under Mr. Heidegger in the Italian opera;" and October 9th, by a paragraph in the *Daily Journal,* the public was informed that " grand preparations were making at the opera-house in the Hay-market, by new cloaths, scenes, &c. and, *Senesino* being arrived, that the performances would begin as soon as the court returned to Saint James's (*f*)." And yet an opinion has long prevailed that the chief cause of the dissolution of the Royal Academy of Music, was a disagreement between Handel and this singer, and that the separation which ensued upon the breaking-up of that establishment, 1728, was perpetual. The return of Senesino however at this time to sing Handel's Music, when the theatre was chiefly under his own direction, proves the contrary. Indeed, it seems as if the quarrels of the singers, and disagreements with this composer, had not so much contributed to the ruin of the Academy, as the enormous expence, and want of persons sufficiently intrepid to involve themselves in the renewal of so hazardous, or rather ruinous, an undertaking, as the opera had hitherto been.

November the 3d, the ensuing season was begun with the revival of *Scipio,* which was performed six times; and this, with five representations of *Ormisda,* and four of *Parthenope,* in all which Senesino and the Strada sung, finished the year.

1731. *Parthenope* was likewise performed January 2d, 5th, and 9th; and on the 12th was represented an opera called Wenceslaus, by an anonymous composer (*g*). A musical drama of the same name was performed in England two or three times in 1717, to Music of different composers. Of the airs now used, under Handel's direction, we are at present utterly ignorant. It sustained at this time only four representations; after which February 2d,

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(*f*) This summer was spent by the King and royal family at Windsor.

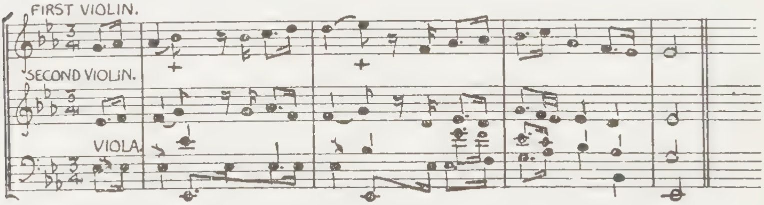
(*g*) This drama, written by Apostolo Zeno, was first performed at Venice, 1703, to the Music of Carlo Fran. Pollarolo.

* Handel and Walsh settled their differences about this time, and under a new contract Walsh became Handel's publisher. The music to *Ormisda* was by Fr. Conti. There is a copy in the B.M. Add. MS. 31551.

a new opera, the *Alessandro* of Metastasio, under the name of PORO, was brought on the stage, in which Senesino performed the principal part.

The first movement in the overture is grave and grand, in Lulli's meliorated style, by Handel. The fugue is in jig time, and is more German of that period, and less pleasing, than most of the second movements of his other opera overtures. There is no third movement, or air, after this allegro. The original performers in this opera were Senesino, contralto; Annibale Pio Fabri, tenor; and Comano, base: with the Strada, soprano; and the Merighi and Bertolli, both counter-tenors.

The first air, for Bertolli: *E prezzo leggiero,* though it is neither remarkable for learning nor invention, is gay and pleasing, and fit for a singer of limited abilities and of small importance in a drama. The second air, which was sung by Senesino: *Vedrai con suo periglio,* is spirited, natural, and enlivened by the ritornels and accompaniment. The third air, for Annibale Pio Fabri: *Vil trofeo,* is in a style which a good singer can always render modern and interesting. The next air: *Chi vive amante,* sung by Merighi, is lively and agreeable, and though it displays no particular talent in the performer, has little strokes of ingenious composition, which are only to be found in the works of able masters. But in the next short air, for Senesino: *Se mai più,* which has no second part, there is a happy and impassioned boldness and expression in the appoggiaturas, which I do not recollect to have seen hazarded by any composer of that period. This cavatina, in other respects, is admirable.



The subsequent air, which was the first in Strada's part, might be rendered extremely pleasing by a performer possessed of a fine voice, a good shake, and an elegant manner of singing. After this, Senesino had an air: *Se possono tanto,* which has been always justly admired for its elegance. It is written in a measure and style in which Handel had been frequently successful; but the clear and quiet accompaniment in iterated notes was that which Hasse and Vinci rendered fashionable, and which subsequent masters carried to excess (*h*). The next air: *Compagni nell' amore,* is light and

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(*h*) This air has been lately revived, and admirably sung by Rubinelli, for whose compass of voice it is as well suited as that of the original singer, Senesino. It is so different from the generality of Handel's airs in the accompaniment, that the Italians, who had only seen it in manuscript, were unwilling to allow it to be of his composition. However, the printed copy, as well as the original score in Handel's own hand-writing, which are both before me, render these doubts ridiculous. The composer seems to have finished this song with unusual attention: having cancelled eleven bars in his manuscript, and made several other changes both in the melody and instrumental parts.

pleasing, with a lively accompaniment for violins in unison. After this Fabri had an agreeable air: *Se amor a questo petto,* which required considerable agility in the execution. The first act is terminated by an admirable duet: *Se mai turbo,* in which the lovers, *Porus* and *Cleofida,* are ironically repeating the former promises which they had made to each other of fidelity and confidence. The composition of this duet is excellent, and in a style truly dramatic, which has been since generally adopted.

After a bold and spirited military symphony, the second act begins with another duet in a very different style: *Caro amico amplesso,* of which the words are not be found in Metastasia. The composition, which more resembles that of the chamber-duets of Steffani than the preceding, is masterly; and the four instrumental parts of the accompaniment being totally different from the vocal, render the harmony very rich and grateful. The following air: *D' un barbaro scortese,* for Fabri the tenor, is in a very spirited and original style. After this, Strada had an air: *Digli ch' io son fedele,* which is *fugata* and more laboured, but less captivating than the former. Senesino had after this, a very pleasing air: *Senza procelle ancora,* of which the accompaniments, by French-horns, flutes, violins, tenor, and base obligati, must have had an admirable effect when performed by a well-disciplined opera-band. The next air: *Se il ciel mi divide,* sung by the Strada, with a solo accompaniment on the violin by Castrucci, the first violin of the opera at this time, is now a little *passèe* (*i*).

Bertolli, after this, had an exquisite air, alla Siciliana, beginning: *Se viver non poss'io,* which is the best of Handel's innumerable songs in that style. The last air in the second act: *Di render mi la calma,* for Merighi, is very gay and agreeable. According to Handel's own memorandum, the composition of this act was finished December 30th, 1730.

In the manuscript score there is an inedited symphony at the beginning of the third act, in G minor, and in the usual style of the first movement of Handel's overtures. The first air of this act: *Risveglia lo sdegno,* sung by Senesino, is spirited, but of no peculiar cast of melody or design. The next air was assigned to Strada: *Se troppo crede.* It is an *andante* in a minor key, with a second part in a major key, which is much more pleasing than the first. This is followed by an air for Merighi: *Come il candore,* of no great beauty. The next air: *Serbati a grandi imprese,* for Fabri, has, however, considerable merit, as a *bravura* of the time; many of the divisions are, indeed, instrumental, but the voice singing an octave above the base, while the accompaniment is busy, has a new and good effect. The subsequent air for Senesino: *Dov' è? Si affretti,* is in a grand style of theatrical pathetic. It is not only the best air in this opera, but equal, at least, to any of Handel's best dramatic productions. The plan of accompaniment

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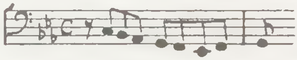
(*i*) These words seem never to have been set with so much genius, passion, and effect as by Piccini. His air was never performed on our stage when it was introduced in *Didone,* a pasticcio opera, in 1786, by the Mara, without a general and rapturous *encore.*

is majestic, and melody impassioned and expressive. This is followed by a short and simple air: *Mio ben,* in a ballad style, for Bertolli; after which, there is a very pleasing and characteristic pastoral: *Son confusa pastorella,* which was long in high favour, not only with singers, but performers on the German-flute. The next air: *Spirto amato,* for Strada, is written on a short ground-base, of one bar only, repeated fourteen or fifteen times; while the melody is as free and pathetic as if the composer had been under no such restraint. Handel has manifested great abilities in writing upon this theme, which offers no very obvious accompaniment:



The last air: *Caro vieni,* which was first sung in Dialogue by Senesino and Strada, afterwards in duo, and finally in chorus, was so simple and pleasing that it soon became a national favourite (*k*).

This opera, though it contains but few airs in a great and elaborate style, was so dramatic and pleasing, that it ran fifteen nights successively in the spring season, and was again brought on the stage in the autumn, when it sustained four representations more.

After the first run of *Porus* was over, the opera of *Rinaldo* was revived, and performed five times (*l*); when it was succeeded by *Rodelinda,* with the seventh representation of which, the season was closed, May 29th (*m*).

In the autumn, besides the repetition of *Porus, Tamerlane* and *Admetus* were revived, and these continued to be performed till January 15th, 1732, when the opera of EZIO, written by Metastasio and set by Handel, was brought on the stage.

The overture to this opera, was originally intended, according to the title given it by Handel in his foul score, for another drama, entitled *Titus l' Empereur.* In the manuscript there is a third movement, *à tempo di gavotta,* which is not printed in Walsh's edition of *Ætius.* The opening and fugue are pleasing, but not written with the force and originality of some of his anterior opera overtures (*n*).

The first scene opens with an agreeable march, which has not been printed with the songs. The first air: *Se tu la reggi,* for Bagnolesi, has dignity and character in it suited to the business of

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(*k*) The Music of *Porus* has been printed more comformably to Handel's original manuscript score, than any other which Walsh published; no entire songs, or instrumental parts have been omitted, and nothing is wanting, except the recitatives, to render it complete.

(*l*) In the title-page of the printed book of the words, this opera is now said to have been "revised, with many additions by the author, and newly done into English by Mr. Humphreys."

(*m*) February 22d of this year, a concert was advertised at Hickford's room, for the benefit of Signor Castrucci, *first violin of the opera,* who was to play the first and eighth concertos of his master, the famous Corelli, and several pieces of his own composition, particularly a solo, in which he engaged to execute "*twenty-four* notes with one bow." This advertisement was burlesqued, the next day, and a solo promised by the *last violin of Goodman's Field's playhouse,* in which he would perform "*twenty-five* notes with one bow."

(*n*) After the overture there is a chorus in the manuscript: *Numi eccelsi,* with a running accompaniment for the violins, which does not belong to the opera of *Ætius.*

the drama. The second air: *Pensa a serbarmi,* for Senesino, is a short, simple, and beautiful Siciliana, which must always please when well sung. The third air: *Caro padre,* for Strada, is plaintive, but not likely to captivate an audience, unless it is performed by a great and favourite singer. The fourth air: *Il nocchier,* for the tenor Pinacci, is in minuet time, and written with thoughtless rapidity. The fifth air, to the charming words: *Quanto mai felici siete,* is marked by Handel's originality and contrivance, but seems to be less simple than the poetry requires. In the sixth air: *Se un bell' ardire,* Handel brings into action the base voice of Montagnana, but neither fatigued himself nor the singer by labour or difficulty: it is light and chiefly in unisons and octaves. The next air: *Se povero il ruscello,* for Pinacci, is in Handel's best manner; it consists of two movements, the first innocent and pastoral, the second rapid and full of spirit: in both, the beautiful words of Metastasio are well expressed. The subsequent air: *So chi t' accese,* is animated and dramatic. Senesino's voice and action probably gave weight and dignity to the next air: *Se fedele mi brama;* but at present it does not seem likely to charm an audience by common singing. The final air of the first act: *Finche' un zefiro,* is an elegant *mezza bravura,* richly and ingeniously accompanied, which the voice, spirit, and abilities of the Strada, must have rendered charming.

The second act opens with a very fine solemn symphony, and accompanied recitative: *Qual silenzio è mai questo*! which are not printed. The first air: *Vi fido la sposa,* was sung by Bagnolesi, in the character of the emperor Valentinian. It appears now of an ancient cast, but well expresses the perturbation into which the singer is thrown by his situation in the scene. The second air of this act: *Va dal furor,* is full of fire, and paints the fury and indignation excited in the personage for whom it was composed. After this, Strada had an accompanied recitative, in which the harmony and modulation are extremely masterly, and the words expressed in a manner truly pathetic. The next air: *Recagli quell' acciaro,* delivered with the majestic voice and style of Senesino must have had a great effect. The words of this air have, however, been often set since Handel's time in a manner more dramatic, by making it an air of two characters: in the first, expressing indignation at delivering up that sword to the Præfect with which he had defended the imperial throne; and in the second, addressed to Fulvia, his intended spouse, softening into love and tenderness. After this, Strada had an air: *Quel fingere affetto,* on a pleasing subject, and abounding with graceful and elegant passages; among which those in triplets are not included, as they seem common and foreign to the subject; Handel has, however, made a good use of them in the accompaniment. The subsequent air: *Nasce al bosco,* for Montagnana, is composed on a plan different from most of Handel's other base songs, and was manifestly intended to exhibit the peculiar power of the singer. After this, Bertolli had an air of no great consequence: *Finchè per te*; this is followed by another for Strada: *La mia costanza,* which, though spirited and pleasing, is not one of Handel's happiest effusions. The act is terminated by a very beautiful Siciliana for Senesino: *Ecco alle mie catene,* the melody of which is elegant and impassioned, and the accompaniment delicate, clear, and amical to the voice-part (*o*).

The first air in the third act: *Guarda pria,* which was likewise set for Senesino, is full of spirit and dignity, with a busy and masterly accompaniment (*p*). The second air: *Peni tu,* for Bertolli, is graceful and pleasing (*q*). The third, for Senesino: *Se la mia vita,* is a magnificent *aria concertata* in ten parts, with solo passages for the first violin, tenor, violoncello, flutes, and French-horns. It is in a grand style of cantabile, and with Senesino's voice and action must have had a great effect (*r*). The next air: *Per tutto il timore,* sung by the Bagnolesi, is spiritedly accompanied in an ingenious and masterly manner. The subsequent air: *Tergi l' ingiuste lagrime,* for the tenor, Pinacci, is elegantly pathetic, and may always be rendered captivating by a singer of taste and expression. Handel seems to have bestowed uncommon study and pains in the accompaniment of the second part of this charming air. All the twelfth scene of this act, for the Strada, consisting of an accompanied recitative: *Misera dove son*! and terminated by the air: *Ah non son' io,* is admirably composed in a grand style of theatrical pathetic. The last capital air of this opera: *Gia risonar d' intorno,* is a military song, for Montagnana, accompanied by a trumpet, and composed in Handel's fullest and best style of martial Music. The rest of the original manuscript is wanting; but on examining the book of the words, it appears, that nothing has been lost but the recitative of the two last scenes, and a light air in gavot time, which has been printed: *Stringo al fine.* It was sung alternately, *en vaudeville,* to different words, by Senesino, Strada, Bertolli, and Montagnana; and lastly, as a *coro finale,* by all the characters of the drama (*s*).

This opera, the third which Handel set of Metastasio's writing, with all its musical merit, and the beauty of a new species of lyric poetry, was represented but five times, at the four last of which the King and royal family were present.

(*o*) There are two scenes terminated by the two airs: *Di tante rossore,* and *Che mi giova,* in the drama of Metastasio, which Handel has not set.

(*p*) There is in Handel's manuscript, at the beginning of the third act, a short agreeable symphony, in E minor, which is not printed.

(*q*) It is remarkable, that this air in D minor begins with the chord of B flat, or sixth to the key-note.

(*r*) This air might have been well revived by Rubinelli, whose voice and majestic style of singing would have done it ample justice.

(*s*) The whole opera of *Ezio,* or *Ætius,* was printed in score by Walsh, and advertised in February. A spurious copy of the favourite songs previously appeared at the printing-office in Bow church-yard, established by Cluer.*

* Cluer had printed a number of works by Handel, including the Harpsichord Suites, in 1720. Cluer died *c.* 1730 and the business was carried on by Thomas Cobb who married the widowed Mrs. Cluer.

After the short run of *Ezio*, *Julius Cæsar* was revived, and performed five times, from February 1st to the 15th inclusive, and on the 19th of the same month, a new opera called SOSARMES, written by Matteo Norris, and set by Handel, was brought on the stage (*t*). This drama continued in run till the 21st of March, and sustained ten successive representations.

The overture of *Sosarme* is one of the most pleasing, in all its movements, of Handel's productions of this kind. The opening being in triple time gives it a different cast from the generality of cotemporary overtures upon Lulli's model. The fugue on a marked and pleasing subject, is treated with great art and spirit; and the minuet, in which the hautbois enforce every other bar, almost from the beginning to the end, in an ingenious and uncommon manner, seems liable to no objection except the too frequent repetition of the same passage, which perhaps to some ears may have a monotonous effect.

The singers in this opera were the same as in *Ezio*. After the overture there is a fine accompanied recitative, followed by a spirited military chorus: *Alle stragge, alla morte,* filled with Handel's polyphonic art. Then another accompanied recitative precedes a charming air, for Strada: *Rendi il sereno,* of which the sweet voice of Harrison has lately renewed the public favour. The next air: *Forte inciampo,* though full of lively passages of the times, will hardly be called again into notice; but the subsequent air: *Fra l' ombre e l' orrori,* for Montagnana, in which the base voice of this new singer, its depth, power, mellowness, and peculiar accuracy of intonation in hitting distant intervals, were displayed, will ever be admired by judges of composition, and heard with delight by the public whenever it is executed by a singer whose voice and abilities shall be equal to those of Montagnana. The next air, for Bertolli: *Si, minaccia,* is as good as generally comes to the share of a subaltern singer of bounded abilities, and has, moreover, the merit of facility and a sprightly accompaniment. This is followed by an air written for Senesino, with more science and care: *Il mio valore;* which, though in a style that has been long abandoned by dramatic composers, is so ingenious and amusing to professors, that they cannot help admiring the art with which it is constructed. The subsequent air: *La turba,* for the tenor singer, Pinacci, is excellent in the present theatrical style; in which the agitation and passion of the singer is painted by the instruments in iterated notes, which neither incommode the performer, nor distract the attention of the hearer by complication. After this, the Bagnolesi has an air in a pleasing and masterly style of composition: *Due parti del core.* The next, which terminates the first act, is a capital *bravura* air for the Strada: *Dite pace,* in which

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(*t*) The original title of this opera was *Alfonso Primo;* but Handel, after adhering to the author's *dramatis personæ,* when he first set it to Music, changed all the names in his foul score, before it was performed. He has very minutely recorded in his manuscript score the time when he had finished the composition of this opera, in the following manner: *Fine dell' opera.* G. F. Handel. *Venerdi li 4 di Febraro,* 1732.

her powers of voice and execution are displayed with great abilities, in turbulent accompaniments and difficult divisions.

The second act is opened with a charming cavatina of a truly pathetic and tender cast: *Padre, Germano, e sposo,* in which the same performer had an opportunity of exhibiting powers of a very different kind from those which the preceding air required. This air is followed by a duet: *Se m' ascolti,* for two subordinate characters in the drama, and has the merit of being theatrical, though its effects off the stage would not be very captivating; it is, however, followed by a graceful air: *Se discordia,* which, if well sung, would please at all times and in all places. The next air: *So che il ciel,* is original and masterly; and as the words: *cader l' indegna* FRODE *su l' autor che l' inventà,* the modulation is extremely curious. This is followed by a spirited and excellent base song for Montagnana: *Sento il cor,* in which the accompaniments, as usual in Handel's airs of this kind, are busy to great effect. After this, there is an extremely graceful and pleasing duet: *Per le porte del tormento,* which, though written for Senesino and Strada, would be very welcome to modern ears, if executed by favourite singers of the present times. This is followed by an elaborate air, accompanied by French-horns, written for Senesino, in a score of nine parts: *Se la sfere della gloria,* of which the passages are extremely natural and pleasing. The next is a passionate and characteristic air of great spirit: *Vado al campo,* which was sung in the counter-tenor by Bagnolesi; after which we have a very graceful and pleasing air in minuet time: *In mille dolci modi,* which was sung by Senesino, and, according to tradition, always heard with great pleasure. This is followed by a rapid and pleasing air, for Strada: *Vola l' augello,* which terminates the act (*u*).

The third act opens with a short agreeable military symphony. The first air: *S' io cadrò per tuo consiglio,* was sung by Pinacci, it is of a very original cast both in melody and accompaniment; indeed, it seems impossible to name any dramatic composer who so constantly varied his songs in subject, style, and accompaniment, as Handel, for he not only avoided ever setting two airs following each other in the same key or measure, but seems studiously to have precluded all resemblance between one air and another throughout a whole opera. The second song in the third act of SOSARMES: *Cuor di madre,* is an admirable *aria parlante* calculated not only to display the powers of an actor and singer, but the abilities of the principal violin, Castrucci, for whom there was a solo part. This is followed by a light and easy air: *Sincero affetto,* for the Bertolli. After which Senesino has an air of spirit: *M' opporrò da generoso,* which, taken from its niche, would have no great effect; but the agitation and fury of the character for whom it was composed considered, it has great theatrical merit. The next, seems now to be an air of small importance: *Vorrei ne pur;*

(*u*) This air, though inserted in the printed copy, is not in his Majesty's original MS.

but a great singer renders trifles interesting, and this was sung by Strada. The following air: *Tiene giove,* in gavot time, for Montagnana, seems likewise to want a favourite singer to give it weight. These are followed by a very gay and pleasing duet: *Tu caro sei,* which, aided by the performance of Senesino and Strada, became a general favourite. After this duet, the opera is terminated by a pleasing finale, or chorus: *Doppo l' ire,* in a measure and style different from that of any of his preceding dramas. Though Sosarmes contains fewer great airs in an elaborate style of composition than several of Handel's more early operas, yet it may be ranked amongst his most pleasing theatrical productions.

March 25th, Attilio's opera of *Coriolanus,* composed in 1723, was revived under Handel's direction, and performed five times: after which it gave way to his own *Flavius,* which had immediately succeeded *Coriolanus,* when its first run was over. This revived opera sustained four representations; after which Handel introduced a new species of exhibition at the opera-house in the performance of ESTHER, a sacred drama, and ACIS AND GALATEA, a pastoral drama, both performed at the opera-house, in English, and in still life.

Handel seems to have been stimulated to this attempt by the encroachments of other adventurers upon his property. But as the success of this undertaking gave rise to the composition and performance of his immortal ORATORIOS, I shall present the reader with all the information, I have been able to obtain on this curious point of musical history.

Oratorios, though common in Italy during the last century (x), were never attempted in England, either in public or private, till the year 1720, when Handel set the sacred drama of Esther* for the chapel of the Duke of Chandos at Cannons. In 1731 [Feb. 23, 1732], it was represented, in action, by the children of his Majesty's Chapel, at the house of Mr. Barnard Gates, their master, in James-street, Westminster (y). After this, it was performed by the same singers at the Crown and Anchor; but this being a *subscription concert* [the Ancient Academy of Music], the exhibition could not be called public. However, in the beginning of April, 1732, the following advertisement appeared in the *Daily Journal*: "Never performed in public, at the great room in Villar's-street, York-buildings, by the best vocal and instrumental Musick, ESTHER an ORATORIO, or sacred drama, will be performed, on Thursday, April 20th, as it was composed for the most noble James Duke of Chandos, by George. Frederick Handel. Each ticket five shillings (z)."

(x) See Chap. II. of this volume.

(y) See *Sketch of the Life of Handel,* p. 22.

(z) In the next two advertisements, the words were said to have been written by Mr. Pope; an assertion that was never contradicted by that great poet.

* This work was originally a masque entitled *Haman and Mordecai* and Gates took part in the first performance at Cannons. The 1732 performance was in honour of Handel's birthday. Pope had written the words of the masque, but as Dr. Gibson, Bishop of London, had prohibited any public performance of *Haman,* some further text was added by Samuel Humphreys, and the work emerged as the oratorio *Esther.* John Beard, who later became famous as an exponent of Handel's music took part in this production.

April 19th, the following advertisement appeared above the preceding, in the same newspaper: " By his Majesty's command, at the King's theatre in the Hay-market, on Tuesday the 2d day of May, will be performed the sacred story of ESTHER; an oratorio in English, formerly composed by Mr. Handel, and now revised by him with several additions, and to be performed by a great number of voices and instruments. *N.B.* There will be no acting on the stage, but the house will be fitted up in a decent manner, for the audience. The Musick to be disposed after the manner of the coronation service. Tickets to be delivered at the usual prices."

By another advertisement after the first performance of Esther, the purchasers of tickets by persons who could not obtain admission, are told that their money would be returned, or the tickets changed for another day; which seems to imply that the house had greatly overflowed.

A similar provocation seems to have been given to Handel for the performance of ACIS AND GALATEA,* by the following advertisement: " May 10th, at the theatre in the Hay-market, on Thursday the 12st inst. *Acis and Galatea*, a pastoral drama, set by Mr. Handel, will be performed, with all the choruses, scenes, machines, and other decorations; being the first time it was performed in a theatrical way. The part of Acis by Mr. Mountier, being the first time of his appearing in character on any stage; Galatea by Miss ARNE. Pit and boxes at five shillings (*a*)." This exhibition took place on the 17th, which seems to have produced the following advertisement from Handel: " June the 10th, will be performed *Acis and Galatea*, a serenata, revised with several additions, at the opera-house, by a great number of the best voices and instruments. There will be *no action* on the stage, but the scene will represent, in a picturesque manner, a rural prospect, with rocks, groves, fountains, and grottos, among which will be disposed a chorus of nymphs and shepherds, the habits and every other decoration suited to the subject." It was repeated the 13th, 17th, and 20th; and next season, December the 5th, 9th, 12th, and 16th. And this seems to have been the origin of Handel's performance of oratorios in still life, and of serenatas and other secular musical dramas, during Lent, *in the manner* of oratorios.**

Between these two admirable productions in English, an Italian opera, entitled LUCIO PAPIRIO DITTATORE was represented four several times. Whether this was a pasticcio, or by whom the Music

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(*a*) It seems as if the elder Arne, the Upholsterer, in King's-street, Covent-garden, mentioned in the Spectator, and father of Dr. Arne and Mrs. Cibber, had been the principal projector and manager of these performances of Handel's compositions to English words; as it is said in one of the advertisements, that subscriptions for English operas "are only taken in by ***Mr. Arne,*** at the Crown and Cushion, King's Street, Covent-garden." J. C. Smith, J. F. Lampe, and Harry Carey, as well as his son young Arne, were adventurers in this undertaking; and Miss Arne and Miss Cecilia Young, afterwards Mrs. Arne, were the principal female singers.

* *Acis and Galatea* was also compiled at Cannons, probably about 1720. There is no date on the autograph score. The words were by Gay, but for the revised version of 1732 additions to the text were made by Dryden, Pope, and Hughes.

** For this production Handel introduced into the Canon's work, some of the music from his early serenata ***Acis, Galatea, e Polifemo,*** composed at Naples in 1708.

was composed, does not appear from any publication that has come to my knowledge.

June 24th, a pastoral entertainment, composed by Bononcini, was performed at the opera-house by command of her Majesty Queen Caroline, then regent in the absence of King George II. and with this performance the season was closed.*

In November following the lyric theatre was opened with a new opera called CATO, which had six representations. No composer is mentioned, though the favourite songs were printed by Walsh, during its run. A drama, however of the same name, set by Leo, was performed at Rome and Venice in 1728.

In December, Handel's *Alexander* was revived, and represented six times; which, with four performances of Acis and Galatea finished the year.

1733. January 2d, *Ptolemy*, an opera composed by Handel in 1728, was revived and performed seven times. After which, January 23d, he brought out a new opera called ORLANDO, originally written by Braccioli, in 1713, for Venice, and set by Alberto Ristori. It was afterwards set by many different masters, particularly by Orazio Pollaroli, in 1725, and in 1727, by Vivaldi, for Venice; but the Music to which it was now performed in London was entirely new composed by Handel, and finished, according to his own memorandum, November 20th, 1732.

The overture, though an excellent composition, has never been in great favour, or general use; and this neglect has not arisen from the want of a third movement for those who, unable to follow a composer through the mazes of learned modulation and complicated parts, listen only to the *tune* of the principal melody; for there is a very gay and airy jig at the end. But the difficulty of the key in which this overture is written, which is F sharp, seems to render its performance infrequent. In the first movement, where the two violins set off in regular fugue, the subject is inverted in the base; and this ingenious artifice is again practised in another key, previous to the close. The fugue is clear and masterly; but being in triple time, and not enlivened by any counter subject, or solo parts for hautbois, has in it less dignity and variety, than most of Handel's fugues in common time.

The first scene opens with a fine accompanied recitative, *à tempo,* or *aria parlante,* which was composed for Montagnana, in the character of the Persian philosopher *Zoroastre,* who in a night scene is introduced meditating on the motions of the heavenly bodies: *Gieroglifici eterni*; the Music of this scene, which is not printed, has a wild grandeur in it of a very uncommon kind. This is followed by a charming cavatina, for Senesino: *Stimulato dalla gloria,* with no other accompaniment than a violoncello. Montagnana has the next air: *Lascia amor,* in eight parts, which is extremely spirited, and rich in harmony and contrivance; the violin accompaniment has, however, rapid passages, that are very aukward and difficult, without effect. After this, there is another accompanied recitative followed by an agreeable air: *Non fù già,* for Senesino. We have then another accompanied recitative, which introduces an innocent pastoral air: *Ho un certo rossore,* for Signora Celeste, who performed a subordinate character. These are followed by a pleasing air: *Ritornava al suo bel viso,* in dialogue, between Strada and Bertolli. After which, Strada has a lively air: *Chi possessore è*; and Bertolli one that is plaintive: *Se il cor.* The next air: *O care parolette,* is very gay and pleasing; and this is followed by an elegant slow air for Strada: *Se fedel.* Then Senesino has a very animated air: *Fammi combattere*; after which, an agreeable *terzetto*: *Consolati o bella,* finishes the first act.

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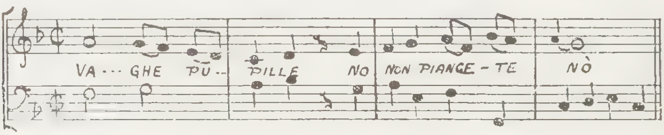
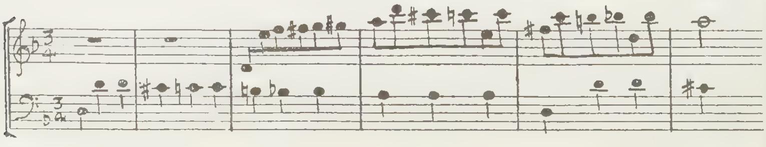
* Strada was asked to sing in Bononcini's *Pastoral,* but for some reason or other she refused to do so.

The second act begins with a very elegant and pleasing pastoral air: *Quando spieghi,* for Celeste, which seems to require greater abilities in the execution, than are usually found in a singer of the second or third class. The same performer had likewise the next air: *Se mi rivolgo,* which is a beautiful Siciliana. Then Senesino had an air of great spirit and passion: *Cielo se tu,* which displayed his abilities in acting and execution. This is followed by an admirable base song for Montagnana, in a style different from most of his celebrated songs for a base voice. Bertolli, after this, has a very graceful and pleasing air, *alla Siciliana*: *Verdi allori;* and Strada two in very different styles: the one lively: *Non pottrà dir mi,* with divisions which required considerable agility; the other: *Verdi piante,* pathetic, and richly accompanied. The whole last scene of this act, which paints the madness of Orlando, in accompanied recitatives and airs in various measures, is admirable. Handel has endeavoured to describe the hero's perturbation of intellect by fragments of symphony in $\frac{5}{8}$, a division of time which can only be borne in such a situation.

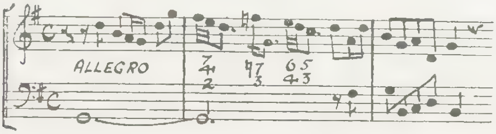
The air in gavot time: *Vaghe pupille,* of which the two first bars are so frequently repeated, always disappoints my ear, which expects the key to be D minor, and the C in the second bar to be sharp:



In the *larghetto* part of this air, upon a ground-base, Handel hazarded a transient chromatic in the accompaniment, perhaps for the first time, which has since been adopted to excess, in modern compositions:



The third act opens with a symphony in four parts, which has not been printed. The style in which this movement is written is now out of fashion, but the harmony, contrivance, and activity of the several parts will always please real judges of musical composition. The first air: *Vorrei poter,* sung by Bertolli, is gay and natural. The next scene has no regular air, but fragments of airs, sung by the frantic Orlando. In these, there are fine passages, though designedly incoherent. In the subsequent scene, Strada has a graceful and pleasing air: *Cosi giusta.* After this, Celeste had a gay, spirited, and beautiful air: *Amor e qual vento,* in which Handel seems to have first ventured at the *diminished seventh,* the invention of which was afterwards disputed in Italy by the friends of Jomelli and Galuppi (*b*).



This is followed by an admirable base song, in Handel's grandest style of writing for a base voice: *Sorge infausta.* Montagnana, who sung this air, must have had an uncommon compass and agility of voice to do it justice. The divisions in many songs written expressly for his voice are both numerous and rapid, and sometimes extend to two octaves in compass. Handel, in his score, has cancelled many passages in this air, which was originally much longer than in the printed copy. After this comes a duet: *Finche prende,* which is chiefly in dialogue, upon a constantly moving base, and is the most masterly composition in the opera. This duet is followed by an accompanied recitative, which is admirably characteristic of Orlando *furioso;* and this is succeeded by a beautiful invocation to sleep: *Già l' ebro mio ciglio,* which was sung by Senesino, accompanied by *violette marine.* This accompaniment was written, according to Handel's own manuscript instructions to the copyist, for the two Castruccis: *per gli Signori Castrucci* (*c*). This air is followed by another fine accompanied recitative for Montagnana, in the character of Zoroaster, who appears in this drama more as a magician than philosopher or legislator. He undertakes, by the power of enchantment, to cure Orlando of insanity; and to assist his charms and incantations a beautiful symphony was played, which has never been printed. The hero's last air: *Per far mio diletto,* has an original boldness in it, which seems extremely suitable to the character. This is soon followed by the final chorus, which is a pleasing gavot.

This opera sustained ten representations during its first run, and six more in April and May.

(*b*) See account of this controversy, Book II. p. 522, et seq.

(*c*) The *violetta marina* seems to have been a kind of *viol d' amour,* with sympathetic strings. Castrucci first played upon it in England at his own benefit concert, at Hickford's room, 1732, when it was advertised, that he would play "a solo on a fine instrument called *violetta marina.*"

After the first run of *Orlando* was over, *Floridante,* an opera composed by Handel in 1721, was revived March 3d, and performed four times. March 17th, DEBORAH was performed, in English at the opera-house for the first time, on a Saturday night, by his Majesty's command, instead of an Italian opera. It was executed, according to the advertisment, " by a great number of voices and instruments, being the last dramatic entertainment at the King's theatre before Easter." And a promise was made, that " the house should be fitted up and illuminated in a new and particular manner." Tickets for this night only, were one guinea each; gallery half a guinea. But this seems to have been a trial of public liberality, which did not succeed; as the second time *Deborah* was performed, March 27th, the prices were reduced to the common standard. This composition was not then generally called an oratorio; for in the *Daily Journal,* April 2d, a paragraph says, that " the King, Queen, Prince, and three of the eldest Princesses, went on Saturday night to the King's theatre in the Hay-market, to see the *opera* of *Deborah.*"

Esther was revived April 14th and performed in the same manner, on opera nights. After which, April 24th, *Orlando* was again brought on the stage, and exhibited six times. Then *Floridante* twice more; and lastly, Bononcini's opera of *Griselda,* composed in 1722, was revived May 22d, and represented till the close of the season, June 9th. By what influence this opera, the work of a rival composer, was now brought on the stage, and whether performed under Handel's direction, is not easy to discover. Had the private quarrels of public characters been then the subjects of newspaper discussions, as frequently as at present, it would not have been difficult to clear up these points of musical history (*d*).

It seems to have been about this time that the quarrel between Handel and Senesino became serious; for June the 13th, a few days after the opera-house was shut up, the following advertisement was inserted in the *Daily Post*: " The subscribers to the opera in which Signor Senesino and Signora Cuzzoni are to perform, are desired to meet at Mr. Hickford's great room, in Panton-street, on Friday next [the 15th], at eleven o'clock, in order to settle proper methods for carrying on the subscription. Such persons who cannot be present are desired to send their proxies."

Orlando was the last opera in which Handel composed songs expressly for Senesino; and whether the quarrel, which had been long fermenting between them, and which at length terminated in an open rupture and perpetual separation, operated insensibly upon his faculties in writing for this singer, or whether, as an intentional mark of resentment, he was careless of his own fame, in order to diminish that of his enemy, is now out of the reach of conjecture; but by a comparison of the songs intended for Senesino, after the opera of *Porus,* with those which Handel had composed

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(*d*) It is, however, most likely that Heidegger, the proprietor of the theatre, had lent it to Bononcini, when Handel's season was over.

for him previous to that period, there seems a manifest inferiority in design, invention, grace, elegance, and every captivating requisite.

There were in England at this time several candidates for fame in theatrical and choral Music: Arne, Lampe, Smith, Defesch, and Greene, tried their strength against Handel; but it was the contention of infants with a giant. Indeed, they composed for inferior performers as well as inferior hearers; but they appear to have been so sensible of their own want of resources, that the utmost they attempted seems to have been an humble and timid imitation of Handel's style of composition. Arne began to distinguish himself by new setting Addison's opera of *Rosamond* [1733]; Lampe by *Amelia* [1732], an English drama written by Carey; and Smith by *Teraminta* [1732], another opera, written by the same author; these were all said, in the play-bills and advertisements, to be set in the *Italian manner*. Defesch set an oratorio, called *Judith* [1733], and Dr. Greene a *Te Deum,* and part of the *Song of Deborah* [1732]. These, though not very successful, contributed to diminish the public attention to Italian operas, and by that means injured Handel, without essentially serving themselves.

But Handel had a rival to contend with, whose reputation and patronage were far superior to those of any one already mentioned. The nobility and gentry, subscribers to the opera, who had taken sides in the differences between him and the singers, Senesino and Cuzzoni, and were offended at the advanced price for admission to the oratorios on opera nights, opened a subscription for Italian operas at Lincoln's-Inn Fields, inviting Porpora hither to compose and conduct; and engaging Senesino, Cuzzoni, Montagnana, Segatti, Bertolli, and, afterwards, Farinelli, to perform there.

The first opera that was brought on this stage was ARIADNE, written by Paolo Rolli, *per la nobiltà Britannica,* and set by NICOLA PORPORA. As little of the Music of this opera was printed, and a manuscript score is not be found, I am unable to speak of its merit, but by analogy. Porpora was more a man of judgment and experience, than genius. His other operas and cantatas, which I have seen, are written with good taste; the melodies of the airs are graceful and natural; and the recitatives, particularly of his cantatas, are still regarded in Italy as models of perfection, for narrative Music. In his airs he rather polished and refined the passages of other composers than invented new; and in his accompaniment there is nothing very picturesque or ingenious. He was long esteemed the best singing-master in Europe, and was fortunate in the voices he had to form, particularly in that of Farinelli.

Porpora's Ariadne was first performed December 29th, 1733, and continued in run till February 2d of the next year. After which it was discontinued till the arrival of Cuzzoni, when it was resumed and frequently performed till the end of the season, June

15th. This opera, supported by the spirit of party, probably, more than by its intrinsic worth, sustained twenty representations. Before the arrival of Cuzzoni, it was performed ten times; FERDINANDO, set likewise by Porpora, four; Bononcini's *Astarto,* five; BELMIRA, a pasticcio, four; and *Ariadne* in April and May, after the arrival of Cuzzoni, ten times. Then a new opera called ÆNEAS, by an anonymous composer, had six representations, which with repetitions of Ariadne brought the season to a close, June 15th.

The opera-house in the Hay-market was opened October 30th, with a drama called SEMIRAMIS, by an anonymous composer; which, after four representations, gave way to Handel's *Otho,* revived November 13th, and represented likewise four times. Who were the performers in these operas, I am unable to tell, not being in possession of the printed book of the words; but December 4th, a new opera, probably a pasticcio, called CAJUS FABRICIUS, was brought out in order to display the abilities of a new singer, GIOVANNI CARESTINI [*c.* 1705-*c.* 1758], who now appeared on our stage for the first time.

This was so renowned a theatrical singer, that some respect is due to his memory. His abilities have been celebrated by Quantz (*e*), and Mancini (*f*), who had frequently heard him at the best period of his performance. He was born at Mount Filatrana, in the March of Ancona, and at twelve years old went to Milan, where he was patronised by the Cusani family, whence he was frequently called *Cusanino*. His voice was at first a powerful and clear soprano, which afterwards changed into the fullest, finest, and deepest counter-tenor that has perhaps ever been heard (*g*). His first appearance on the stage seems to have been at Rome, in the female character of Costanza, in Bononcini's opera of Griselda, 1721. In 1723, he was at Prague, during the great musical congress there, on occasion of the coronation of the Emperor Charles VI. as King of Bohemia. In 1724, I trace him at Mantua, and in 1726 at Venice, where he performed with Farinelli, and the famous tenor Paita. In 1728, he was at Rome, and again in 1730, where he performed in Vinci's celebrated operas of *Alessandro nell' Indie* and *Artaserse,* both written by Metastasio. He was now engaged by Handel to supply the place of Senesino, who together with his whole troop, except the Strada, had deserted from him, and inlisted under the banners of Porpora and the Barons at Lincoln's-Inn Fields. Carestini's person was tall, beautiful, and majestic. He was a very animated and intelligent actor, and having a considerable portion of enthusiasm in his composition, with a lively and inventive imaginative, he rendered every thing

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(*e*) See Present State of Music in Germany, Vol. II. p. 181.

(*f*) *Pensieri sopra ill Canto fig.* p. 18.

(*g*) Handel seems to have expected to find it a *soprano,* for the songs he composed for him in Ariadne, before his arrival in England, are written in that clef and compass; and his whole part of Theseus was obliged to be transposed a note and sometimes two notes lower, than it stands in the original score.

he sung interesting by good taste, energy, and judicious embellishments. He manifested great agility in the execution of difficult divisions from the chest in a most articulate and admirable manner. It was the opinion of Hasse, as well as of many other eminent professors, that whoever had not heard Carestini was unacquainted with the most perfect style of singing. He continued in the highest reputation for twenty years after quitting England [in 1735], and sung at Berlin with the *Astrua* in 1750, 1754, and 1755.

The opera of *Fabricius,* in which the part of Pyrrhus was performed by Carestini, was represented but four times, and those at the distance of a week between each representation; but such was the influence of Handel's enemies and Senesino's friends, that it seems to have repressed all curiosity for what was now transacting at the opera-house.

1734. January 5th, ARBACES, a new opera, was performed at the King's theatre in the Hay-market, of which I am unable to give any account either of the words or Music. In all probability it was an old drama with a new name, and adjusted to airs selected from the works of different masters. After six representations it was superseded for ARIADNE IN CRETE, a new opera set by Handel. So many dramas have been written for Music with the title of Ariadne, that I am unable to assign the poetry of this opera to any particular author.* Though it was not performed till January 26th, the composition was finished the 5th of October, in the preceding year (*h*), near three months before Porpora's opera of the same name was brought on the stage, and which was now in run at Lincoln's-Inn Fields. Handel's singers were Carestini, Scalzi, and Waltz, for the men's parts; and for the female the Strada, Durastanti, just arrived for the second time, after an absence of ten years, and the Negri. Abandoned by his former singers, opposed by the nobility, and depending solely on the public at large for protection and patronage, he seems to have exerted his powers of invention, and abilities in varying the accompaniments throughout this opera with more vigour than in any former drama since the dissolution of the Royal Academy of Music in 1728.

The overture of Ariadne is so well known and has continued in such constant favour, that little need be said in its praise. The subject of the fugue, which seems to promise no great variety of accompaniment, has been enlivened and embellished through all its repetitions in a manner peculiar to Handel. The minuet which pleases in every way in which it is tolerably performed, must have had a very striking effect in the theatre, as it is not played as part of the overture, but, after the curtain was drawn up, as a symphony to the first scene, where Minos King of Crete receives the tribute of Athenian youths and virgins, to be sacrificed to the Minotaur. It being first played, *piano,* without wind-instruments,

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(*h*) The author has written with his own hand on the last page of the foul score: *Fine dell' opera, Londres 5 Octobre,* 1733. G. F. Handel.

* The libretto of *Ariadne* was by Colman.

and afterwards, *forte*, with French-horns and hautbois, surprised and pleased the audience in an uncommon manner, at that time. The first air: *Mira mi*, has spirit and originality. The second air: *Dille che nel mio seno*, though simple in melody, is curious in modulation. The third air: *Deh lascia*, for the Strada, has an agreeable vivacity in it, which a favourite singer would render very captivating. The subsequent air: *Nel pugnar*, which is the first in Carestini's part, is admirable, as a spirited composition intended to display the great and peculiar abilities of that singer. His low notes, fine shake, and articulate execution of divisions, were all put in action in the course of this air (*i*). Scalzi, the second man, to whom Handel gave but little to do in this opera, had the next air: *Tal' or d' oscuro velo*, does not rise above the dignity of a pleasing ballad (*k*). The Negri seems to have possessed no uncommon abilities; the first air that came to her share: *Quel cor*, is enlivened by a very pretty accompaniment. As Carestini's first air afforded him an opportunity of manifesting energy and spirit, the second: *Sdegnata sei*, is a fine *cantabile*, in which, according to tradition, his feeling and expression were equally eminent. Strada's next air: *Sdegno amore*, which terminates the first act, is extremely spirited, and of an original cast.

The beauties of the first scene of the second act, of which the symphony, accompanied recitative, and air, have been all printed, have not been surpassed in any one of Handel's dramatic works, that I can recollect (*l*); they all belong to Carestini's part, as did the next air: *Salda quercia*, though it is given to Strada, in the printed copy. This air, which he sung a note lower than it was engraved, is in a grand style of bravura, and contains longer and more difficult divisions than had been heard on our stage before the arrival of Farinelli. The next air: *Non hà diffesa*, for Scalzi, contains nothing that would augment the reputation, or disgrace a composer or singer: it is innocent of meaning and passion, like the poetry. Strada had the subsequent air: *So che non è*, which is a very beautiful melody, *alla Siciliana* (*m*). After this, Durastanti had an animated air: *Qual Leon*, in ten parts, and cast in a mould totally different from all the rest. The next air for the Negri: *Narrar gli allor*, contains no peculiar beauties; nor is there much invention or felicity in either of the two airs which succeed this. Scalzi had, however, after these a very plaintive and pleasing air: *Son qual stanco pellegrino*, with a fine solo part for the violoncello, intended to display the abilities of Caporale,

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(*i*) Handel, in accompanying the *roulemens* in this song, seems first to have adopted the quiet effect of iterated notes, which then prevailed in the airs of Hasse and Vinci.

(*k*) According to Mancini, this performer became afterwards a singer of the first class: Carlo Scalzi *Genovese, riusci nella professione un soggetto sì valente, che fù stimato fra il numero de' primi cantanti*. Pensieri sopra il Canto figurato, Vienna 1774, p. 26.

(*l*) The recitative begins: *O patria, oh cittadini*! and the air: *Sol ristoro*.

(*m*) In this air occurs the only combination of major third and minor sixth that I have seen in Handel's works, except in one of his organ fugues where it seems to have had admission for the sake of bringing in a counter-subject.

just come over. The next air: *Se ti condanno,* was sung by Waltz, a German, with a coarse figure, and a still coarser voice (*n*). This base song is followed by a very graceful and pleasing duet: *Bell' idolo amato*. After this, Strada had a plaintive pastoral air: *Se nel bosco,* which terminated the second act (*o*).

The first air in the third act: *Un tenero pensiero,* bears a great resemblance, in many passages, to the jig in Corelli's twelfth solo. The second air, however: *Par che voglia,* is not only more original, but more pleasing. The next song in the original score, though in Walsh's mangled copy it has been misplaced, is the celebrated air: *Bella sorge,* which was long a national favourite; it was composed in E flat, but being transposed for Carestini, and printed in D, the flute players eagerly seized it as their property. In the next scene Carestini, in the character of Theseus going to attack the Minotaur, has a fine accompanied recitative and an air: *Qui ti fido,* of infinite spirit, heightened by a full and rapid accompaniment. After this, Strada had a very pleasing air of a more placid kind: *Turbato il mar;* and the Negri another: *In mar tempestoso,* of a gay and original cast, in which the second violin seems to be assigned the part of Boreas. The duet which follows: *Mira adesso questo seno,* is admirable, though in a style somewhat ancient. After which, the favourite air: *Bella sorge,* is sung in chorus, as a *finale* to the opera.

Handel's Ariadne was performed, during its first run, from January 26th to March 12th, thirteen times; and being revived in the autumn following, had six representations more, which made its performances, in the course of the year, amount to nineteen; the exact number of times which Porpora's opera of the same name had been exhibited.

This being the time when the Prince of Orange was in England, and his nuptials with the Princess Royal daily expected, all the theatres in London were preparing some exhibition in honour of that solemnity. And on Monday, March 11th, was inserted in the *Daily Journal* the following paragraph: " We hear that amongst the public diversions, preparing on occasion of the approaching nuptials, there is to be performed at the opera-house in the Hay-market, on Wednesday next, a serenata called PARNASSO IN FESTA. The fable is, Apollo and the Muses celebrating the marriage of Thetis and Peleus. There is one standing scene, which is Mount Parnassus, on which sit Apollo and the Muses, assisted with other proper characters, emblematically dressed, the whole appearance being extremely magnificent. The Music is no less entertaining, being contrived with so great a variety, that all sorts of Music are properly introduced in single songs, duettos, &c. intermixed with

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(*n*) It has been said that he was originally Handel's cook. He frequently sung in choruses and comic entertainments at Drury-lane, in my own memory; and, as an actor, had a great deal of humour. It was imagined that his countryman Lampe had this song and singer in mind when he set "Oh, oh, master Moor," in the Dragon of Wantley.

(*o*) This air has still many beauties, though a little wrinkled by time. It has been printed with only a single violin accompaniment; but in the original manuscript there are parts for a second violin and tenor, which are very important to the harmony and effects.

choruses, somewhat in the style of oratorios. People have been waiting with impatience for this piece, the celebrated Mr. Handel having exerted his utmost skill in it."

This serenata was performed March 13th, and on the 14th the wedding was solemnised. The serenata was repeated again the 16th, 19th, and 23d. The King, Queen, Royal Family, and Prince of Orange, honoured the first representation with their presence.

The Music of this exhibition, of which His Majesty has a fine score transcribed by Smith, was chiefly selected from the oratorio of Athalia, which having been only performed once at Oxford, the preceding summer,* was new to the ears of the greatest part of a London audience; and Handel with all the riches of his genius and invention, was very œconomical, and as frequently turned and patched up his old productions, as if he had laboured under indigence of thought. The second movement of the overture is the same as had been performed at Oxford, and which has been lately printed to the oratorio of Athalia, in Dr. Arnold's edition of Handel's works. The first air: *Virginelle dotti e belle,* is likewise the same air as was set to *Blooming virgins,* in that sacred drama. After this, we have a very lively chorus: *Corriamo pronti,* which is in Athalia to the words " The traitor if you there descry." The subsequent air: *Deh! cantate,* which is the same Music as " Tyrants would in impious throng," of Athalia, has choral parts, and a very original accompaniment of a kind not very easy for any instrument. This movement, the melody of which is very graceful, must have had a fine effect, with the solo parts sung by Carestini and Strada. It is followed by a fine pathetic air, richly accompanied: *Spira il sen,* the same as " Softest sounds no more can ease me," in Athalia. This was supposed to be sung by Orpheus; and the next: *Gran tonante, Giove immenso,* by Apollo. And these airs, well executed, must have been thought in 1734, worthy of the characters to which they were assigned. The next movement is an excellent chorus upon a spirited kind of ground-base: *Già vien da lui,* (The cloudy scene begins to clear.) After this, the air: *Con un vezzo,* is the same as Strada sung at Oxford, in Athalia, to the words " Soothing tyrant." A natural and elegant duet followed this: *Sin le grazie nel bel volto,* to the same air as " Joys in gentle trains." After which, the air in Athalia: " Faithful cares in vain extended," is adjusted to the words *Quanto breve è il godimento.* Then we have a spirited chorus: *Cantiamo a Bacco,* to " Chear her O Baal;" a beautiful air: *Sciolga dunque al ballo;* and, lastly, *S' accenda pur,* a chorus full of fire and pleasing effects, which terminates the first part.

The second part begins with an air and chorus from Athalia: " The rising world," to the Italian words: *Nel petto sento.* The following air: *Torne pure,* seems not to have been taken from

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* The first production of Athalia was on July 10, 1733, and altogether was given five times to crowded audiences.

Athalia. *Nel spiegar,* is the same as " Through the land." But the charming hunting chorus: *O quanto bella gloria,* in thirteen vocal and instrumental parts, which fills twenty-eight folio pages in the manuscript, seems originally composed for the serenata; as does *Fra sentier di amene selve;* after which, part of the chorus: *O quanto bella,* is repeated. *Già, già le furie,* taken from " Hark! hark! his thunders," is a fine composition, *fugata,* in the accompaniments. *Dopo d' aver perduto,* an accompanied recitative, is seemingly original; but the admirable subsequent pathetic air: *Ho perso il caro ben,* given to Orpheus, and the chorus, into which it is afterwards formed, are both in Athalia, to the words "O Lord, whom we adore," and " Hear from thy mercy seat." After these, the graceful dialogue and duet: *Cangia in gioia,* in the parts of Apollo and Clio, are exact transcripts of, " Cease thy anguish," in the same oratorio; as is the *coro finale* of the second part: *Coralli e perle,* of " The gods who chosen blessings send," a little simplified in the accompaniment (*p*).

The third part begins with a military symphony, for the entrance of Mars; which, after a short recitative, is followed by a very animated chorus of sixteen parts, in the time, key, and style of the symphony. The first fourteen bars only of this admirable song and chorus, seem new; after which the chief part of the base song and chorus of Athalia: " When storms the proud to terrors doom," are worked in. These are followed by a pathetic air: *Da sorgente rilucente,* in the same motivo as " Joys in gentle trains," but in a minor key. Then an air, *alla breve*: *Sempre aspira,* the same as " Gloomy tyrants;" and a most agreeable pastoral, in Corelli's style, for Apollo: *Non tardate fauni, ancora,* which terminates in chorus. This is not to be found in Athalia. *Circond' in lor vite,* the same as " My vengeance awakes me." *Si parli ancora,* altered from " Round let acclamations ring." *Han mente eroica,* is not in Athalia, any more than the song and final chorus: *Lunga serie;* these are in a military style, with trumpets, wind-instruments, and long solo parts in bravura, for the first soprano, the divisions of which, as usual, are more thread-bare than the rest of the movement: the choral parts, indeed, are admirably interwoven with the principal voice-part, and the whole is conducted with great fire and spirit.

The Italian words are adjusted to the Music with such intelligence and attention to accent and expression, that if we were not acquainted with the new and particular occasion on which *Parnasso in Festa* was prepared, it would be difficult to discover whether the Music was originally composed for that serenata, or for the oratorio of Athalia.

After the fourth night of this serenata, *Arbace* was performed twice; and then the oratorio of *Deborah* was revived, April 2d, and performed three times, always by his Majesty's command;

(*p*) This chorus, if I mistake not, may be found in one of Handel's early operas; and, indeed, more than the mere subject, in Arne's Comus: "Away, away! to Comus' court repair."

and though in English and still life, always on the nights usually appropriated to the Italian opera. Then *Ariadne, Sosarmes, Acis and Galatea,* till May the 18th, when *Pastor Fido,* was revived, "with several additions, intermixed with choruses; the scenery after a particular manner, and preceded by a new dramatic entertainment, called a Prologue in the book of the words, but in the advertisement it is entitled *Terpsichore.*"* All the choruses and most of the airs, as well as the prologue and overture, were new. It ran thirteen nights, and terminated the season July 6th, and Handel's contract with Heidegger, in the Hay-market. There was but one chorus in the drama of the same name, that was performed in 1712, and at the distance of twenty-two years, the style of singing and the public taste were extremely changed; the first, *Pastor Fido,* was uncommonly simple, even for the time; and Carestini and Strada were possessed of vocal abilities unknown at that period, on our stage, and perhaps on any other.

October 5th, Handel having quitted the King's theatre [July 6, 1734], began his campaign in Lincoln's-Inn Fields, with the same auxiliaries as the preceding season. Here he performed *Ariadne* and *Pastor Fido,* till December the 18th, when he removed to the new theatre in Covent-garden, where he brought out an opera called ORESTES, but whether new, or by whom composed, does not appear by newspapers, *libretto,* or any other record that I have been able to find.** It was only represented three times: December 18th, 21st, and 28th; Handel furnished the overture (*q*).

The opera established by the nobility against Handel, at the theatre in Lincoln's-Inn Fields, under the direction of Porpora, the preceding season, was now rendered doubly attractive by the arrival of Farinelli [1705-82]. Handel having abandoned the theatre in the Hay-market, the troop in opposition quitting Lincoln's-Inn Fields, took possession of it, and began the season October 29th with the opera of ARTAXERXES, cast in the following formidable manner: Artaxerxes, by Montagnana; Arbaces, FARINELLI; Artabanes, Senesino; Megabyses, Signora Segatti; Semira, Signora Bertolli; and Mandane, by Cuzzoni. The Music of this opera was chiefly by Hasse and Riccardo Broschi, the brother of Farinelli. The airs of greatest favour, were *Palido il sole,* set by Hasse, and sung by Senesino; *Per questo dolce amplesso,* by the same; and *Son qual nave,* by Broschi; all performed by Farinelli (*r*). This renowned singer, whose voice and abilities seem to have surpassed the limits of all anterior vocal excellence,

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(*q*) The names of Mr. Beard and Miss Cecilia Young, afterwards Mrs. Arne, first appear in the dramatis personæ of Handel's operas, performed at Covent-garden, this season.

(*r*) *Son qual nave* was an additional *aria di bravura,* composed by Broschi to display his brother's amazing powers of execution.

* Terpischore was not produced at the Haymarket Theatre. It was written for the French dancer Mlle. Sallé, and was used as a prologue to *Il Pastor Fido* which Handel revived for his season at the Lincoln's Inn Fields Theatre commencing Oct. 5, 1734. Mlle Sallé had already made appearances at that theatre in some productions by Rich.

** *Orestes* was a pasticcio made from Handel's earlier operas.

was born at Naples 1705; he learned the rudiments of Music of his father, and singing of Porpora, as he informed me himself. In 1722, at the age of seventeen, he went from Naples to Rome, with his master, then engaged to compose for the Aliberti theatre in that city, where he contended with a famous performer on the trumpet (*s*). Here he continued with Porpora till 1724, when he first went to Vienna. In 1725, he performed at Venice in Metastasio's first opera of *Didone Abbandonata,* set by Albinoni. After this he returned to Naples, where he performed with the celebrated female singer, Tesi, in a serenata composed by Hasse. In 1726, he sung at Milan, in *Ciro,* an opera set by the elder Ciampi. In 1727, he performed at Bologna, with Bernacchi, in an opera set by Orlandini. In 1728, he went to Vienna a second time; and afterwards returning to Venice in autumn, he sung with Faustina, just returned from England, in Metastasio's *Ezio,* set by Porpora. Here he continued two years, performing in 1729 with Gizzi and Nicolini, in *Semiramide Riconosciuta,* set likewise by Porpora, and in *Cato,* by Leo; and in 1730, with Nicolini and Cuzzoni in Hasse's celebrated opera of *Artaserse,* in which he first appeared in England; and in *Idaspe,* set by his brother Riccardo Broschi. In 1731, he returned to Vienna a third time, where he continued in increasing favour with the Emperor Charles VI. till his arrival in England.

As general praise would convey to the mind of a musical reader no distinct ideas of the powers of this extraordinary singer, it will be necessary to discriminate the specific excellencies of which he seems to have been possessed.

No vocal performer of the present century has been more unanimously allowed by professional critics, as well as general celebrity to have been gifted with a voice of such uncommon power, sweetness, extent, and agility, as CARLO BROSCHI DETTO FARINELLI (*t*). Nicolini, Senesino, and Carestini, gratified the eye as much by the dignity, grace, and propriety of their action and deportment, as the ear by the judicious use of a few notes within the limits of a small compass of voice; but Farinelli without the assistance of significant gestures or graceful attitudes, enchanted and astonished his hearers by the force, extent, and mellifluous tones of the mere organ, when he had nothing to execute, articulate, or express. But though during the time of his singing he was as motionless as a statue, his voice was so active, that no intervals were too close, too wide, or too rapid for his execution. It seems as if the composers of these times were unable to invent passages sufficiently difficult to display his powers, or the orchestras to accompany him in many of those which had been composed for his peculiar talent. And

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(*s*) See *Present State of Music in France and Italy.*

(*t*) It has been said, that he had the cognomen of *Farinelli,* from *farina,* flour; his father having been a miller, or mealman: but as he said he learned the rudiments of Music of his father, and his brother was a composer of some rank, it seems as if his ancestors had not contented themselves with the mere *clack* of the mill. Indeed, when he was ennobled in Spain, and made knight of the order of Calatrava and St. Iago, it was necessary for him to send to Italy for his pedigree; and the Neapolitan heralds were diligent and ingenious enough to deduce his lineage from an ancient and honourable stem.

yet, so great were his forbearance and delicacy, that he was never known, while he was in England, to exclaim, or manifest discontent at the inability of the band, or mistakes of individuals by whom he was accompanied. He was so judicious in proportioning the force of his voice to the space through which it was to pass to the ears of his audience, that in a small theatre at Venice, though it was then most powerful, one of the managers of the opera complained that he did not sufficiently exert himself—"let me then," says Farinelli, "have a larger theatre, or I shall lose my reputation, without your being a gainer by it."

On his arrival here, at the first private rehearsal at Cuzzoni's apartments, Lord Cooper, then the principal manager of the opera under Porpora, observing that the band did not follow him, but were all gaping with wonder, as if thunder-struck, desired them to be attentive; when they all confessed, that they were unable to keep pace with him: having not only been disabled by astonishment, but overpowered by his talents. This band was small, consisting only of Carbonelli, Mich. Christ. Festing, Valentine Snow, afterwards sergeant-trumpet, and Mr. Vezan, a dancing-master, who was likewise a steady and excellent concert-player on the violin, and constantly employed whenever Carbonelli or Festing was the leader: it was from this worthy man that I had this anecdote.

There was none of all Farinelli's excellencies by which he so far surpassed all other singers, and astonished the public, as his *messa di voce,* or swell; which, by the natural formation of his lungs, and artificial œconomy of breath, he was able to protract to such a length as to excite incredulity even in those who heard him; who, though unable to detect the artifice, imagined him to have had the latent help of some instrument by which the tone was continued, while he renewed his powers by respiration.

Of his execution the musical reader will be enabled to judge by a view of the most difficult divisions of his bravura songs. Of his taste and embellishments we shall now be able to form but an imperfect idea, even if they had been preserved in writing, as mere notes would only show his invention and science, without enabling us to discover that expression and neatness which rendered his execution so perfect and surprising. Of his shake, great use seems to have been made in the melodies and divisions assigned to him; and his taste and fancy in varying passages were thought by his cotemporaries inexhaustible.

The opera of *Artaxerxes,* in which he first appeared on our stage, had an uninterrupted run of eleven nights, and was afterwards so frequently revived, that the whole number of its representations, during Farinelli's residence in England, amounted to no less than forty. However, when it was performed the twentieth time, for his benefit, March 15th, 1735, it was said to be revived with alterations and additions. Of what these consisted, is now not easy to discover; but as the three capital songs mentioned above seem to have supported their favour through all the subsequent changes and additions, and form an æra in theatrical Music, I shall, on the next plates, insert the most difficult of them for the satisfaction of my critical readers.

After the eleventh night of this opera, *Otho* was performed, December 10th, 14th, 17th, 21st, 23d, 28th, and 31st. As this Drama was not said in the bills to be new, but was merely called an opera, it is most probable that the Music was Handel's, in the performance of which Senesino and Cuzzoni had been so much applauded (*u*).

As two lyric theatres were now open, and both supported by composers and performers of great eminence, I shall recount their several transactions in opposite columns, to enable the reader to judge of the conflict, by a view of the forces that were opposed to each other, and the means that were severally used for obtaining a victory.

1735. *King's Theatre, Hay-Market.*

Composer, Nicola Porpora.

Singers: Senesino, Farinelli, Montagnana; Cuzzoni, Bertolli, Segatti.

January, *Artaxerxes* was performed twice a week during this whole month.

February 1st, POLIFEMO, a new opera written by Paolo Rolli, and set by Porpora, *per la nobiltà Britannica,* was first performed. In examining the favourite songs of this opera that were printed by Walsh, among which are five of Farinelli's, with one of Senesino's, and one of Montagnana's, there appears to be considerable merit in the melody. Indeed much of the *new taste,* and new passages of this period, seems to have been derived from Porpora's songs; and the difference of style and fancy in the airs of Farinelli with those that were sung by Nicolini two or three and twenty years before, is wonderful. Yet the

1735. *Covent-Garden.*

Composer, Geo. F. Handel.

Singers: Carestini, Messrs. Beard, Waltz, Stoppelaer; Strada, Maria Negri, Mrs. Young.

January 8th, ARIODANTE was first performed. This opera continued in run, and always by his Majesty's command, till March 5th. Some friend of the composer had endeavoured to excite expectation in the public for the Music of this opera, by inserting in the *London Daily Post* so early as November the 4th of the preceding year, the following paragraph: "We are informed, that when Mr. Handel waited on their Majesties with his new opera of *Ariodante,* his Majesty expressed great satisfaction with the composition, and was graciously pleased to subscribe £.1000 towards carrying on the operas this season at Covent-Garden."

Nothing but the intrinsic and sterling worth of the composition

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(*u*) *Ottone in Villa,* an opera set by the celebrated Vivaldi, was performed at Venice 1729; whether this or Handel's Music was now used, is difficult to discover.

songs of Nicolini being the best of the time, were equally admired by the public, who reason from what they hear, and improve in criticism by excellence in composition and performance, so much, as never to tolerate inferiority, while memory enables them to form a comparison. The King, Queen, Prince of Wales, and Princesses, honoured the first representation of *Polifemo* with their presence, and there was the fullest house of the season (*x*).

This opera, with no other interruption, than the benefits continued in run twelve or thirteen nights.

In Lent, as Handel was to be attacked at all points, Porpora had an oratorio of his own composition, called DAVID, performed at the King's theatre. In this attack he seems to have sunk under his antagonist's superior force and fire. For this oratorio was executed but three times, while Handel continued the performance of different oratorios, without operas, for near two months.

April the 8th, ISSIPILE, a new opera, by a composer at present unknown, was first performed; it lived but four nights when recourse was had to the favourite opera of *Artaxerxes*, which, with several alterations and additions, was represented till the 3d of May; after which, another short-lived new opera was brought out, called IFIGENIA, which, after five performances, was

could have enabled Handel at this time to make head, not only against four of the greatest singers that ever trod the opera stage, but against party prejudice, and the resentment, power, and spleen of the principal patrons of Music among the nobility and gentry of this kingdom. *Ariodante* was performed twelve times (*y*). After which, as Handel's capital singers were inferior in number and renown to those of his rival, he very wisely discontinued the performance of operas for a considerable time, and rested his fame and fortune on his choral strength in the composition of oratorios, in which species of writing posterity has done him the justice to allow his superiority in learning, force, effects, to any composer that the world has yet seen. *Esther* was performed six times this spring; *Deborah* thrice; and *Athalia* five times.

April 16th, ALCINA was first performed: an opera with which Handel seems to have vanquished his opponents, and to have kept the field near a month longer than his rival Porpora was able to make head against him. This opera, which was always performed by command of their Majesties, till the King went to Hanover, and then by command of her Majesty only, till the close of the season, July 2d, sustaining eighteen succesive representations.

Besides the royal patronage and public approbation with

(*y*) We shall review this opera hereafter, in the same manner as the preceding dramatic productions of Handel.

(*x*) *London Daily Post.*

Opera-House.	*Covent-Garden.*
likewise superseded for *Artaxerxes,* which was repeated till the 7th of June, when the season was closed with *Polifemo,* by command of her Majesty. During the run of *Polifemo* at the Opera-house, the footmen terrifying the ladies by crouding into the lobby with lighted flambeaux, and refusing to retire when ordered by the gentlemen, created a great disturbance; and the assistance of the guards having been called for, the Marquis of Tweedale's servant received a wound of which he died a few days after.	which *Alcina* was honoured, Handel's friends seem to have been zealous and active in his favour: for on the first day of performance was inserted in the *London Daily Post,* the following paragraph: "Their Majesties intend being at the opera in Covent-Garden to-night; and we hear the new opera will exceed any composition of Mr. Handel's hitherto performed." And in the middle of its run, another paragraph says: "Last night their Majesties and the Princess Amelia were at the opera of Alcina, which meets with great applause."

Farinelli sung at a great entertainment given by Count Montijo, the Spanish ambassador, at Powys-house: and likewise in a *Te Deum* performed at the Portuguese Chapel on the Princess of Brazil's being brought to bed of a daughter (*z*).

Carestini, immediately after the twentieth performance of *Alcina* set off for Venice, where he was engaged to sing the ensuing season.

The opera of Ariodante was originally written by Antonio Salvi, and set by Carlo Pollaroli, for Venice. The subject was taken from the sixth book of Ariosto, and was first performed under the title of *Genevra.*

The first movement of the overture to this opera, as set by Handel, is majestically pleasing; the fugue, upon a plain subject in triple time, is clear and spirited, but rigidly pursued without episode, or solo part for wind-instruments. The last movement is a very agreeable gavot, accented in a way that would admirably mark the steps of a dance.

The first act opens with a very pleasing air: *Vezzi, lusinghe,* with an original and gay accompaniment; it was sung by Strada, as was the next: *Orrida agli occhj miei,* which is a cavatina full of spirit and pleasing passages. The third air: *Apri le luci,* belongs to the second woman's part, Dalinda, which was performed by Miss Cecilia Young, who was afterwards the wife of Dr. Arne. This part seems to have been intended for another singer, as it is written in Handel's original score, for a contralto voice, and Mrs. Arne's was a high soprano. The air is elegantly simple and not

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(*z*) The newspapers of the times tell us that "His Royal Highness the Prince of Wales was pleased to make a present of a fine wrought gold snuff-box, richly set with diamonds and rubies, in which was inclosed a pair of brilliant diamond knee-buckles, as also a purse of one hundred guineas, to the famous Signor Farinelli, who had constantly attended all his Royal Highness's concerts since he came from Italy." They likewise have recorded, that he went to Scarborough in the summer with the Duke of Leeds; a nobleman after whom Farinelli made great enquiries when I saw him at Bologna in 1770.

more elaborate than a pleasing ballad. The next air: *Coperta la frode,* for the Negri, is not of a more exalted kind; but both have the stamp of a master upon them. After this, Carestini has a very beautiful pathetic cavatina: *Quì d' amor,* upon a very elegant and original plan: it is accompanied, *alla moderna,* in a clear and quiet manner by three violins, tenor, and base, which never disturb or divert the hearer's attention from the voice-part; in the short symphony, however, the first violin and violoncello are dialogued in a very pleasing and masterly manner; and during the song, the base is silent till there is an opportunity for its saying something interesting. This air is followed by a very graceful and pleasing duet, between the two principal characters of the drama: *Del Fato piu inumano.* The next air: *Volate amori,* was a kind of *bravura* in its day; but it has now lost its bloom, and is more wrinkled than any other movement in the opera. This is, however, followed by an admirable base song: *Voli colla sua tromba;* it was sung by Waltz, and accompanied by two French-horns, though the words called for a trumpet. This air deserves a better singer, for Waltz had but little voice, and his manner was coarse and unpleasant; but the rival theatre had not only robbed Handel of his base singer, Montagnana, but of his trumpet, Snow, who had the brightest tone, and most accurate intonation, of any performer I ever heard on that instrument. The poet has given the composer but little variety of expression and imitation in the latter part of this act, for we have *wings* and *flying,* in almost every air. *Con l' ali d' amore,* the next air in Carestini's part, is a gay and pleasing *bravura* of a very modern cast, except in the divisions, which, as usual, have been more frequently used by younger composers than the rest. The subsequent air: *Spero per voi,* for the Negri, has great spirit and originality (*a*). The next is a slight air: *Del mio sol,* that was sung by Mr. Beard; but his part in this opera was certainly not originally composed for him, any more than that of Miss Young, as the first is written in the soprano clef, and the second in the contralto. After a beautiful pastoral symphony, a gay gavot: *Se rinasce,* sung in duo, by Carestini and Strada, and repeated in chorus, *a ballate,* terminates the first act.

The second is opened with a moonlight scene; and Handel seems, by a gentle and gradual ascent of two octaves in the principal melody, of a short, but beautiful symphony, to follow the mild luminary up to her " highest noon." As the first act, in the poetry, is monotonously happy, this is replete with scenes of wretchedness and misery. The first air: *Tu preparati a morire,* which was sung by Carestini, is full of rage, distrust, and passion. The second, sung by Mr. Beard: *Tu vivi,* seems well calculated for a singer and actor of spirit; the first bar in this air is frequently introduced in the accompaniments with great art, as a subject of fugue and imitation. Carestini has the next air: *Scherza infida,* which paints his growing jealousy, indignation, and despair; and is

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(*a*) In this air, Handel is more licentious in the use of discords, than usual, particularly the seventh with the ninth.

admirably accompanied by two violins and tenor, *con sordini,* a base, pizzicato, and a solo part for the bassoon. This is followed by a very agreeable Siciliana for the second woman: *Se tanto piace.* After which there is a light air: *Se l' inganno*, which was sung by the Negri; and another of a common cast, for Waltz. In Handel's score, this is followed by a plaintive and charming Siciliana in F minor, for a base voice: *Invida sorte,* for which I can find no words in the *libretto*. Strada had the next air: *Mi palpita il core*, which though short, is characteristic, and of a cast totally different from all the rest. Beard then had an air: *Il tuo sangue,* full of energy and fire, which probably, as this seems to have been his first winter on the stage, contributed to establish his reputation for songs of that kind. After this, Strada had a fine accompanied recitative, and a very plaintive air: *Il mio crudel martoro,* by which she is lulled to sleep; and during her trance, there is a dance, or *entrée des songe agréables,* the Music of which is sketched out in Handel's foul score, and with which the acts was terminated (*b*).

The third act opens with a grave and sorrowful cavatina: *Numi ! lasciarmi vivere,* for Carestini; who, after a long recitative, has another air: *Cieca notte,* of a bold and original kind. The next air: *Neghittosi, or voi,* for the second woman, is extremely animated; as is that which follows it, in a different style: *Dover, giustizia,* for the second man. Strada after this, in the character of Genevra, has a short, but very pathetic and tender air of supplication to her offended father: *Io ti bacio, o mano augusta*. Then Waltz had a short air; after which, Strada had an impassioned air of two characters: *Sì morrò;* it begins slow and ends quick; the second movement is very original and masterly. It has a solo part for the first of four violins, and for the violoncello. Then Carestini had a very agreeable *aria di bravura* of considerable agility, with a modern accompaniment: *Dopo notte*. After which, the second man and second woman had a light duet, chiefly in dialogue: *Dite spera*. The scene then changes to a dungeon, where Genevra, the heroine of the piece, is imprisoned; who, after a complaining recitative, begins a very pathetic air: *Manca, oh Dei!* but this is interrupted at the fourth bar by a gay symphony, which is an introduction to the happy denouement that has been long thought necessary to the termination of a musical drama; the two principal characters, Ariodante and Genevra, represented by Carestini and the Strada, have then a very pleasing duet: *Bramo aver mille vite,* upon a plan and subject totally different from any of Handel's other opera duets, that I can recollect. After this, a lively chorus and a dance, in which the celebrated Mademoiselle Sallé performed, completed the opera; which, though it has fewer capital and captivating airs than some of his preceding dramas, abounds with beauties and strokes of a great master.

(*b*) Handel has made a memorandum on the first page of his score, that he began to compose the opera, August 12th, 1734; dates the end of the second act September 9th; and the final chorus October 24th.

The drama of ALCINA, taken from the sixth and seventh cantos of *Orlando Furioso*, was originally written by Ant. Marchi, and set for Venice, in 1725, by Tommaso Albinoni. As the Armida of Tasso is an imitation of the Enchantress of Ariosto, it may be said that the opera of *Alcina* has given birth to all the *Armidas* and *Rinaldos* of modern times.

Handel must have set this drama during the violence of his conflict with the rival theatre, while he was making head against his opponents, and conducting the performance of *Ariodante* and his oratorios; for he dates the end of his work April 8th, 1735, and it was brought on the stage the 16th of the same month; yet few of his productions have been more frequently performed, or more generally and deservedly admired, than this opera. In the examination of which I shall be the more exact, as some have imagined that Handel when he composed it, adopting the new taste which Vinci, Porpora, and Hasse had rendered fashionable in Italy, had changed his style, and beat them at their own weapons. But though several airs might be pointed out in which the more modern dramatic style seems to have been followed, yet the best and most favourite airs of the opera were certainly composed by Handel in his own manner, without leaning to that of others, either by accident or design. Indeed, the airs of this opera may be numbered and classed in the following manner: *arie all' antica*, or in Handel's own style, twenty-one; *alla moderna*, eight; *antica e moderna*, or of a mixed style, three (*c*)*

The overture of *Alcina* has always been a favourite of the public. The first movement is dignified with Handel's genuine gravity and grandeur. The fugue is unusually spirited and active; and at the eighteenth bar, when there was danger that the close adherence to the subject and its numerous repetitions would tire the ear, a new under subject of a totally different cast, is introduced in the base, and, afterwards, in all the other parts, alternately, in a very happy and masterly manner. The musette and minuet were within the comprehension of all hearers, and long served as models of imitation to our playhouse composers (*d*).

The chorus of the first act: *Questo e il cielo di contento*, is set twice over in Handel's manuscript: first, in the same graceful and pleasing manner as it is printed; but in the second, he has made the admirable first movement of his fourth organ concerto, the ground-work and accompaniment of this chorus. *Dì cor mio*,

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(*c*) Of the first class are: *Chi m' insegna; Di te mi rido; Semplicetto; Sì son quella; Tornami; Col celarvi; Pensa a chi; Vorrei vendicarmi; Ama, sospira; Mio bel tesoro; Tra speme; Ah mio cor; Verdi prati; Ombre pallide; Credete al mio; Un momento; Ma quando; All' alma fedel; Mi restano;* the trio, *Non è amor;* and the *coro finale*. Of the second class: *O s' apre al riso*; the chorus, *Questo è il cielo; La bocca vaga; Qual portento; Mi lusinga; E un folle;* the accompanied recitative, *Ah! ruggiero; Sta nell' Ircana*. And of the third class: *E gelosia; Dì cor mio;* and *Barbara, Io ben lo sò*.

(*d*) Particularly to the late Dr. Howard, in his overture of the *Amorous Goddess*.

* "Yesterday morning my sister and I went to Mr. Handel's House to hear the first rehearsal of the new opera *Alcina*. I think it is the best he ever made, but I have thought so of so many, that I will not say positively 'tis the finest, but 'tis so fine I have not words to describe it. . . . Whilst Mr. Handel was playing his part, I could not help thinking him a necromancer in the midst of his own enchantments." (Mrs. Delaney, quoted by R. A. Streatfield).

Strada's first air, is extremely elegant and pleasing; and *La bocca vaga,* in Carestini's part, is full of grace, passion, and new effects. *Qual portento,* is grand in the style, original in the accompaniment, and dramatic in its arrangement. *Mi lusinga,* is one of the most graceful and agreeable airs in all Handel's works; and *Verdi prati* is always a new and charming composition, whenever it is revived by a singer of sufficient abilities to do it justice.* *Ah! mio cor!* has merit of various kinds, but is peculiarly original and masterly in the continued activity of the base, and tranquility of the accompaniments in the first part, and their spirit in the second. These six airs are mentioned as capital. And among the agreeable may be instanced: *O s' apre riso; Credete al mio dolor; Un momento*; *Mi restano;* and many more. Some may be praised for their uncommon spirit: as, *E un folle; Stà nell' Ircana; Barbara, io ben lo so*: and others for masterly composition: as, *Ombre pallide,* and the *Trio*. Upon the whole, if any one of Handel's dramatic works should be brought on the stage, *entire,* without a change or mixture of airs from his other operas, it seems as if this would well sustain such a revival (*e*).

Handel having lost his first man, Carestini, was unable to engage another capital performer to supply his place before the next year.

The King's theatre was opened by his Majesty's command, October 28th, with the opera of *Polypheme,* which had a new run of eight nights. As this drama was performed twenty-one times in the course of the year, I was curious to see what share of its success could be ascribed to the Music; and having been able to procure a copy of the favourite songs, printed by Walsh during its run, which are chiefly those that were sung by Farinelli, I shall speak of each as they affected me on examination. Of the five airs that were expressly composed for the talents of this great singer, the first was a *mezza bravura,* accompanied on the hautbois by the celebrated San Martini. Two such performers must have made a worse production interesting; but the composition now appears poor, and the passages light and frivolous. The second air, which abounds with *phrases manquées,* has long notes in distant intervals, and brilliant divisions, to display the voice and execution of the performer. The third air which is a cantabile, has elegant passages, and seems well calculated to shew the taste and expression of a superior singer. The fourth air is languid, common, and uninteresting, on paper; how it was embellished and meliorated by the voice and pathetic powers of Farinelli, those can best imagine, who have been delighted with the performance of a great singer, in spite of bad Music. The fifth air is a *bravura* with innumerable unmeaning shakes, and divisions that are now become common and insipid.

(*e*) It is remarkable, that of the original singers in this opera, consisting of three Italian, hree English, and one German, the three English, Mr. Beard, Mr. Savage, and Mrs. Arne, re still living, though now (in 1788) fifty-three years have elapsed since its first performance.

* Carestini considered the beautiful song, *Verdi prati,* not good enough for him. He sent back to Handel, but after a typical Handelian rejoinder, the singer withdrew his objection the Air.

November 25th, ADRIANO, a new opera composed by Veracini, was first represented by his Majesty's command. This opera, of which though the favourite songs were printed, the plates have been long lost, ran to the end of the year, having ten representations.* At this time, though Handel was silent, there were six theatres open in London: the King's theatre or Opera-house, Drury-lane, Covent-Garden, Goodman's-Fields, Lincoln's-Inn Fields, and the Little Theatre in the Hay-market.

1736. This year, like the last, was begun with a revival of *Artaxerxes* at the Opera-house, which was performed four times successively; after which, January 24th, a new opera called MITRIDATE, was brought on the stage, of which no composer is mentioned in the bills of the time, and the airs were never printed. It was probably a pasticcio, and as it had but four representations, we may suppose that its favour with the public was not very great. After this, February 7th, the performance of Veracini's *Adriano* was resumed, and repeated seven times.

While these were the transactions of the King's theatre, Handel, unable to muster a sufficient number of Italian singers for an opera, set Dryden's Ode on St. Cecilia's Day, in English, and had it performed at opera prices during the second run of Adriano at the rival theatre, under the title of ALEXANDER'S FEAST [Feb. 19]. The public expectations and effects of this performance seem to have been correspondent; for the next day we are told in the public papers (*f*) that "there never was, upon the like occasion, so numerous and splendid an audience at any theatre in London, there being at least thirteen hundred persons present; and it is judged that the receipt of the house could not amount to less than £.450. It met with general applause, though attended with the inconvenience of having the performers placed at too great a distance from the audience, which we hear will be rectified the next time of performance." And this happened when Farinelli was employed at another theatre, supported by the principal nobility in the kingdom, and when Handel had no other capital singer in his service than Strada.

Alexander's Feast was performed once a week till March 24th, when it was changed for *Acis and Galatea*, which was repeated the 31st. Thus far no organ concerto is mentioned; but April 7th and 14th, when the oratorio of *Esther* was performed, Handel played two concertos each night.

At the King's theatre, March 2d, a new pasticcio called ORFEO was brought on the stage, the airs in which were chiefly selected from the works of Hasse, Vinci, Araja, and Porpora; this drama had thirteen representations. Farinelli had again *Artaxerxes* for his benefit, Saturday March 27th, with an addition of several new songs. The same opera was repeated, the Tuesday after, when the following notice was inserted at the bottom of the bills: "Whereas

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(*f*) *London Daily Post, and General Advertiser,* February 20th, 1736.

* *Adriano* was given 17 times in all during the season.

the repetition of songs adds considerably to the length of the opera, and has been often complained of, it is hoped no person will take it ill, if the singers do not comply with *encores* for the future." It was very natural for lovers of Music to wish for a repetition of the delight they received from so exquisite a singer as Farinelli, and as natural for those whose pleasure was small to think these repetitions tedious; but it seems as if both parties might have been satisfied, if an uninteresting song by a bad singer had been omitted for every one of a different kind that was encored (*g*).

After another performance of *Artaxerxes, Orpheus* was resumed, and continued in run till April the 13th; when another new opera, called HONORIUS, was brought out. But after one performance, it was withdrawn, and never represented again, as I have been able to discover.

Handel was still unable to mount the stage for want of auxiliaries; with which the public was made acquainted by the following paragraph in the newspapers, April 13th: "We hear that *Signor Conti,* who is esteemed the best singer in Italy, being sent for by Mr. Handel, is expected here in a few days."

After the failure of *Honorius* at the Opera-house, the managers had again recourse to *Orpheus,* April 17th, 29th, and May 1st.

At this time her Serene Highness the Princess of Saxe-Gotha, to whom his Royal Highness Frederic Prince of Wales had been affianced, was daily expected, and all the theatres were eager to manifest their zeal in the celebration of so great an event as the royal nuptials. The Princess landed at Greenwich, on Sunday April 25th, where her Highness continued on Monday to repose herself after the fatigues of her voyage; and on Tuesday the 27th the marriage was solemnised in the Chapel Royal, at St. James's. Operas had been advertised for this week at both the lyric theatres: *Orfeo* at the Hay-market for Tuesday, and *Ariodante* at Covent-Garden for Wednesday; but both were postponed on this important occasion. On Thursday, however, the opera of *Orfeo* was performed at the Hay-market, and honoured with the presence of their Majesties, the Prince and Princess of Wales, and all the royal family. On Saturday, the same opera was repeated, and again honoured with the presence of their Royal Highnesses the Prince and Princess of Wales; and on the Tuesday following, May 4th, a THEATRICAL FEAST was promised in honour of the royal nuptials (*h*).

As yet there had been no opera at Covent-Garden; but a paragraph in the daily papers informed the public, that Handel had composed an opera on the occasion of his Royal Highness's

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(*g*) I know it will be said by those who love poetry better than Music, that this would ruin the drama; but as the business of the drama is chiefly transacted in the recitative, and as few people interest themselves in England about an Italian drama, the evil would not be insupportable.

(*h*) This was a drama written by Paolo Rolli, and set by Porpora on the occasion, entitled, *The Feast of Hymen: Festa d' Imeneo, per le nozze reale di Frederico Prencipe reale di Vallia e Principe Elettorale di Hanover, con la serenissima Principessa Augusta di Sax-Gotha.* Farinelli sung in this drama, which was performed in the manner of an oratorio, with only one fixed scene, painted by Kent.

marriage; but as the wedding had been solemnised sooner than was expected, great numbers of artificers, as painters, carpenters, engineers, &c. were employed to forward it with the utmost expedition; and that several singers who had been sent for from Italy for that purpose were lately arrived, and would make their first appearance in the opera of Ariodante."

Opera House [1736].

On Tuesday, May 4th, Porpora's drama called the FEAST OF HYMEN was first performed. We are not told how it was received; but if we may judge from the shortness of its existence, its constitution was not very robust; for it only survived four representations. After which *Adriano* was resumed, and represented four times; which, with one performance of *Artaxerxes* and four of *Orpheus*, brought the season to a conclusion, June 22d.

Indeed, there are no memorials of the uncommon prosperity of this theatre at a time of such universal joy and festivity.

Covent Garden [1736].

On Wednesday, May 5th, Handel began his campaign with the revival of *Ariodante,* an opera of the preceding year.

The next day the following eulogium on his new singer was inserted in the Daily Post: " last night Signor GIOACHINO CONTI GIZZIELLO [1714-61], who made his first appearance in the opera of Ariodante, met with an uncommon reception; and in justice both to his voice and judgment, he may be truly esteemed one of the best performers in this kingdom." Neither his friends nor the friends of Handel could venture to say more, while Farinelli was in the kingdom. Conti was at this time a young singer, more of promising, than mature, abilities; and so modest and diffident, that when he first heard Farinelli, at a private rehearsal, he burst into tears, and fainted away with despondency. He had his cognomen of *Gizziello* from his master *Gizzi,* once an eminent stage singer, who, in his old age, became an excellent master. Gizziello after he quitted England studied with such diligence and success, that he turned the tables, by exciting envy in Farinelli, at Madrid, where he sung with uncommon applause in the operas under his direction. He was one of the constellation of great singers which the King of Portugal had assembled together in 1755 (*i*).* And narrowly escaping with his life, during the earthquake which happened at Lisbon that year, he was impressed with such a religious turn by that tremendous calamity, that he retreated to a monastery, where he ended his days. It was soon after this event that Guadagni shut himself up in the same convent, not so much for spiritual consolation as musical counsel; which he so effectually obtained from the friendship of Gizziello, that from a young and wild singer

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(*i*) These were, according to Pacchierotti: Elisi, Manzoli, Caffarelli, Gizziello, Veroli, Babbi, Luciani, Raaf, Raina, and Guadagni.

* Conti appears to have left the stage about 1753. After the earthquake in 1755 he returned to Naples, the place of his birth.

of the second and third class, he became, in many respects, the first singer of his time.

After a second performance of *Ariodante*, May 7th, Handel brought out his opera of " ATALANTA [May 12, 1736], composed on occasion of an illustrious marriage." May 13th, the following paragraph appeared in the Daily Post: " Last night was performed at the theatre-royal Covent-Garden, for the first time, the opera of Atalanta, composed by Mr. Handel on the joyous occasion of the nuptiels of their Royal Highnesses the Prince and Princess of Wales. In which was a new set of scenes painted in honour of the happy union, which took up the full length of the stage: the fore-part of the scene represented an avenue to the Temple of *Hymen*, adorned with statues of Heathen Deities. Next was a triumphal arch, on the summit of which were the arms of their Royal Highnesses. Under the arch was the figure of *Fame* on a cloud, sounding the praises of this happy pair. The names FREDERICUS and AUGUSTA appeared above in transparent characters. The opera concluded with a grand chorus, during which, several beautiful illuminations were displayed. There were present, their Majesties, the Duke, and the four Princesses, accompanied with a very splendid audience, and the whole was received with universal acclamations (*k*)." This opera continued in run till the end of the season; June the 2d, it was performed by command of the Queen, the Duke, and Princesses; and on the 9th, when the season closed, her Majesty likewise honoured it with her presence (*l*).

Proposals for printing the opera of Atalanta in score, by subscription, were published immediately after its first performance; and early in June it was ready to deliver to the subscribers, who amounted to about one hundred and eighty.

The overture of Atalanta is uncommonly gay and spirited, as the hilarity of the occasion required. The fugue, different from most of Handel's other overture fugues, which are often upon grave ecclesiastical subjects, is light and airy; and the trumpet part, intended to display the tone and abilities of Snow, who had returned to his orchestra, has fewer notes that are naturally and inevitably imperfect in the instrument, than common. The fourth of the key is, however, too much used even for vulgar ears to bear patiently (*m*). The gavot is marked, pleasing, and popular.

The singers in this opera were Signor Conti, usually called Gizziello, Signora Strada, Signora Maria Negri, with Messrs. Beard, Waltz, and Reinhold.

Conti's two first songs in the first act (*n*), seem to have been written to his new, graceful, and pathetic style of singing. Beard's

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(*k*) The royal bride and bridegroom were this evening at Drury-lane to see the tragedy of *Cato*, and the farce of *Taste à la mode*.

(*l*) The King set out for Germany this year the 22d of May.

(*m*) At the sixty-fourth and sixty-fifth bars, and the seventy-seventh, eightieth, and eighty-first, the G is intolerable. Indeed, whenever the fourth or sixth of the key is otherwise used than as a passing-note, the ear is offended.

(*n*) *Care selve* and *Lascia, ch' io parta solo.*

first song: *S'è tuo piacer,* is extremely agreeable, and of a kind which not only pleased the age in which is was produced, but will always please, when well sung. Waltz's air: *Impara ingrata,* has in it many passages and strokes of a great master (*o*). The Negri's air: *Come alla tortorella,* is an elegant pastoral. Strada's first air: *Al varco,* is of a very peculiar cast; it is as spirited and original as her next air: *Ripertai gloriosa palma,* is elegant, gay, and uncommon. The last air in the first act: *Non saria poco,* for Conti, contains many agreeable passages; the base and accompaniments are of a modern cast, and, except the closes and two or three of the divisions, the whole seems of the present age.

The chorus which opens the second act: *Oggi rimbombano,* is gay and pleasing. Strada's first air: *Lassa! ch' io t' ho perduta*; and the subsequent duet: *Amarilli? oh, Dei!* are more in Handel's own early style than any of the movements in the first act. Conti's second air: *Sì, mel ricorderò* is likewise *all' antica*; as is Beard's *Di ad Irene.* The air for Negri: *Soffri ni pace* is of the same ancient cast, but extremely agreeable; and the accompaniment, *all' ottava,* was not common at that time, and has a very pleasing effect. Conti's air: *M' allontano,* is more modern; and Strada's: *Se nasce un rivoletto,* is a pleasing minuet, but not very new. This air finishes the second act, which we find, by Handel's dates, was composed in five days (*p*).

The third act is opened with a short, but spirited and agreeable symphony. The first air: *Ben ch' io non sappia,* is new and ingenious, and so much the composer's own property, that it cannot be classed with any thing else, either ancient or modern. Beard's air: *Diedi il core,* is gay and pleasing; but has a tiresome *rosalia* of a common passage. The Negri's air: *Ben' io sento,* is *new,* in an old style of jig. The next short air, or cavatina: *Custodite, o dolci sogni,* for Strada, with no other accompaniment than a violoncello, would have but little effect from an ordinary singer, but is a *canevas* for a great singer that would admit of fine colouring. The air *Sol prova,* for Reinhold, is not in Handel's usual bold style of base song; by being more modern, it is more feeble. *Or trionfar,* is a much better air; but that and another: *Tu solcasti,* which are in the original score, have not been printed. Of the first, indeed, the words do not appear in the *libretto,* any more than of the duet: *Cara, nel tuo bel volto,* which is an agreeable mixture of *antica e moderna,* or rather Corelli highly polished. The gavot in the last chorus, from its facility and familiar style, was long a national favourite.

Handel never till now had a first man to write for with so high a soprano voice. Nicolini, Senesino, and Carestini, were all *contraltos.* There was often dignity and spirit in their style; but

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(*o*) Lampe has burlesqued a fine passage of this air in, *Oh! Oh! master Moor,* of the Dragon of Wantley, at the word *before.*

(*p*) The last movement in the first act is dated April 9th, and that of the second April 14th. At the end of the third act, he has *Fine dell' opera. G. F. H. April 22d,* 1736.

Conti had delicacy and tenderness, with the accumulated refinements of near thirty years, from the time of Handel's first tour to Italy. I think it is not difficult to discover, particularly in the first act, that in composing Conti's part in this opera, he modelled his melody to the school of his new singer. Indeed, Handel was always remarkably judicious in writing to the taste and talents of his performers; in displaying excellence, and covering imperfectons.

Very soon after the two opera-houses were shut up, the public was informed, by a paragraph in the daily paper, that " several persons were sent to Italy from the two theatres, to engage additional voices for carrying on the operas next season: and that Signor *Domenichino,* one of the best singers in Italy, was engaged by Mr. Handel, and expected over in a short time."

It appears that Farinelli, during the summer of this year, made an excursion to France, as an article from Paris in the *Daily Post* of September 13th informs us, that " his most Christian Majesty had lately made a present to that celebrated performer of his picture set in diamonds."

Strada likewise made a tour to the continent; as the same paper, October 5th, says, that " last night the famous Signora Strada arrived from Holland, expressly to sing next Thursday in a concert of Music at the Swan Tavern, in Exchange-alley." The arrival of Signor *Domenico Anibali,* " a famous singer from the court of Saxony, engaged for Mr. Handel's operas," was likewise announced the same day. And soon after, it was said that this performer had been sent for to Kensington, " when he had the honour to sing several songs before her Majesty and the Princess, who expressed the highest satisfaction at his excellent voice, and the judicious manner of his performance."

These paragraphs seem chiefly to favour Handel; but November 18th, the *Daily Post* informs us, that " Signora *Merighi,* Signora *Chimenti,* and the *Francesina* (three singers lately come from Italy for the Royal Academy of Music), had the honour to sing before her Majesty, the duke, and princesses, at Kensington, on Monday night last, and met with a most gracious reception; and her Majesty was pleased to approve their several performances: after which the *Francesina* performed several dances to the entire satisfaction of the court."

Handel, however, this season, got the start of his opponents, and opened his theatre more than three weeks before them. The Opera-house was repairing, and not ready for use till late in November; and on the first of that month a paragraph tells us, that their Royal Highnesses the Prince and Princess of Wales intended to honour Mr. Handel with their presence on Saturday next at the opera of Alcina: "which is the reason for performing operas earlier in the season than intended." And accordingly on the 6th of November, this opera was revived and performed by command of their Royal Highnesses, "to a numerous and splendid audience." On the 10th and 13th, this opera was repeated; and on the 20th, *Atalanta* was revived in honour of the Princess of Wales's birthday, at the end of which were exhibited on the stage "several fine devices in fire-works, proper to the occasion." Their Royal Highnesses were present at this performance; which was repeated the 27th. The opera of *Porus* was to have been revived by command of the Prince and Princess of Wales, December 1st, when Annibali was to have made his first appearance; but Strada having been taken ill of a fever and sore throat, the company was dismissed and the performance postponed till the 8th, when it was honoured with her Majesty's presence. This opera, which had now five representations, continued in run till January of the next year. Of the voice and abilities of the new singer, *Domenico Anibali*, we shall be better able to speak in reviewing an opera in which a part was expressly composed for him, as it is probable that the songs which were assigned to him in Porus, had been originally written for Senesino.

The other lyric theatre began the season November 23d, with a new opera called SIROE, *composed by Signor Hasse*. This is the first time that I ever perceived the composer of an opera named in the advertisements and bills of the day. In all probability it was now thought of consequence to mention Hasse, whose reputation was very high at this time in all parts of Europe, otherwise the opera would have been thought the production of Porpora.

The favourite songs of this opera were published by Walsh during its first run, and I have them now before me. They were certainly written in the best taste of the times. There is not, indeed, the bold and vigorous invention, the richness of harmony, or ingenuity of accompaniment, which abound in the operas of Handel; but with respect to clearness, grace, and elegance, there is infinite merit in these early songs of Hasse. The first air that was printed in Siroe: *Gelido in ogni vena*, which was sung by *Tolve*, an obscure singer, has a beautiful continued accompaniment in triplets, to a melody that is grand and dramatic; and the closes to this and the subsequent airs are, in general, such as were then new, and which are still in use. *Chimenti*, the first woman, this year, had a very pleasing air, in the simple and elegant style of Vinci: *Sorger' benigna*. Farinelli had another of the same kind, with a little more execution: *Deh se piacer*; and an *aria di bravura*: *Parto con l' alma in pene*, of which the most extraordinary passages will be exhibited on the next plates, filled with his peculiar difficulties of execution.

1737. After eight representations of this opera, in November and December, it was reinforced January 1st by an *intermezzo*, or comic interlude, called IL GIOCATORE, the first of the kind which was ever introduced between the acts of an Italian opera in England (*q*). This opera and intermezzo were repeated January 4th at the

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(*q*) Her Majesty, the Prince and Princess of Wales, the duke, and all the princesses were at this opera the first night the *Giocatore* was performed; the King did not return from his German dominions till the middle of January, having been detained at Helvoetsluis upwards of five weeks by contrary winds.

King's theatre; and on the 5th, Handel's *Porus* was performed at Covent-garden. On the 8th, MEROPE, a new opera, was first performed at the King's theatre; and on the 12th, ARMINIO, entirely new set by Handel, was brought out at Covent-garden (*r*). These two dramas were run against each other for upwards of three weeks; but neither of them seem to have been very successful: for on the third night of Merope it was thought necessary to tack to it the intermezzo of the *Giocatore*; and on the sixth and seventh the two last of its representations, a new interlude, called POURCEAUGNAC AND GRILETTA; and, after five representations of *Arminio*, Handel was forced to discontinue its performance and revive *Parthenope*.

The composition of Arminio was finished October 3d, 1736, though it was not performed till the January following. The beginning of the first movement of the overture is very beautiful, from the happy and masterly use that is made of the *moto contrario*, or contrary motion of the parts. The fugue is written upon a curious subject in triple time, which none but a veteran in that kind of writing would have ventured to treat. The minuet, indeed, is not very striking, and the whole overture, perhaps for that reason, was never in high favour.

The singers in this opera were Conti, Annibale, Strada, Bertolli, Maria Negri, Beard, and Reinhold.

In examining Handel's score of this opera, though there are but few captivating airs, and none that I remember to have been revived in modern times, yet fine things frequently occur which catch the eye, and manifest the great master. There is much art in the composition of Strada's air in the first act: *Scagliano amore*. Annibale's first air: *Al par della mia sorte*, discovers his voice to have been a counter-tenor, which Handel gave him an opportunity of displaying by a *messa di voce*, or swell, at the beginning; but no peculiar taste, expression, or powers of execution, appear in his part; his bravura air in the second act: *Sì cadrò*, contains only common and easy passages. His abilities during his stay in England seem to have made no deep impression, as I never remember him to have been mentioned by those who constantly attended the operas of those times, and were rapturists in speaking of the pleasure they had received from singers of the first class.* The *cavatina: Duri lacci*, which he had in the second act, is in a fine style of pathetic. The bravura for Conti: *Quella fiamma*, in the same act, and which was accompanied on the hautbois, by Martini, though spirited, contains but a few passages worthy of such a singer, or such a player. *Vado a morir*, is a very fine slow air in Annibali's part, that is written in Handel's most solemn and best style. The next air, for Strada: *Rendimi il dolce sposo*, is an elegant and original strain, *alla Siciliana*. Annibali's accompanied recitative, in

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(*r*) This drama had been performed on our stage to other Music, 1714. The Prince and Princess of Wales honoured Handel's opera with their presence the first night of its performance.

* Mrs. Delaney wrote that Annibali had "the best part of Senesino's voice and Carestino's, with a prodigious fine taste and good action."

the third act: *Fier teatro di morti;* and the air: *Ritorno alle ritorte,* are in a grand and dramatic style. *Và, combatti,* for Strada, has original passages and peculiar difficulties of execution.

Upon the whole, it seems as if Handel had more bases and accompaniments in iterated notes, in this opera, than in any preceding work. He was advancing rapidly in the modern style of opera songs, when he quitted the stage, and retreated back to a more solemn and solid style for the church. It is chiefly in writing for Conti and Annibali that the conformity to a different style from his own appears. Strada was a singer formed by himself and modelled on his own melodies. She came hither a coarse and aukward singer with improvable talents, and he at last polished her into reputation and favour. For which her husband, Del Pò, was the most ready to serve him—with a *writ,* when his affairs were deranged by opposition and misfortune (*s*). For Beard, Reinhold, and the Negri, he still adhered to his own early style.

A subscription was opened for printing the whole opera of Arminio, in score, at half a guinea, the second day of performance. The list of subscribers was published with the book, which did not amount to one hundred and fifty. But the being able to publish so many of his works in score, while those of his rivals were suffered to die in silence, after a short existence, manifests the different degree of respect in which Handel's compositions were held by the public (*t*).

The attractions of *Merope* and *Arminio* being found insufficient to draw company to the lyric theatres, while new operas were preparing to supersede them, *Siroe* had three representations at the Hay-market, and *Parthenope* as many at Covent-garden.

February 12th, the opera of DEMETRIO, by Pescetti, was first performed at the King's theatre, with the comic interlude called *Il Giocatore*; and on the 16th, at Covent-garden, a new opera set by Handel, called GIUSTINO, or JUSTIN. These two operas were run against each other till Lent; when Handel, probably to counteract or shun the centripetal force of Farinelli's attraction, gave notice at the bottom of the opera bills, that " the days of performance *during Lent* would be on *Wednesdays* and *Fridays*." But it seems as if a prohibition from the Lord Chamberlain, or the legislature, had obliged him to relinquish this idea: for on Friday, March 11th, the editor of the *London Daily Post* says " we hear since operas have been forbid being performed at the theatre in Covent-garden on the Wednesdays and Fridays in Lent, Mr. Handel is preparing Dryden's Ode of Alexander's Feast, the oratorios of Esther and Deborah, with several new concertos for the organ and other instruments; also a new entertainment of Music called *Il Trionfo del*

(*s*) See *Sketch of his Life.*

(*t*) The favourite songs in *Adriano* by Veracini and *Orfeo* by Hasse, were, indeed, published by Walsh; but the plates have been long lost, and none of them were thought worth inserting in *Le delizie dell' opera. Mitridate, Onorio, La Festa d' Imeneo, Merope, Tito,* and *Demofonte,* in all which Farinelli performed, were never published, as I have been able to discover either from Walsh's catalogues or the newspapers of the times. In 1738, when the subscription to Faramond was closed, Walsh advertised it with seventeen other Italian operas of Handel, which had been published in score.

Tempo, e della Verita, which performances will be brought on the stage and varied every week."*

From this period may be dated the custom to which Handel afterwards adhered, of performing oratorios only on Wednesdays and Fridays during Lent, not merely on account of their gravity and fitness for that holy time, but to avail himself of the suspension of all other public amusements which were likely to divide the public attention and favour.

It appears from the newspapers of the time, that, besides five Wednesdays and Fridays at the beginning of Lent, Handel was allowed to perform oratorios on the four first days of Passion-week: for on Monday, April the 4th [1737], was advertised *Il Trionfo del Tempo*; Tuesday the 5th, *Alexander's Feast*; and on Wednesday the 6th, and Thursday the 7th, the oratorio of *Esther*.

It does not appear that their Majesties went either to a play or an opera during this whole season, probably on account of the bad state of the Queen's health; but their Royal Highnesses the Prince and Princess of Wales very frequently honoured Handel's oratorios with their presence.

The favourite songs in Pescetti's [*c.* 1704—*c.* 1766] opera of *Demetrio,* which had fourteen representations, were printed by Walsh. The air: *Non so frena,* which was sung by Farinelli, is in good taste still. This composer, who was a Venetian and scholar of Lotti, though he never had much fire or fertility of invention, was a very elegant and judicious writer for the voice. His melodies are extremely simple and graceful. He was in strict friendship with several of the greatest singers of his time, particularly Manzoli, who was so partial to his natural easy style, that it was with reluctance he sung any other Music (*x*).

Handel's opera of *Justin,* which started with *Demetrio,* having been stopt in Lent, after the fifth representation, was not resumed till the month of May, when the oratorios were over, and then was performed but twice more, yet this opera has too much merit to be passed over in silence. I shall therefore, from a perusal of the original score, speak of it in the same discriminate manner as of his preceding dramas.

The overture of *Justin* may be numbered among the most agreeable of Handel's dramatic symphonies. The first movement, though shorter than usual, is not deficient in dignity or spirit; and the fugue, upon a natural and lively subject, is admirably worked; nor

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(*x*) Pescetti came to England this year, to supply the place of Porpora, and remained here a considerable time. In 1739, he published a book of harpsichord lessons, which he dedicated to the Hon. Miss Boyle, daughter of the Lord Viscount Shannon; it consists of nine sonatas, with the overture *Nel vello d' oro,* adapted to the harpsichord for a tenth; and some *ariette nell' opere sue.* There are several flimsy fugues on common subjects, and the overture is a feeble imitation of Handel's style. There are, however, some agreeable movements among the lessons; but they could afford but little pleasure, at that time, to those who had been accustomed to the rich harmony and contrivance of Handel. Pescetti quitted England about the year 1740, and we heard but little about him, till the arrival of Mansoli, whose three favourite airs in the opera of Ezio: *Recagli quell' acciaro; Caro mio bene addio;* and *Mi dona mi rendi,* by Piscetti, all in different styles, are still remembered with pleasure.**

* *Il Trionfo del Tempa* was composed at Rome in 1708. For this revival Handel composed several new pieces.

** Pescetti was made a Director of Covent Garden Theatre in 1739, and in 1740 was appointed to a similar position at the King's Theatre. He remained in England considerably longer than Burney states.

is the last movement, in a gavot style, inferior to any overture *finale* of that kind.

The singers in this opera were the same as in Arminio. The poem was written originally for Venice by the Count Nicolo Beregani, and had been set by Legrenzi, and afterwards by Tommaso Albinoni.

The first act opens with a short gay chorus. Conti sung the first air: *Un vostro sguardo,* which is very pleasing, *alla moderna* The first close in this air was soon after copied by Arne in his popular song of *Rule Britannia,* in Alfred. The next air: *Da tuoi begl' occhj,* for Strada, is graceful and charming; a passage in this air was long after imitated by Perez. *Può ben nastere,* for Annibali, is a very pleasing cavatina, in Handel's first manner. *Bel restoro,* an invocation to sleep, for the same singer, is excellent. *Corri, vola,* preceded by a long symphony, and terminated by a chorus, has great spirit, and is in Handel's most nervous style. The accompanied recitative: *Chi mi chiama,* and the subsequent air: *Se parla,* for the contralto Annibali, are dramatic and full of fire. *Nacque al bosco,* for the second woman, Bertolli, is a very graceful and pleasing air of a very modern cast. Handel had at first set these words in a different but less pleasing manner, as appears by his foul score, where the first sketch is cancelled. *E virtute,* is a base song, in jig time, but not in Handel's best style. *Allor ch' io forte,* is a capital air in nine parts, with pleasing solo passages and echoes for the French-horn and hautbois. Conti's next air: *Non si vanti,* is of two characters: the first, graceful and ingeniously accompanied; the second, passionate and accompanied in a modern style. *All' armi,* is a cavativa of a bold and military cast, for Mr. Beard. *Vanni, sì,* is another spirited air for the same singer (*y*). In the last air of the first act: *Mio dolce amato sposo,* which is extremely pathetic, Handel has made a very new and curious use of chromatic intervals.

The second act opens with a storm and ship-wreck, during which a spirited symphony is played, which is good composition, but not picturesque. This is followed by a short but lively base song, for Reinhold: *Ritrosa bellezza.* In the third scene of this act, fragments of a plaintive air are repeated by an echo; after which, while Justin engages and slays a sea-monster, a most animated and descriptive symphony is played. This is followed by a duet: *Mio bel tesoro,* which would have been very graceful and pleasing, if the first bar had not been so often repeated. After this there is a short and gay chorus of mariners: *Per voi soave.* The next is a cavatina for the Negri: *Sventurata navicella,* of a very lively and modern cast. The.subsequent air: *Verdi lauri,* though now a little *passée,* is full of Handel's native fire and spirit. This is followed by an air for Annibali: *Sull' altar,* in a very grand and masterly style. The last air in the act: *Quel torrente,* seems written for the display of Strada's powers of execution, with a quiet accompaniment, *alla moderna.*

(*y*) Arne took a favourite passage from this song, when he set "Would you taste the noon-tide air," in Comus, at the words, "to love's alarms."

The first air in the third act, for Conti: *O fiero e rio sospetto,* is a very beautiful Siciliana. A spirited symphony, and an air for Mr. Beard: *Il piacer,* in which though some of the passages have been since in very common use, there are very strong marks of Handel's bold and original genius. The next air, for Conti: *Zeffiretto,* is an admirable cantabile, in a very modern style of pathetic; as the next air: *Re sdegnato,* is of spirit and passion. And these are still followed by an exquisite air: *Il mio cor,* for Strada, in such an elegant and masterly style of composition as was but little known in any part of Europe at this time. The base of the next air: *Augelletti* reminds us a little of that to the celebrated jig in Corelli's fifth solo. The next short air: *Dell' occaso,* has Handel's stamp upon it, particularly in the base. There are besides two or three fragments of fine accompanied recitative, and several pleasing airs in this last act, as *Sollevar il mondo,* for Annibali, which is very modern; *Or che cinto,* for Reinhold; *Ti rendo questo cor,* for Strada; and the finale: *In braccio a te la calma,* which is a charming quintetto, that terminates in a chorus. Upon the whole, this opera, so seldom acted and so little known, seems to me one of the most agreeable of Handel's dramatic productions.

It is said in the newspapers of the time, that their Royal Highnesses the Prince and Princess of Wales were at the sixth representation of the opera of *Justin,* at which time "it was performed to a splendid audience." When this was discontinued, Handel revived *Parnasso in Festa,* March the 9th, as an oratorio, "with concertos on several instruments (*z*)." This was performed three times: *Alexander's Feast* twice; and, March 23d, IL TRIONFO DEL TEMPO, E DELLA VERITA, by command of their Royal Highnesses the Prince and Princess of Wales. It is called "a *new* oratorio, with concertos on the organ and other instruments (*a*)." It was repeated the 25th, and, according to the newspapers, "to a crouded audience." *Alexander's Feast* was performed again, March 30th, and oratorios April 1st, 4th, 5th, 6th, and 7th, the last four being in Passion-week.

On Wednesday the 13th of April was performed for the first time, at Covent-garden, by Handel's singers and band, a new opera called DIDO, concerning the Music of which I am unable to give any account. The songs were never printed, and no record remains of the existence of this opera but the advertisements of its performance, by which it cannot be discovered whether it was an entire work, by one composer, or a pasticcio by many composers; perhaps this opera was brought out during Handel's illness, for after three representations, at the distance of a week from each other, April 30th was inserted the following paragraph in the *London*

(*z*) These were Handel's *grand concertos,* which were now printing by subscription at two guineas the twelve, and of which during this and the next season, besides Handel's organ concertos, two were generally played between the several parts of his oratorios.

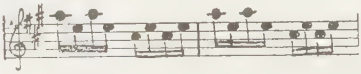
(*a*) This oratorio to Italian words was first set by Handel at Naples, 1710 [1708]. His Majesty is in possession of the score in its original form.*

* *Il Trionfo del Tempo* was first performed in the palace of Cardinal Ottoboni at Rome.

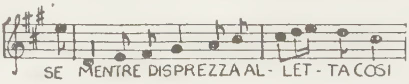
Daily Post: " Mr. Handel, who has been some time indisposed with the rheumatism, is in so fair a way of recovery, that it is hoped he will be able to accompany the opera of *Justin* on Wednesday next, the 4th of May; at which time we hear their Majesties will honour that opera with their presence."* *Justin* was performed that day, and on the 11th; but it does not appear that their Majesties were there. However, May 18th the King, Queen, and all the royal family were present at the first performance of a new opera set by Handel, called BERENICE. This was the last drama which Handel composed for a set of singers in his own service, and the last in which Conti, better known afterwards by the name of Gizziello, and the Strada, sung for him (*b*).

The first movement of the overture is peculiarly majestic and masterly. The subject, led off by the first violin, and regularly answered by the tenor, second violin, and base, is spirited and pleasing; but the modulation in the fourth bar, by the D flat in the base, is remarkably striking and unexpected. The fugue, on a lively subject, is closely pursued without episode, or solo parts for wind-instruments, from the beginning to the end. But the slow air, in triple time, is one of the most graceful and pleasing movements that has ever been composed. The two violins are in unison; but the harmony between them, the tenor, and base, is purity itself; and the imitation between the treble and base, at the ninth bar of the second part, is happy and pleasing to an uncommon degree. Of the final jig, I shall say nothing, but that I am sorry it was ever composed and printed, as it is totally unnecessary, and unworthy of the rest of the overture.

The first air: *Nò, che servire,* sung by Strada, is in a very uncommon style, and supported and accompanied with spirit and ingenuity. In the second air: *Vedi l' ape,* which is very gay and pleasing, he has endeavoured to express in the accompaniment the restless state of the bee, who flies from flower to flower in search of fresh sweets. The next air: *Che sarà,* which was composed for Conti, has many pretty passages in it of a modern cast, and an accompaniment that is extremely gay and pleasing:



This passage was afterwards transplanted into the symphony of *Sweet bird*. There is a leap of a 9th in the voice-part of this song of which the design or beauty is not easy to discover:



(*b*) According to memorandums made by Handel himself in his original score, this opera was composed in a month, being begun December 18th, 1736, and finished the 18th of January, 1737.

* Unfortunately, instead of recovering from his indisposition, Handel was getting steadily worse.

After this, Annibali had an air: *Nò, soffrir non può,* in a fine style of cantabile; which is followed by a dramatic air for Bertolli, in a very different style: *Gelo, avampo*. The next: *Con gli strali d' amor,* is of no great importance (*c*); but it is followed by an air for Strada: *Dice amor,* full of grace and gaiety. The next air: *Senza nudrice,* for the Negri, has pleasing passages in it, but Handel, who was seldom licentious, sometimes tries experiments. In the third bar of the symphony to this song, for instance, there is a passage which is aukward to the hand, and unpleasant to the ear. Conti, after this, has an air: *Quell' ogetto,* of a pleasing cast; in the second part of which an ingenious use is made of the *moto contrario,* which, in modern times, has been often practised as a new contrivance. The next movement, which terminates the first act, is a very fine duet, for a soprano and contralto: *Se il mio amor,* in which there is an agreeable mixture of ancient and modern styles (*d*).

The second act begins with a very beautiful cavatina, for Annibali: *Se non ho l' idol mio,* calculated to display a fine counter-tenor voice. Mr. Beard after this had a spirited air: *Guerra e pace,* in a style which now appears somewhat antique, but with Handel's science and force, it will always have its merit. The subsequent air for Strada; *Sempre dolce,* has a mixture of tenderness and spirit that is extremely agreeable. The next whole scene is rendered interesting by an accompanied recitative, and an air: *Su megera,* which, though it abounds with divisions and passages that now seem old-fashioned, has others which will always appear new, and mark the great master, particularly the use that is made in the symphony and accompaniment of a single semiquaver. This is followed by an *aria di cantabile,* for Conti, without a second part, in an exquisite style of pathetic: *Mio bel sol*; in which there is not a passage that has suffered by time or fluctuations in taste. The next air: *La bella mano,* for the same singer, though of an inferior kind, is not without its beauties. But the spirited air which was given to Annibali, in the next scene: *Amore contro amor,* has perhaps the most elegant and new symphony and accompaniment, that can be found in any opera song of that period. The next: *Senza te,* is a slight base song; and the subsequent air: *Traditore,* is not very striking as a single air, though set with great propriety for the drama. After this, there is an air: *Sì, tra i ceppi,* of which the composition is excellent, in point of harmony and contrivance; but it is in a dry and laboured style, which has been long since banished from the opera, as undramatic. The next air, however: *Si poco è forte,* which is the last in the act, has so much originality, that I can scarce recollect any thing like

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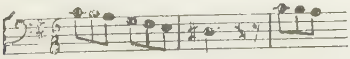
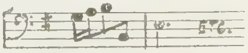
(*c*) The most remarkable thing belonging to this air is, that it begins on the sixth of the key:





(*d*) *Fine dell' atto primo,* December 27th, 1736.

it, elsewhere, except in Eman. Bach's second set of sonatas printed by Walsh. But the measure, $\frac{9}{8}$ which renders the melody and accents so singular, has not precluded grace, and pleasing effects. The second part of this air is impassioned, and of a different measure and character from the first, with accompaniments, *alla moderna* (*e*).

The third act opens with a bold and spirited symphony for three violins, tenor, and base. in which the five parts are very busy and the harmony very full. The first air: *Per ſi bella cagion,* for Annibali, in which the parts begin in unisons and octaves, is admirably written in Handel's early and masterly manner. The second air: *Chi t' intende,* for Strada, is a very elaborate and fine composition, with a solo part for the hautbois. This air is of two characters: it begins slow, *ad libitum,* then changes to an *allegro,* and has frequent changes of measure throughout. This seems the principal *aria d' abilità* of the heroine of the drama. It is followed by a very pathetic air, for Bertolli: *Tortorella, che rimira,* in which Handel has an ingenious imitation, in the symphony and accompaniment, of the cooing of the dove. The next air: *Questa qual sia,* for the same counter-tenor voice, is graceful and pleasing. After this, there is a kind of duet, in dialogue: *Le dirai,* to a natural air in gavot time; which is followed by a very beautiful and pathetic Siciliana, for Conti: *In quella sola.* After this there is an animated processional symphony; which is followed by a very graceful and pleasing duet: *Quel bel labbro,* for the two principal singers. Then there is a very gay and pleasing air: *Le vicende della sorte,* for Annibali, which, with the final chorus, terminates the opera (*f*). A production, which, with all its excellence, was represented but four times. After which, with the performance of *Dido, Alicina, Justin,* and, by command of the Prince and Princess of Wales, *Alexander's Feast,* Handel concluded his season, June 25th.

His antagonists at the Opera-house were not able to keep the field so long. After thirteen representations of *Demetrio,* with

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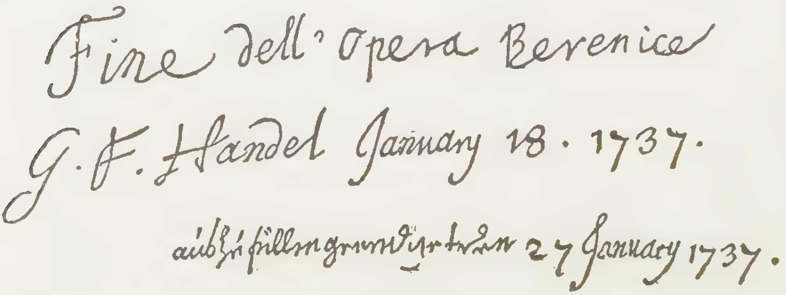
(*e*) Handel's date of the second act is, *London, fine dell' atto secondo, Jan. 7th,* 1736, but he must mean *O.S.*

(*f*) In the original score is the following memorandum, by the composer:



Fine dell' Opera Berenice
G. F. Handel January 18. 1737.
auszufüllen geendiget den 27 January 1737.

intermezzos, TITO, a new opera, was brought out, which lived but four nights. Then, as the last effort, April 26th, another new opera was announced by the following pompous paragraph in the newspapers: "Signor Rolli's new opera called SABRINA, was rehearsed yesterday in Mr. Heidegger's apartments. The Signora Marchesini, lately arrived from Italy, performed in it with universal approbation; and we hear that their Royal Highnesses the Prince and Princesses of Wales, to whom she sung on last Friday night at court, intend to honour the entertainment with their presence this evening at the theatre-royal in the Hay-market. The Signora Marchesini's songs are distributed after such a judicious manner, by the ingenious author, so as to rise gradually upon the audience in each act."

Notwithstanding all these advantages, the town was so blind and deaf to its own interest, that after the third night, it was found necessary to tack an intermezzo constantly to the performance of this opera; and even with that additional lure, according to Colly Cibber, it was at this that Farinelli sometimes sung to an audience of five and thirty pounds (*g*).

May 24th, another opera, DEMOFOONTE, was performed, and advertised for the 28th, but put off, on account of Farinelli's indisposition. He sung, however, in Sabrina on the 31st; and on the 6th of June he was said, in the papers, to be "perfectly well, and able to sing in the same opera on the 7th, when their Majesties and the rest of the royal family would be present." It appears that Sabrina *was* performed that night, but none of the royal family seem to have been there. On the 11th, Farinelli sung in this opera for the last time, though it was advertised for the 14th, but the performance was put off on account of Farinelli being indisposed with a cold, and never again advertised. With so little eclat did this great singer quit the English stage, that the town seems rather to have left him, than he the town! Indeed, May 21st, before he had done singing here, the following paragraph appeared in the newspapers: "We hear that the directors of his Majesty's Opera-house in the Hay-market, have engaged for the ensuing season, the famous *Caffariello,* reputed to be the best singer in Italy." This was probably inserted merely to accelerate the contract with Farinelli, for the ensuing season; for though Caffarelli did come to England the next year, it was to sing for Handel, not the nobility; and Farinelli himself assured me, in 1770, that before his quitting England in 1737, he had entered into articles with the nobility to perform in England the next season.

It seems to be with musical effects as with medicinal, which are enfeebled and diminished by frequent use. Indeed, such execution as many of Farinelli's songs contain, and which excited such astonishment in 1734, would be hardly thought sufficiently

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(*g*) See *Apology*, published 1739, where, chapter twelfth, p. 342, he says, "there is always such a rage for novelty at the opera, that, within these two years. we have seen even Farinelli sing to an audience of five and thirty pounds.

brilliant in 1788 for a third-rate singer at the opera. The dose of difficulties to produce the same effects as fifty years ago, must be more than doubled. But every excellence in Music when it has been pursued to excess, is thrown aside to lie fallow till forgotten; and after a series of years, like a fashion in apparel, it is started again, as a new invention. Great powers of execution depend on the natural voice and peculiar talents of a singer; the exertion and use of those powers, on the state of composition at the time. If sobriety and simplicity reign, no great exertions will be allowed, however capable the singer may be of performing extraordinary feats; but if refinement, subtilty, high notes, or rapid divisions are the mode, the singer must not then submit to the limits of nature and facility, but must torment himself day and night in attempting impossibilities, or he will be heard with as much indifference as a ballad-singer in the streets.

At this time, however, the rage for operas seems to have been very much diminished in our country, in spite of good composition and exquisite performance. But man tires of dainties sooner than of common food, to which he returns with pleasure after surfeits. The English appetite for Italian *friandises* was certainly palled by plenitude. It is in vain to ascribe the ruin of operas to faction, opposition, and enmity to Handel; the fact was, that public curiosity being satisfied, as to new compositions and singers, the English returned to their homely food, the Beggar's Opera, and ballad farces on the same plan, with eagerness and comfort (*h*).

Farinelli seems to have quitted London this summer *à la sourdine;* for after the opera of *Sabrina* was said to be put off on account of his indisposition, (which was construed into doubts whether his reputation would not have been injured by the thinness of the house), without any reason or apology appearing for a future day not having been named for the performance of this opera, the public was told, July the 7th, that " Sig. Farinelli, the famous Italian singer, who had been at Paris for a considerable time, was setting out for Spain, where he designed to continue till the close of the year, and then return to England." However, September 26th, the following paragraph in the *London Daily Post,* must have bereaved his English admirers of all hope of his return. " Advices from Madrid," says the editor, " inform us, that his Catholic Majesty has settled a pension of 14,000 pieces of eight on Signor Farinelli, to engage him to stay at that court, besides a coach, which the King will keep for him at his own charge. This," adds the news-writer, " is important intelligence for the Hay-market."

(*h*) The same neglect of musical merit and talents is now on the point of happening again in this country; where the public is so much familiarised to excellence of composition and performance, that in a short time nothing will be good enough for their depraved appetites, which already occasion yawning and apathy during the most exquisite musical feasts that the art of man has ever been able to furnish. Nothing but the miraculous powers of an unheard-of band, and the uncommon expence and difficulty of admission has awakened attention to Handel's Music, which was neglected during his life-time, and laid aside as lumber after his death, till taken up by a zealous and persevering party, and honoured in a singular manner with royal patronage.

Though English fortitude and philosophy were proof against his *enchantments,* the inhabitants of every other part of Europe heard him with extasy: he had excited rapture in all the great cities of Italy, before he quitted that country; in the three several times he had been at Vienna, his favour with the emperor and the whole court was greater the last time than the first; and, according to Riccoboni, even at Paris, where Italian Music was detested, his voice, at least, had occasioned the highest pleasure and astonishment; but in Spain, his performance was thought too exquisite for subjects; it was instantly appropriated to royalty; and the proofs of admiration which his talents acquired in that court were too solid not to be sincere. A pension of more than £.3000 sterling a year was settled upon him for life. He was honoured with the order of *St. Iago* by his first royal master, Philip V. and with that of *Calatrava* by his successor, Ferdinand VI. Of the manner in which he spent his time in Spain, some account has been given, from his own mouth, in a former work (*i*). The lovers of anecdotes might, indeed, be gratified with innumerable particulars concerning the effects of his amazing talents, if anecdotes were not below the dignity of history. One or two, however, that do honour to his heart and natural disposition as well as vocal powers, my graver and more critical readers will, perhaps, excuse.

It has been often related, and generally believed, that Philip V. King of Spain, being seized with a total dejection of spirits, which made him refuse to be shaved, and rendered him incapable of attending council or transacting affairs of state, the Queen, who had in vain tried every common expedient that was likely to contribute to his recovery, determined that an experiment should be made of the effects of Music upon the King her husband, who was extremely sensible to its charms. Upon the arrival of Farinelli, of whose extraordinary performance an account had been transmitted to Madrid from several parts of Europe, but particularly from Paris, her Majesty contrived that there should be a concert in a room adjoining to the King's apartment, in which this singer performed one of his most captivating songs. Philip appeared at first surprised, then moved; and at the end of the second air, made the virtuoso enter the royal apartment, loading him with compliments and caresses; asked him how he could sufficiently reward such talents; assuring him that he could refuse him nothing. Farinelli, previously instructed, only begged that his Majesty would permit his attendants to shave and dress him, and that he would endeavour to appear in council as usual. From this time the King's disease gave way to medicine: and the singer had all the honour of the cure. By singing to his majesty every evening, his favour increased to such a degree that he was regarded as first minister; but what is still more extraordinary, instead of being intoxicated or giddy with his elevation, Farinelli never forgetting that he was a musician, behaved to the Spanish nobles about the

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(*i*) *Present State of Music in France and Italy,* p. 213 *et seq.*

court with such humility and propriety, that instead of envying his favour, they honoured him with their esteem and confidence.

One day in going to the King's closet, to which he had at all times access, he heard an officer of the guard curse him, and say to another that was in waiting " honours can be heaped on such scoundrels as these, while a poor soldier, like myself, after thirty years' service, is unnoticed." Farinelli, without seeming to hear this reproach, complained to the King that he had neglected an old servant, and procured a regiment for the person who had spoken so harshly of him in the anti-chamber; and in quitting his Majesty he gave the commission to the officer, telling him that he had heard him complain of having served thirty years, but added, " you did wrong to accuse the King of neglecting to reward your zeal."

The following story, which is less serious, was frequently told and believed at Madrid, during the first year of Farinelli's residence in Spain. This singer having ordered a superb suit of cloaths for a *Gala* at court, when the taylor brought it home, he asked him for his bill. " I have made no bill, Sir, says the taylor, nor ever shall make one. Instead of money," continues he, " I have a favour to beg. I know that what I want is inestimable, and only fit for monarchs; but since I have had the honour to work for a person of whom every one speaks with rapture, all the payment I shall ever require will be a song." Farinelli tried in vain to prevail on the taylor to take his money. At length, after a long debate, giving way to the humble entreaties of the trembling tradesman, and flattered perhaps more by the singularity of the adventure than by all the applause he had hitherto received, he took him into his music-room, and sung to him some of his most brilliant airs, taking pleasure in the astonishment of his ravished hearer; and the more he seemed surprised and affected, the more Farinelli exerted himself in every species of excellence. When he had done, the taylor overcome with extacy thanked him in the most rapturous and grateful manner, and prepared to retire.—" No," says Farinelli, " I am a little proud; and it is perhaps from that circumstance that I have acquired some small degree of superiority over other singers; I have given way to your weakness, it is but fair, that, in your turn, you should indulge me in mine." And taking out his purse, he insisted on his receiving a sum amounting to nearly double the worth of the suit of cloaths.

Farinelli, during two reigns, lived upwards of twenty years at the Spanish court, with a constant increase of royal favour, and the esteem of the principal nobility of the kingdom. And Sir Benjamin Keene, when last in England, spoke highly of the prudent conduct and amiable character of Farinelli, during his greatest favour at the court of Madrid, with which he seemed no more elated than with the acclamation which his extraordinary talents acquired him, when he sung in public.

On the present King of Spain's accession to the throne, in 1759,* the new monarch and new politics not being favourable to Music or to any transactions of the former reign, Farinelli had orders to return to Italy; his pension, however, was continued, and he was allowed to remove his effects. After visiting Naples, the place of his nativity, he settled at Bologna in 1761, in the environs of which city he built himself a splendid mansion, which in Italy is called a palazzo. Here he resided the rest of his life, in the true enjoyment of affluent leisure; respected by the inhabitants of Bologna; visited by illustrious travellers; and still enjoying the smiles of fortune, though denied the blandishments of a court (*k*). This extraordinary musician, and worthy man, died in 1782, after arriving at the eightieth year of his age.*

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* That is Charles III.

During the summer of 1737, Handel, whose season had not been prosperous, had been too ill in health and humour to form any plan for carrying on operas, at his own risk, the ensuing winter. The newspapers say that his disorder was the rheumatism; but his biographer** tells us, in the *Memoirs of his Life*, published 1760, that he at once laboured under the double misfortune of insanity, and a stroke of the palsy; for which, with great difficulty, he was prevailed upon to go to Aix-la-Chapelle. October 28th a paragraph in the *London Daily Post* informed the public, that " Mr. Handel the composer of the Italian Music, was hourly expected from Aix-la-Chapelle;" and November 7th, that he was returned, " greatly recovered in his health."

Heidegger had now undertaken the management of the opera at the Hay-market, which the nobility had abandoned, in consequence of Farinelli's detention at Madrid (*l*). *Arsace, a pasticcio,* was advertised and performed October 29th; and November 1st, Caffarelli was come over as first singer; and Pescetti was the nominal composer. But though *Sabrina,* an opera of the preceding season, had been often advertised in November, it was deferred from time to time, till all the theatres were ordered to be shut, on account of the death of her Majesty Queen Caroline, which happened November 20th. After this event, no public amusements were announced in the newspapers till the end of December, when FARAMOND, a new opera composed by Handel, was promised on the 2d of January.

(*k*) He was remarkably civil and attentive to the English nobility and gentry who visited him in his retreat, and seemed to remember the protection and favour of individuals, more than the neglect of the public, during the last year of his residence in London. When the Marquis of Carmarthen honoured him with a visit at Bologna, upon being told it was the son of his patron and friend the Duke of Leeds, he threw his arms round his neck, and shed tears of joy in embracing him.

(*l*) It has been said that Lord Middlesex, had now undertaken the direction; but it does not appear that his lordship became the manager of the Hay-market theatre till the autumn of 1741; when Monticelli first appeared on our stage. Caffarelli assured me in 1770, that his own performance in England was during the latter end of Heidegger's reign; and his advertisements the year after, are confirmations of this fact.***

* Farinelli was born in 1705.

** This refers to Mainwaring's *Memoirs.* Handel finished the season on 1st June, 1737. He was a ruined man. The opposition "Opera of the Nobility," on the defection of Farinelli, had to close down with debts of at least £12,000.

Handel's creditors accepted bills for the amount owing to them, with the exception of del Pò, Strada's husband, who wanted cash. It is satisfactory to note that these bills were afterwards met in full.

*** Lord Middlesex had some connection with the Haymarket Theatre in 1739, when according to Mrs. Delaney he was "chief undertaker" of some concerts there.

1738. There was, however, no opera on Tuesday the 2d of January, as had been promised, nor apology for its being deferred. But the following paragraph was inserted in the *London Daily Post* on the 3d, " We hear that on Tuesday se'night the King's theatre will be opened with a new ORATORIO, composed by Mr. Handel called SAUL." But this oratoria was not performed till the next year [Jan. 16, 1739], though this proves it to have been now in meditation. But on the 7th of January, the Opera-house was opened with Handel's new opera of FARAMOND (*m*)* The performers in this drama, which was originally written by Apost. Zeno for Venice, were *Gaetano Majorano, detto* CAFFARELLI, *Montagnana, Ant. Lottini, Mr. Savage;* and *Elizabetta du Parc, detta la* FRANCESINA, *Margarita Chimenti, Maria Antonia* MARCHESINI, *detta la Lucchesini,* and the *Merighi*. Most of them singers for whom Handel had never written before.

Caffarelli. who, after he quitted this country became a singer of great renown, arrived here at an unfortunate period; besides the recent remembrance of Farinelli's wonderful powers, it is said that he was never well, or in voice, all the time he remained here. His first appearance in public was at Rome, in the opera of *Valdemaro;* 1726,** and he had gained considerable reputation in several theatres of Italy, before his arrival in England; but it was not till a later period that he was classed among the most exquisite singers on the Italian stage (*n*).

In a letter I received from my friend Mr. Garrick, during his tour through Italy, dated Naples, February 5th, 1764, is the following passage concerning this singer, who was then turned of sixty: " Yesterday we attended the ceremony of making a nun, she was the daughter of a duke, and the whole was conducted with

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(*m*) It is worthy of remark, that this opera, according to Handel's own record in the score, was begun November 15th. Though he was just recovered from a long fit of sickness and insanity, and it was but five days before the Queen's death, an event that produced a funeral anthem, which in expression, harmony, and pleasing effects, appears to me at the head of all his works. Faramond was finished on Christmas eve, December 29th, 1737.

(*n*) At his best time, Caffarelli was thought by many a superior singer in some respects, to Farinelli: among these, Porpora, who hated him for his insolence, used to say, that he was the greatest singer Italy had ever produced. At the marriage of the present King of Sardinia, then prince of Savoy, with the infanta of Spain, who had long been a scholar of Farinelli, it was with great difficulty that Caffarelli was prevailed on to go to Turin with the Astrua, to perform at the royal nuptials, in an opera which the King of Sardinia wished to have as perfect as possible. But Caffarelli, who came with an ill-will, by order of the King of Naples, seemed but little disposed to exert himself; declaring before-hand that he had lost a book of closes on the road, and should be able to do nothing. This was told to his Sardinian Majesty, who was much perplexed how to treat such impertinence. Caffarelli was not his subject, and had been sent by the King of Naples out of compliment, on occasion of the wedding. But the first night of performance the prince of Savoy, in his nuptial dress, went behind the scenes, just before the opera begun, when, entering into conversation with Caffarelli, he told him that he was glad to see him there, though the princess of Savoy thought it hardly possible that any one should sing in such a manner as would give her pleasure, after Farinelli. "Now, Caffarelli," says the prince, "clapping him on the shoulder, exert yourself a little, and cure the princess of this prejudice in favour of her master." Caffarelli was penetrated by this condescension in the prince, and cried out, "Sir, her highness shall hear two Farinelli's in one, to-night." And he is said to have sung, on this occasion, better than any one ever sung before. The Astrua was piqued by his great exertions to display all her talents, which, like the collision of flint and steel only fired them the more. Mr. Joseph Baretti's brother, who was at Turin during this conflict, furnished me with the anecdote.

* According to Newman Flower (*G. F. Handel, abridged ed. p.* 233) the first performance of *Faramond* took place on January 3rd. It was in this production that Caffarelli made his first appearance on the English stage.

** Caffarelli's first public appearance was in a female part at Rome in 1724.

great splendor and magnificence. The church was richly ornamented, and there were two large bands of Music of all kinds. The consecration was performed with great solemnity, and I was very much affected; and to crown the whole the principal part was sung by the famous *Caffarelli,* who, though old, has pleased me more than all the singers I have heard. He *touched* me; and it was the first time I have been touched since I came into Italy."

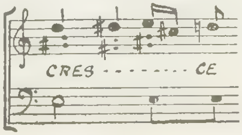
In 1770, I heard Caffarelli, myself, sing in a room at Naples. He was then sixty-seven; yet, though his voice was thin, it was easy to imagine, from what he was still able to do, that his voice and talents had been of the very first class. He had been so prudent as to provide for old age during youth; and he was now not only living in ease and affluence, in a sumptuous house of his own building, upon which was this inscription: *Amphion Thebas, Ego domum*; but had purchased a dukedom for his nephew after his decease (*o*).

The overture to Faramond is one of the most pleasing of all Handel's opera overtures; and as there are no solo parts for wind-instruments, it is more frequently played at small concerts than most of his other compositions of this kind. Nothing can be more grand than the opening, or more free and spirited than the fugue; and as to the air, it speaks intelligibly to all ears.

The first scene ends with a short, light chorus; and the second, with a fine air for Montagnana's base voice: *Viva sì.* It is a happy circumstance, when Handel has a fine voice of this kind to write for, as he is never more majestic and superior to other composers than in his best songs for a base voice. The next air: *Conoscierò, se brami,* for Francesina, is airy and pleasing, and afforded the audience a specimen of that natural warble, and agility of voice, which Handel afterwards seems to have had great pleasure in displaying. After this, *Chimenti,* who seems to have performed the second man's part, had a pleasing graceful air, in a modern style: *Chi ben ama.* Then the Marchesini, *detta la Lucchesina,* has an air: *Vanne che più ti miro,* which is curious in its modulation and accompaniment (*p*). To this performer, who seems to have had the principal female part, Handel has generally given airs of a modern cast. *Caffarelli,* who performed the part of Faramond, the hero of the drama, has now an air: *Rival ti sono,* which gives an idea of dignity and abilities. In the course of the song, he is left *ad libitum* several times, a compliment which Handel never paid to an ordinary singer. After this, the *Merighi,* who performed a man's part, had an air of great spirit: *Voglio che*

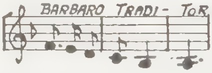
(*o*) Caffarelli died in 1783, at eighty years of age; and the nephew, to whom he bequeathed his fortune, is now *Duca di Santi Dorato.*

(*p*) At the word *cresce,* in this air, Handel makes the flat seventh rise to the sharp seventh, in a very uncommon manner:



mora, still of a modern cast and accompaniment. Then Caffarelli had a slow air, thinly accompanied: *Sì tornerò,* which is a fine out-line for a great singer. The Lucchesina has the next air: *Sento ch' un giusto sdegno,* which contains many fine passages, but still in Handel's new manner. After this, Lottini had a base song: *Vado a recar,* but not clothed in Handel's usual thunder. Then Francesina had an air of considerable spirit and execution: *Mi parto lieta;* and Caffarelli another: *Se ben mi lusinga,* which terminates the first act.

The second act is introduced with a symphony, in Handel's early style. The first air: *Sì l' intendesti,* was sung by Lucchesina. It is an air of great spirit and energy, and was in great favour in my own memory. Palma used frequently to sing it at concerts, more than ten years after it was composed; and the dignity and passion with which the words



were expressed, never failed to strike every hearer. The next air: *Non inganarmi,* is spirited in an old style; as that which follows it: *Poi che pria,* for Caffarelli, is pathetic, in a style which will never be old. Francesina's spirited manner was well displayed in the air: *Combattutta da due venti,* of which the composition is very original. The subsequent air: *Si a piedi tuo,* is beautiful in Handel's juvenile manner. After this, Montagnana had an air: *Sol la brama,* which neither in melody nor accompaniment is worthy of the composer or singer. The next air: *Nella terra,* though for Merighi, a singer of the second or third class, is full of beauties, peculiar to Handel. The following duet: *Vado e vivo,* is light and playful, but seems to want dramatic dignity, particularly as it was sung by the two principal singers, and terminated an act.

The third act begins with a symphony, in composing which, Handel gave himself no trouble to seek for new materials, any more than in the subsequent duet: *Caro, tu m' accendi.* Nor is much praise due to the air: *Così suole,* which is a minuet of no uncommon cast. But the fire and spirit of the next air: *Voglio che sia,* for Caffarelli, make ample amends for preceding trivial movements. This air is finely planned for the stage, and for a voice of great volume. The passages are contrasted, and accompaniments picturesque and impassioned. The next air: *Se ria procella,* is agreeable trifling, which requires no great abilities in the singer. And the subsequent air: *Sappi crudel,* though for the first woman, might have been sung by the last, without suffering for want of voice or execution. The composition is clear and masterly; but there is no passion in the melody, or interesting effect in the harmony or modulation. Francesina has, however, an air after these, which is admirably calculated to display her lark-like execution: *Un' aura placida.* The next air: *Virtù, che rende,* which is the last in the opera, and terminated in a *coro finale,* is one of the most agreeable movements in a hunting style that has ever been composed; the score is of nine parts, and those for the French-horns remarkably gay and pleasing (*q*).

This opera was performed but six times, which reflects more disgrace on the public than composer. Handel, in conformity to the taste of the times, had introduced a variety of style, to suit the education and talents of his new singers; and if we compare his Music with that of the two other composers that were employed this season, Pescetti and Veracini, we shall not only find it greatly superior in strength and solidity, but in grace and invention (*r*).

January 28th, a new opera was performed by the same singers, called LA CONQUISTA DEL VELLO D' ORO. No composer is mentioned; but it was composed by Pescetti, and had a run of eight nights; though the Music was never printed, except the overture and two or three airs in his book of harpsichord lessons.

February 25th, an opera called ALESSANDRO SEVERO, was first performed. It was a *pasticcio* by Handel, with an excellent new overture, and had seven representations (*s*).

March 14th, a new opera called PARTENIO, was first brought out. It was composed by Veracini, and performed nine times. The favourite songs were published by Walsh.

April 15th, Handel produced another new opera, entitled XERXES (*t*). The first movement and fugue in the overture to this opera are bold, natural, and pleasing; but the last air, which is a jig, has now lost its charms.

The first act opens with a short recitative, and a charming slow cavatina, for Caffarelli: *Ombra mai fù,* in a clear and majestic style, out of the reach of time and fashion. In the second air: *O voi che penate,* Handel has made the flutes play the symphony and accompaniments an octave higher than the violins, an expedient which he tried many years before; but after being discontinued from the time of Handel till about twenty years ago, treble instruments playing *all' ottavo* then became in fashion, and very agreeable effects are now frequently produced by this easy expedient. The third song: *Va godendo,* is a gay air that was sung into favour by Francesina. The next air: *Io le dirò,* which was alternately sung by Caffarelli and the Lucchesina, is graceful and pleasing. The subsequent air: *Sì sì mio ben,* is of an agreeable comic cast. *Meglio in voi,* is not marked with any peculiar beauties; nor is the next: *Di tacere,* very striking, though the accompaniment and modulation are masterly. The air, however, which follows it: *Ne men con*

(*q*) The minuteness and exactitude with which Handel continued through life to date his manuscripts, is wonderful! that love of regularity and order which enabled him to give to the world so many astonishing proofs of genius and diligence, never quitted him in hurry, sickness, or perturbation. At the bottom of the first page of the score of Faramond, he has written in German: *Angefangen der,* 15 November, 1737. *Dienstag.* And at the end of it: *Fine dell' atto* 1. *Montag der* 28 November, 1737. *Fine dell' atto 2do. Der* 4 *December,* 1737. *Sontag abend um* 10 *uhr.* And at the end, *Fine dell' opera,* G. F. Handel, London, December 24th, 1737.

(*r*) This opera was printed in score, and published by subscription in February.

(*s*) The favourite songs, only, of this opera were printed by Walsh during its run, and published in March, price 2*s.* 6*d.*

(*t*) This composition, Handel has recorded with his usual exactness, was begun December 26th, 1737. *Angefangen der* 26 December, *Montag, der* 2 X *dag.*

l' ombre, is extremely agreeable. After this, there is an air for a counter-tenor: *Se cangio,* which would well suit a base voice, if sung an octave lower; it is in Handel's bold and nervous style, though some of the passages are now a little antiquated. After a short chorus, Montagnana had an agreeable base song: *Soggetti al mio volere.* But the capital air, of the first act, is *Più che penso,* which is in a very grand style. The passages are contrasted, and frequent opportunities given for the singer to display his taste and fancy. I have not been able to discover the author of the words of this drama; but it is one of the worst that Handel ever set to Music: for besides feeble writing, there is a mixture of tragi-comedy and buffoonery in it, which Apostolo Zeno and Metastasio had banished from the serious opera. However, it gave Handel an opportunity of indulging his native love and genius for humour; and the airs for *Elviro,* a facetious servant in this opera, are of a very comic cast. Of these, *Signor, Signor,* in the first act is one. The air which follows it: *Non so se sia,* seems by the style to have been composed at the beginning of the century; and there is but little fancy or science in the two subsequent airs: *Saprà delle mie offese,* and *Se l' idol mio.* The last air of the act: *Un cenno,* is, however, gay and pleasing, but in a comic style (*u*).

The whole first scene, and the chief part of the next, in the second act, is comic. The tenor accompaniment to the air *Or che siete,* is masterly and curious. The third scene consists only of pretty fragments, except the air: *Dirà che amor,* which can only be styled an agreeable ballad. The fourth scene is terminated with a lively air for Caffarelli: *Se bramate;* with a base in iterated quavers, very much in the style of Hasse and Vinci; indeed, no Music fifty years old can have a younger appearance. *E gelosia,* for Francesina, has Handel's broad seal upon it; the writing is good, but the passages are too frequently repeated. The next air: *Anima infida,* is a fine mixture of old and new passages and effects, with a Corelli base, and a modern accompaniment. *Quella che tutta fe,* is a fine and pathetic Siciliana. *Per dar fine,* is very much in the style of a French *air tendre* of the last age. *Sì la voglio,* is an old melody, with a very modern accompaniment (*x*). *Voi mi dite,* is natural and pleasing; and *Il core spera,* charming, in a serious style. *Del mio cara Baco,* is wholly comic. The rest of the act contains nothing remarkable (*y*).

The third act begins with a symphony, which, though it is only in three parts, from their activity, produce all the effects of full harmony. The first air: *No, no, se tu mi sprezzi,* is admirable, in the *buffo* style. Handel's Muse does not seem to have been in good humour again till the end of the seventh scene, where there is a very pleasing duet: *Troppo oltraggi,* of which the base is remarkably beautiful and masterly. The ninth scene is terminated by an air:

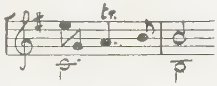
(*u*) *Fine dell' atto 1mo.* Jan. 9, 1738. Handel's memorandum, shews this opera to have been composing while Faramond was in run.

(*x*) Here Handel seems the first to have invented a *short-hand* for semiquavers, placing only a dot upon a line or space for every four of the same kind.

(*y*) *Fine dell' atto 2do.* Jan. 25, 1738.

Crude furie, which is curious, spirited, and original; and the last air: *Caro voi siete,* which is made the subject of the final chorus, is beautifully simple. The chorus is, however, filled up with iterated semiquavers in such a manner, that it has all the appearance and effect of common Italian Music of the present day.

This opera was finished February 6th, but not performed till the 15th of April. It was represented but five times. And, indeed, though it contains many pleasing and excellent compositions, it is by no means to be ranked with Handel's best dramatic productions. He was neither in health, prosperity, or spirits, when it was composed; appearances remain in his foul score of a mind disturbed, if not diseased. There are more passages, and even whole pages, cancelled in this score, than in any one of all his former operas. There are more old-fashioned and worn-out passages in some of the songs, than in any other of his works of this period; and this half-close occurs in almost every song:



Handel had been so great a loser by striving against the stream of fashion and opposition the preceding season, that he was obliged to sell out of the funds the savings of many former years, to pay his performers, and was still in some danger of being arrested by the husband of Strada, for the arrears of her salary. It was at this time that his friends with great difficulty persuaded him to try public gratitude in a benefit, which was not disgraced by the event; for on Tuesday, in Passion-week, March 28th, was advertised at the Opera-house in the Hay-market, an ORATORIO, with a CONCERT on the organ, for the benefit of Mr. Handel; pit and boxes put together at half a guinea each ticket, and "for the better conveniency, there will be benches on the stage." The theatre, for the honour of the nation, was so crouded on this occasion, that he is said to have cleared £.800.*

After the short run of *Xerxes* was over, nothing new was brought out, the season being finished with repetitions of the former operas of *Arsace, Faramondo, Il Vello d' Oro,* and *Partenio*; after which, the house was shut up, June 6th. At the bottom of the bills, the last five or six nights, notice was given, that "as it had been impossible to perform the whole number of operas this season, each subscriber might have a ticket extraordinary delivered to him each night the opera was performed, upon sending his silver ticket to the office." This implied, that the manager's engagement with the subscribers had not been fulfilled, on account of the time the theatre had been shut up, in consequence of the Queen's death.

This had certainly been a very calamitous season at the Opera-house, where nothing seems to have been crowned with success, but Handel's single benefit.

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* Over £1,000 is nearer the amount received by Handel as a result of this Benefit Concert.

Heidegger, however, previous to the shutting up the theatre, inserted the following advertisement in the newspapers: " Opera-house, May 24th (*z*). All persons that have subscribed, or are willing to subscribe, twenty guineas, for an Italian opera to be performed next season under my direction, are desired to send ten guineas to Mr. Drummond, the banker, who will give them a receipt, and return the money in case the opera should not go on." Signed J. J. Heidegger.

Two hundred subscribers were required to enable him to be answerable to the singers.

June 21st, a fortnight after the last opera, the following paragraph appeared in the *London Daily Post*: " On Saturday last, set out for Breda, Signora Strada del Pò, to which place she goes in obedience to the commands of her royal highness the princess of Orange, from whence she intends to go to Italy, but before her departure desires the English nobility and gentry, from whom she has received so many signal marks of favour, might be acquainted that it is no way owing to her, that the present scheme for performing operas next winter, in the Hay-market, under the direction of Mr. Heidegger, has miscarried, as has been maliciously reported; she having agreed with Mr. Heidegger above a month ago, as the said gentleman can testify."

July 26th, the following advertisement appeared at the head of the first column of the same newspaper: " Hay-market, July 25th, 1738. Whereas the operas for the ensuing season, at the King's theatre in the Hay-market, cannot be carried on as was intended, by reason of the subscription not being full, and that I could not agree with the singers, though I offered ONE THOUSAND GUINEAS to *one* of them. I therefore think myself obliged to declare, that I give up the undertaking for next year, and that Mr. Drummond will be ready to repay the money paid in, upon the delivery of his receipt. I also take this opportunity to return my humble thanks to all persons, who were pleased to contribute towards my endeavours at carrying on that entertainment." J. J. Heidegger.

From this time to the end of the year, nothing was said in the newspapers of Italian operas, Italian singers, or of Handel's future schemes, who seems to have been rendered silent and inactive, by illness.

During this time of privacy, and the pressure of adverse fortune and infirmities, Handel was not forgotten by his friends or the public. His statue was now erected at Vauxhall, by the late Jonathan Tyers, the spirited proprietor of those gardens. An honour which has seldom been conferred on a subject and a professional man in any country, during his life-time. And as this transaction does honour, not only to the genius of Handel, but to the public spirit of his votary, whose taste and intelligence, kept pace

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(*z*) The day on which his present Majesty was born. It is remarkable, that the play of *Volpone* was advertised on this day, *by command of the prince and princess of Wales*. Her royal highness had been well enough to walk in St. James's park the night before; but, luckily, had not quitted Norfolk-house in St. James's-square, at that time the residence of the prince and princess of Wales, before alarming symptoms had come on.

with his liberality, I shall relate it as recorded in the registers of the times.

April 15th, in the *London Daily Post*, a paragraph says: "The effigies of Mr. Handel, the famous composer of Music, is going to be erected at Vauxhall Gardens, at the expence of Mr. Jonathan Tyers." And on the 18th of the same month: "We are informed, from very good authority, that there is now near finished a statue of the justly celebrated Mr. Handel, exquisitely done by the ingenious Mr. Roubillac, of St. Martin's-lane, statuary, out of one entire block of marble, which is to be placed in a grand niche, erected on purpose in the great grove at Vauxhall Gardens (*a*), at the sole expence of Mr. Tyers, conductor of the entertainments there; who, in consideration of the real merit of that inimitable master, thought it justice and propriety that his effigies should preside in that place, where his harmony has so often charmed even the greatest crowds into the most profound silence and attention. It is believed, that the expence of the statue and niche cannot cost less than £.300; the said gentleman, likewise, very generously took at Mr. Handel's benefit, fifty of his tickets."

May 2d, we have a farther account of this species of apotheosis, or laudable idolatry, in the following words: "Last night at the opening of the Spring-gardens Vauxhall, the company expressed great satisfaction at the marble statue of Mr. Handel, who is represented in a loose robe, sweeping the lyre, and listening to its sounds; which a little boy sculptured at his feet seems to be writing down on the back of a violoncello. The whole composition is in an elegant taste."

Soon after, the following verses appeared:—

"That Orpheus moved a grove, a rock, or stream,
By Music's power, will not a fiction seem;
For here as great a miracle is shewn——
A HANDEL breathing, though transform'd to stone (*b*)."

1739. No preparations having been made for the performance of operas this year, at the King's theatre in the Hay-market, Handel hired that theatre of Heidegger, the patentee, in order to carry on Oratorios. And January 9th, advertised for the 16th, *a new* ORATORIO called SAUL, which was then first performed. In February *Alexander's Feast* was revived; in March *Il Trionfo del Tempo e della Verità*; and in April [4th], a new oratorio called ISRAEL IN EGYPT.*

The composer Pescetti, and some of the Italian singers who had been employed in the late operas at the Hay-market, being still in

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(*a*) A small temple has since been erected for the reception of this statue in the centre of the gardens.**

(*b*) We hear no more of Handel this year, except that his first six celebrated organ concertos [Op. 4] were now first collected and published by Walsh, "corrected by the author, price three shillings!" Public players on keyed-instruments, as well as private, totally subsisted on these concertos for near thirty years.

* The composition of Saul was started on 23rd July, 1738, and finished on Sept. 27th. Handel immediately commenced his *Israel in Egypt*, which was completed in 27 days, a remarkable achievement even when the "borrowings" from other composers are taken away.

** It is now housed in the premises of Messrs. Novello & Co., Ltd., Wardour St., London.

England, an attempt was made at carrying on the musical drama at Covent-garden. And February 26th, the following paragraph was inserted in the *London Daily Post,* at that time the only public paper in which theatrical representations were advertised: "We hear that a new serenade, composed by Sig. Pescetti, will in a few days be acted, in the same manner as an opera, at the theatre royal in Covent-garden; part whereof will be performed by Signor a Moscovita, just arrived from Italy, and by Signora Marchesina, and others." And March 10th, by his Majesty's command, was performed a *pastoral opera,* called ANGELICA AND MEDORO; at opera prices. It was repeated the 17th and the 24th, and April 11th, which being on a Wednesday in Lent, the piece was called a *serenata,* and probably performed as an oratorio without action. To this serenata was now added a new interlude, called L' ASILO D' AMORE.

After this, no further mention is made of these productions, or Italian operas, at Covent-garden, or elsewhere, till the next winter; when, Dec. 1st, an Italian serenata, called DIANA AND ENDYMION, was performed at the little theatre in the Hay-market. The composer was not named; but it appears from four of the airs which were printed by Walsh, that it was composed by Pescetti, and that Carestini and the Moscovita performed the principal parts.

After three performances, it was laid aside; and on December 15th and 18th, at the same theatre, and at opera prices, was advertised an entertainment, consisting of "SEVERAL CONCERTOS on different instruments, intermixed with a variety of CHOSEN AIRS by the best masters in Italy. The whole divided into three parts. To which, by desire, will be added, the famous SALVE REGINA, composed by the Signor Hasse, and sung by Signor Carestini."

As Handel had not yet wholly abandoned the opera, we must still keep him within its vortex. On the four last days of April 1739, the following advertisement appeared: "At the King's theatre in the Hay-market, Tuesday, May 1st, will be represented a dramatic composition called JUPITER IN ARGOS; intermixed with choruses, and two concertos on the organ." At opera prices. This production, whatever it was, seems to have died in its birth, for I can find no other memorial of it.*

In November this year, Handel tried his fortune at Lincoln's-Inn Fields; and on the 22d, being St. Cecilia's day, first performed DRYDEN'S SECOND ODE,** with two concertos for several instruments, preceded by *Alexander's Feast,* and a concerto on the organ, at opera prices. The same performance was repeated on the 27th; and December 13th, were performed *Acis and Galatea,* with two new concertos, never performed but once (*c*), to which was added, *Alexander's Feast,* and a concerto on the organ. December 20th, these were repeated, for the last time of performing before the holydays.

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* This work by Handel, although announced, was never performed, and according to Newman Flower (*G. F. Handel,* p. 248) no complete copy is known to exist.

The Fitzwilliam Museum has a small portion of the autograph score, with some transcriptions made by Christopher Smith. The B.M. has a copy of these songs of later date, and in another hand. Mr. Newman Flower has in his possession Christopher Smith's transcription of all the songs, and states the MS. in the B.M. was made from this copy.

** The first performance of this work was on November 17, 1739.

Handel's activity and spirit of enterprize at this time, in his fifty-sixth year, were truly wonderful! opposed and oppressed by the most powerful nobles and gentry of the kingdom! suffering with bodily and mental disease! with rivals innumerable; when a Spanish war was just broke out, which occupied the minds, and absorbed the thoughts of the whole nation! Amidst all these accumulated misfortunes and impediments, he composed his twelve grand concertos, and Dryden's second ode; brought out Saul; Israel in Egypt; Jupiter in Argos; published seven sonatas [op. 5]; and revived *Il Trionfo del Tempo*; Acis and Galatea; and Alexander's Feast! And yet this seems to have been one of the most idle years of his public life.

1740. The opera, a tawdry, expensive, and meretricious lady, who had been accustomed to high keeping, was now reduced to a very humble state, and unable to support her former extravagance. Instead of the sumptuous palace which she used to inhabit, she was driven to a *small house* (*d*), in the neighbourhood of her former splendid mansion, where her establishment was not only diminished, but her servants reduced to half-pay. Pescetti seems to have been her prime minister, Carestini her head man, the Muscovita her favourite woman, and Andreoni a servant for all work.

The allurements she offered to the public were, at first, not very attractive, consisting, instead of a regular entertainment, only of *concertos, chosen airs,* and *Salve Regina,* which, however, were twice postponed: first, on account of the indisposition of Carestini; and secondly, of the Moscovita, ill of a pleurisy.

At length, January 22d, a pasticcio was brought out, called MERIDE E SELINUNTE (*e*) which though not of sufficient importance to support the state and magnificence of a larger theatre had a run of fourteen nights in this snug retreat; which, probably, on account of the severity of the weather at this time, was preferred to more spacious places of public exhibition, by the few who had the courage to quit their fire-side (*f*).

March 15th, another opera, entitled OLIMPIA IN EBUDA, was brought on this little stage; at the first performance of which his Majesty was present. The Music was chiefly composed by Hasse (*g*). This opera was represented fifteen times. After which, a

(*c*) These were two of his GRAND CONCERTOS, now publishing by subscription.

(*d*) New theatre in the Hay-market.

(*e*) This opera, founded on the friendship of *Damon* and *Pythias,* was written by Apostolo Zeno. Walsh printed four of the airs by the unclassical name of *Merode.* The plates are now *well lost,* for they contained nothing of great value to the musical world.

(*f*) This was the memorable winter of the great frost.

(*g*) Four of the airs of this opera were published with those of *Meride,* by Walsh, in a half-crown collection. There is a plaintive cast, and elegant melody, in *Non pensar,* which was sung by Andreoni; and grandeur and pathos in *Vedo l'ombra del mio bene,* sung by Carestini.

third drama, called BUSIRI, *overo il Trionfo d' Amore,* set by Pescetti, was brought out, and performed by his Majesty's command May 10th. This production lived but four nights. The season was closed, May the 31st, with *Olimpia,* which had been alternately performed with *Busiri* (*h*).

Handel, who had nothing to do with the opera this winter, confined himself wholly to the performance of oratorios, for which he rented the theatre in Lincoln's-Inn Fields, of Rich the patentee.

November the 8th of the subsequent winter, still continuing at Lincoln's-Inn Fields, he began the new season with his serenata, *Parnasso in Festa,** performed in its original oratorio manner, with the addition of scenes, dresses, and concertos on the organ, and several other instruments. It is to be feared that the success of this performance was inferior to its merit, as it was not repeated. After this single performance, his theatre was not opened again till the 22d, when, having mustered the best singers that were now in this country, he put his stage in action, and had a *new operetta* performed, called IMENEO, or HYMEN. This was advertised again for the 29th, but deferred for near a fortnight, on account of the indisposition of Francesina. On the 13th of December, it was however performed, for the second, and last time.

It is not in my power to give the reader a regular review of this little opera, as Handel's original foul score is very incomplete: there being no overture; and in the recitatives, sometimes the words are written without the notes, and sometimes the notes without the words; nor are the instrumental parts to the airs always filled up.

Act I. The first air: *La mia bella,* for a soprano, with only the accompaniment of a violoncello, is elegantly simple and beautiful. At the end of a long scene of recitative, we have a very gay and pleasing chorus: *Vien Imeneo,* superior in style and contrivance to most opera choruses that I have seen, even in the dramas of Handel. Scene the fifth, the subject of the air: *V' è un infelice,* is graceful and pleasing.

There are, however, but few airs, in which much vigour of invention is discoverable, before the second act, when there is a bravura air: *Sorge nell' alma mia,* of great spirit, in a style that was then new, and which was long after continued on the stage. *E sì vaga,* is set to an air which is printed in his grand concertos. *Pieno il core,* is grand and original; and *Al voler,* gracefully simple. These are the principal airs that I have been able to decipher in the hasty sketch which Handel has left of this operetta, which consisted of only two acts.

Not discouraged by the failure of the opera of *Imeneo,* Handel brought out another new drama, January 10th [1741], called DEIDAMIA, which was the last he ever composed for the stage.

(*h*) The songs of this short-lived opera were never printed.

* *Parnasso in Festa* was adapted from *Athalie.* February, 1740, also saw the first performance of *L'Allegro, il Penseroso e il Moderato.*

The first movement of the overture to this opera, is excellent, *alla Lulli*; but the fugue is written on a subject less fertile and of less dignity than he usually chose for such purposes. The march, however, is admirable, and one of the best upon the old military model, to be found in all his works.

Act I. The first air in the part of Ulysses, which was performed by Andreoni: *Grecia tu offendi,* is in a very grand and dramatic style; full of fine passages, some of which, indeed, have been too frequently used by subsequent composers, to seem *new,* at present; but whoever is acquainted with the state of melody in the year 1741, and its revolutions since, must see the merit of this air (*i*). The next air: *Al tardar della vendetta,* for a base voice, is admirable! rich and ingenious in the accompaniments; and the principal melody pleasing, in a style less robust than is usual in songs for that species of voice. Another air for a base voice: *Nelle nubi intorno al Fato,* succeeds this, and, in a different style, it is equally excellent; it is *fugata* in the accompaniments, in a most agreeable manner, without impoverishing the voice-part, or distracting the attention. Then follows an air: *Due bell' alme,* with no violin part; and the violoncello is only accompanied by the harpsichord and lute, in chords, without treble-melody (*k*); this is a very pleasing *cavatina,* in Handel's own early manner. *Da lusinghe,* is an elegant and pleasing *cantabile,* full of taste and fancy. Handel either found that his singer was unequal to this air, or disliked it himself, for he has set the same words to a different melody, reserving, however, some of the passages of the first air, to which he gave the preference when the opera was printed. *Seguir di selva,* for Achilles, personated by a lady, Miss Edwards, is on a gay and pleasing subject; but it has not been dilated much in the score, nor is it enriched with any accompaniment. *Quando accendran,* is somewhat languid and antique. *Se pensi amor,* is a pleasant *aria buffa;* and *Si che desio,* an excellent composition in the style of Handel's youth (*l*). *Perdere il bene,* is an air of two characters: in the first part, pathetic, elegant, and worthy of a great singer; in the second, rapid, impassioned, and such as makes a return to the first part welcome. *Nascondi l' usignol,* which finishes the first act, is a light, airy, pleasing movement, suited to the active throat of the Francesina. This act, which was finished November 1st, 1740, seems equally excellent with that of any of his early operas.

Act II. *Un guardo solo,* is elegantly simple, and pathetic. *Lasciami,* is spirited and dramatic. *D' amor ne' primi istante,* is a natural and pleasing air, for a second singer. *Se il timore,* truly

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(*i*) It is singular, that this air, composed and sung before the arrival of Monticelli in this country, contains passages similar to those in an air by Pergolesi: *Tremende oscuri attroci,* which that performer brought over and sung in *Olimpiade,* the next year. Pergolesi died in 1737 [March 17, 1736]; and Handel dates the *coro finale* of *Deidamia,* November 20th, 1740.

(*k*) This is the last use that seems to have been made of the lute in our opera orchestra.

(*l*) He has set these words twice over: the second time to a minuet, in which the subject passage is too often repeated for the present age.

pathetic and touching. *Nel riposo* is admirable in harmony and design; and *Della guerra,* an excellent chorus, *alla caccia. Non ti credo,* is innocent and simple. *Presso ad occhj,* is, however, a base song of no uncommon merit; and *Nò, nò, quella beltà,* is an air which has suffered by time, both in the subject and divisions. But *Và perfido,* is extremely animated; and though this air is printed, it is not in Handel's manuscript score. *Sì m' appaga,* which terminates the act, is a very gay and pleasing ballad (*m*).

Act III. *Degno più di tua beltà,* is an agreeable and original short air for a base voice in ^{3}. *Quanto inganno,* is one of those subordinate airs of an opera for the under singers, which afford attentive hearers time to breathe, and discuss the merit of superior compositions and performance. *Ai Greci questa spada,* for Achilles, is spirited, military, and characteristic of that hero's intrepidity. *M' ai resa infelice,* is an air of two characters, well calculated for the stage. *Come all' urto,* is an admirable composition, with a fine solo part, originally designed for Caporale's violoncello. *Or pensate,* is lively; but it would have been heard with more pleasure fifty years ago than at present. *Consolami se brami,* is gay and agreeable, but has few new passages; and though the air *Non vuò perdere,* is extremely lively and pleasing, Handel set the same words again to a very graceful melody, in minuet time, which, however, has not been printed. The duet: *Ama—nell' armi & nell' amar,* is in jig time, and composed of passages that are now common and not free from vulgarity. This, however, is followed by a *coro finale,* which would rank high among opera choruses. Indeed, the sum total of fine airs in this opera is so considerable, that though the first act is superior to the second, and the second to the third, it may be numbered among the happiest of Handel's dramatic productions. And when it is recollected that, exclusive of the operas which he had set in Germany and Italy, before his arrival here, this was the thirty-ninth Italian drama which he had composed for the English stage, the fertility and vigour of his invention must appear astonishing! The airs in this last opera of *Deidamia* are as much contrasted in style, design, and passages, as those he composed thirty years before; and in this particular, Handel's resources seem superior to those of any voluminous opera-composer within my knowledge. In examining the scores of Hasse, Graun, Galuppi, Perez, Piccini, and Sacchini, we find innumerable fine airs; but not that diversity of plan and subject, as in Handel.

Deidamia, with all its intrinsic merit, was performed but three times: January 10th, 17th, and February 10th; after which, it was laid aside for ever! And yet the public injustice, though Handel often felt it, must not be too heavily arraigned on this

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(*m*) *Fine dell' atto 2do.* G. F. Handel, ♀ November 7th, 1740. Handel marks the days of the week with astronomical signs.*

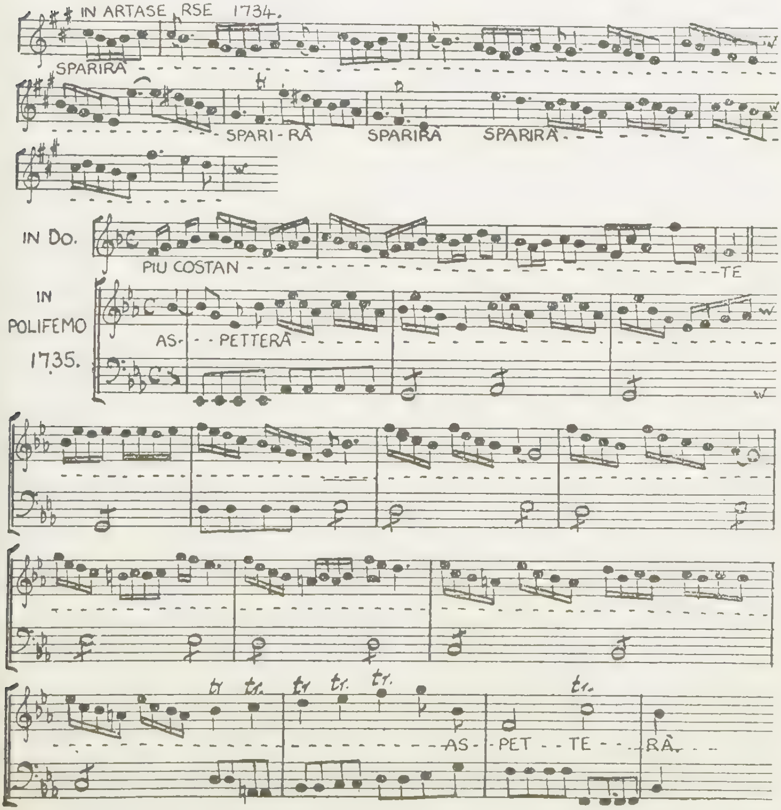
* He commenced using the old Astrological signs in 1739 on the score of his *Ode for Saint Cecilia's Day.*

occasion; for the singers were such as had but little power of exciting rapture, after the exquisite performers to which frequenters of operas had been accustomed. Andreoni and Francesina, the first man and woman, were only singers of the second class, in which they were placed the next season, and the rest were below criticism.

After the third performance of *Deidamia,* Handel, with the same singers, returned to oratorios; but as the chief effects of these depend on the mass of harmony produced by the choruses, the solo singers were not required to be equal in abilities to those of the opera.

As this was the last opera which Handel composed, we must now take a melancholy leave of his regency; for after this period, having no concern in the composition or conduct of Italian operas, he never set any other words than English, and those wholly confined to sacred subjects.

Divisions in the Songs which Farinelli performed during his residence in England.


IN ARTASERSE 1734.
SPARIRA
SPARI - RA
SPARIRA
SPARIRA
IN DO.
PIU COSTAN
TE
IN POLIFEMO 1735.
AS-
PETTERA
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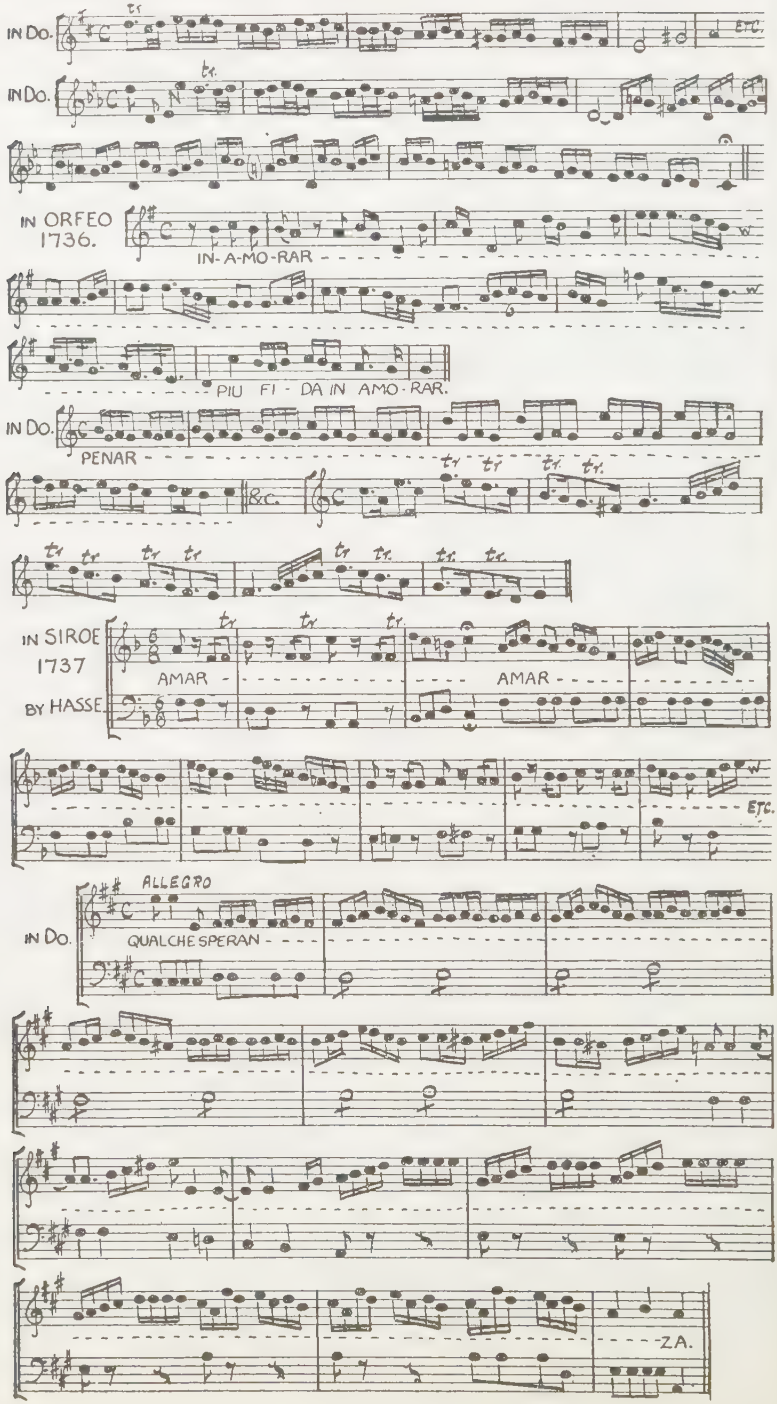
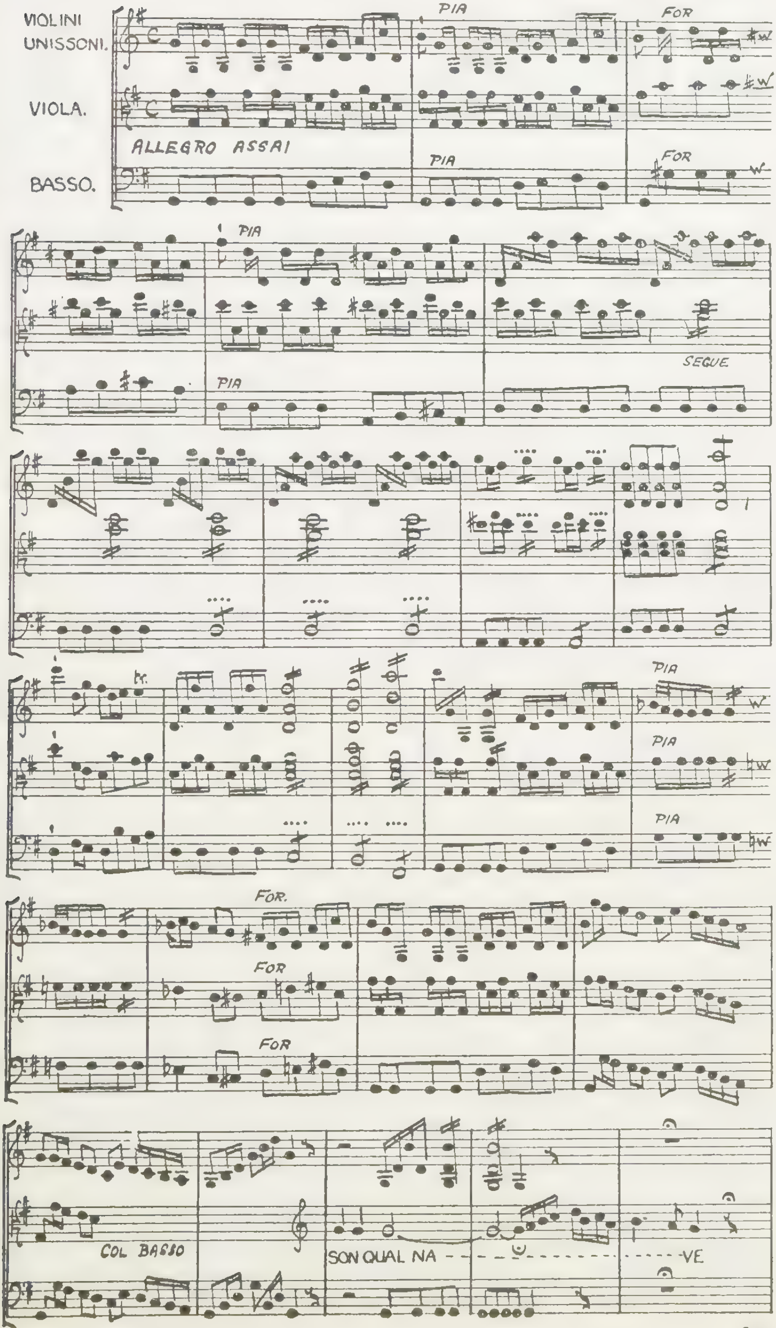

IN Do.
ETC.
IN Do.
IN ORFEO 1736.
IN-A-MO-RAR
PIU FI - DA IN AMO-RAR.
IN Do.
PENAR
&c.
IN SIROE 1737 BY HASSE
AMAR
AMAR
ETC.
ALLEGRO
IN Do.
QUALCHE SPERAN
ZA.

Sung by Sigr. Farinello in *Artaxerxes*.

RICCARDO BROSCHI.


VIOLINI UNISSONI.
VIOLA.
BASSO.
ALLEGRO ASSAI
PIA
FOR
PIA
FOR
PIA
PIA
SEGUE
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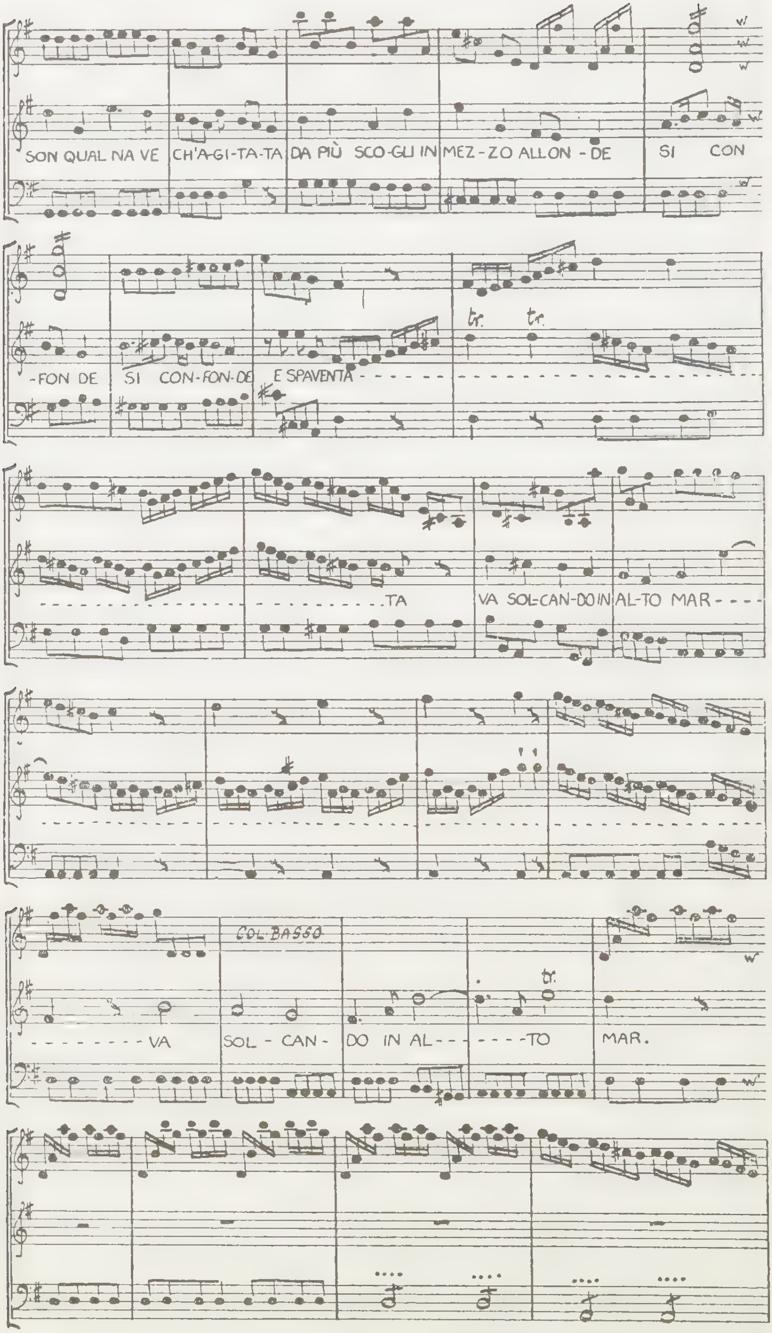
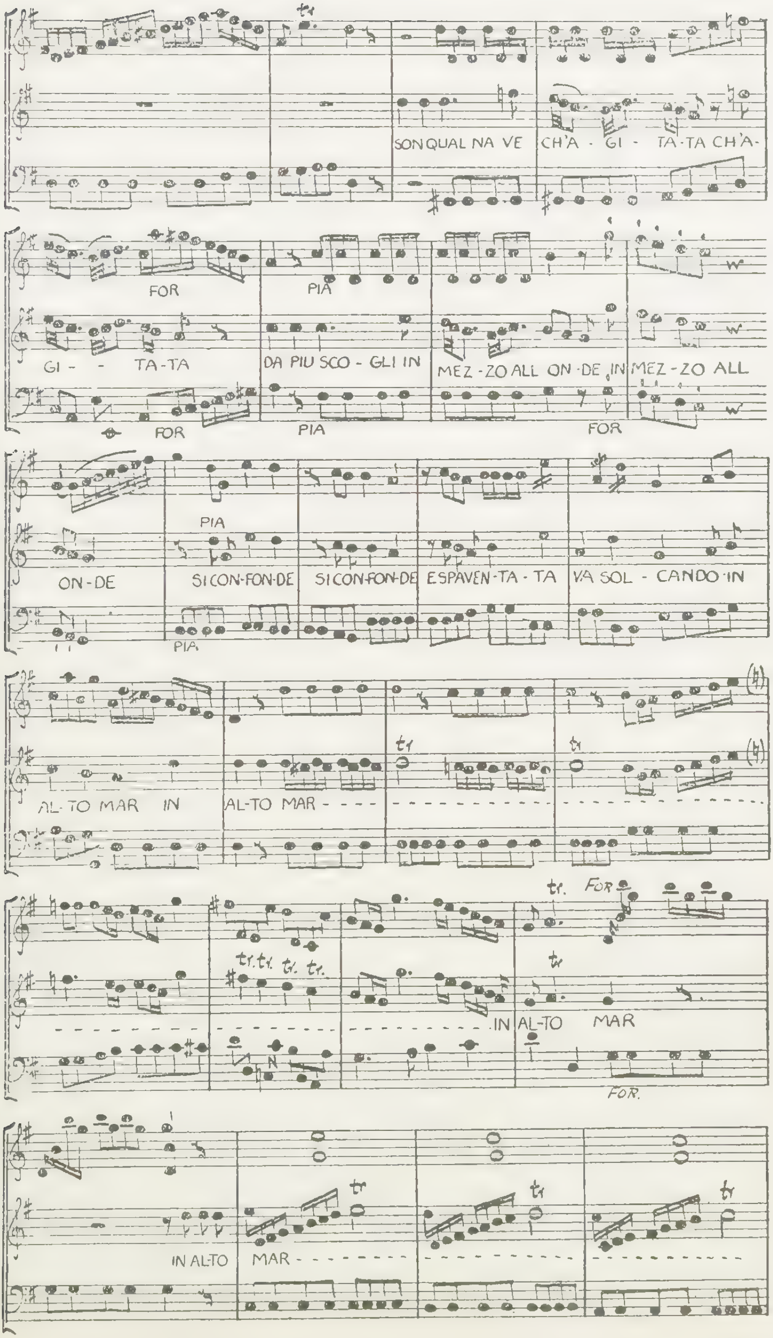
PIA
PIA
PIA
FOR.
FOR
FOR
COL BASSO
SON QUAL NA - - - - - - - - - - - - - - VE


SON QUAL NA VE CH'A-GI-TA-TA DA PIÙ SCO-GLI IN MEZ-ZO ALLON - DE SI CON
-FON DE SI CON-FON-DE E SPAVENTA - - - - - - - - - - - - - - -
tr. tr.
- TA VA SOL-CAN-DO IN AL-TO MAR - - -
COL BASSO
tr.
- - - - - - - - - VA SOL - CAN - DO IN AL - - - - - - TO MAR.


tr
SON QUAL NA VE
CH'A - GI - TA-TA CH'A-
FOR
PIA
GI - - TA-TA
DA PIU SCO - GLI IN
MEZ - ZO ALL ON - DE IN
MEZ - ZO ALL
FOR
PIA
FOR
PIA
ON - DE
SI CON-FON-DE
SI CON-FON-DE
ESPAVEN-TA - TA
VA SOL - CANDO IN
PIA
AL-TO MAR IN
AL-TO MAR - - - -
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MAR - - - -
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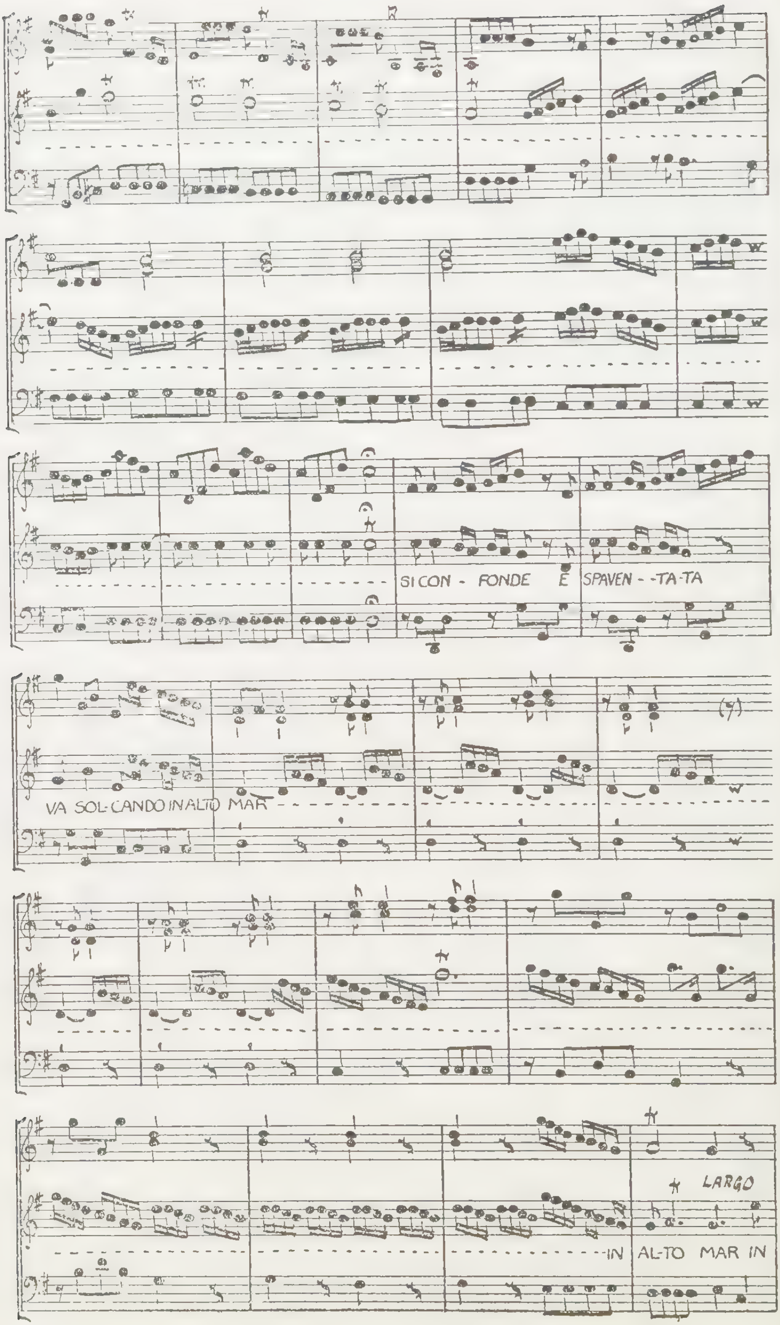
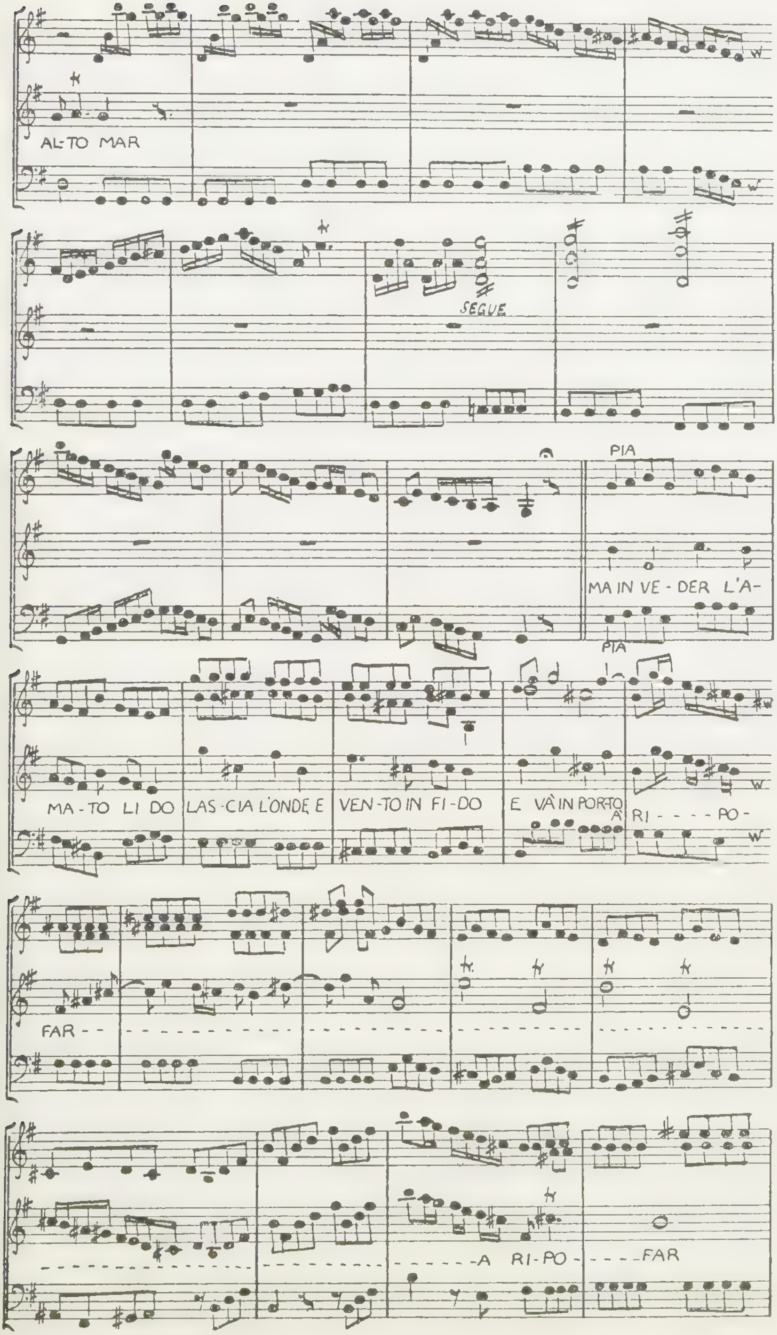

SI CON - FONDE E SPAVEN - -TA-TA
VA SOL-CANDO IN ALTO MAR
LARGO
IN AL-TO MAR IN


AL-TO MAR
SEGUE
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PIA
MA - TO LI DO
LAS - CIA L'ONDE E
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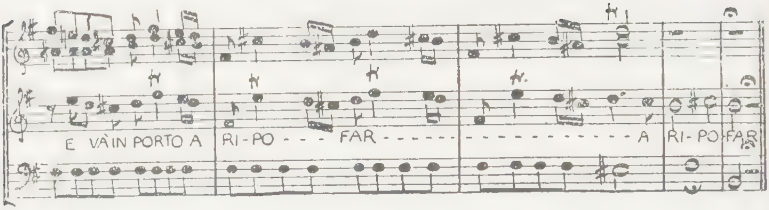
- - - - - - A RI - PO - - - - FAR



After this period, Handel having been ruined by carrying on operas at his own expence in opposition to the nobility, and unable to indemnify himself by the profits of his oratorios, went to Ireland [Nov., 1741]: a measure which was probably precipitated by the certain information he had received of the Earl of Middlesex having taken upon himself the perilous and troublesome office of *impresario* of Italian operas; for the performance of which, he had engaged the King's theatre in the Hay-market, and an almost entire new band of singers from the Continent, with Galuppi to compose.

At the opening of the Opera-house, October 31st [1741], the new singers, as usual, were allowed to display their abilities in songs of their own chusing, which were interwoven by the new composer, Galuppi, in a pasticcio, called ALESSANDRO IN PERSIA. The Music in this drama was so judiciously selected, that few operas afford a greater variety of beautiful airs in different styles (*n*). The composers of the songs that have been printed, were Leo, Hasse, Arena, Pescetti, Lampugnani, and Domenico Scarlatti. The air: *Sparge al mare*, by the composer last mentioned, is one of the finest songs of the kind, that I know. The rolling of the billows, and distraction of the crew, during a storm and ship-wreck, are admirably painted by the orchestra; and the voice-part is full of fine passages for a great singer. The celebrated air: *Vo solcando*, composed by Vinci, in his Artaserse, 1730, seems built on the same idea in melody and accompaniment. In the voice-part the divisions are reversed, and when Scarlatti descends in the wreck, Vinci mounts, in *following* the will of fortune, at the word *seguitar*. There is more variety, passion, and genius in the composition of Scarlatti, though the other is a very fine song. If this air was only set for Scarlatti's *Merope*, which was first performed at Rome 1740, Vinci has the merit of primogeniture; and, as I cannot find the words in any of his other operas, I suspect this to be the case. The style, likewise, is too modern for any other opera that I can find, by Domenico Scarlatti. *Passaggier che fa ritorno*, the second air in this collection, is likewise by Mimo Scarlatti, and very new and fanciful for the time. The third air is anonymous, but more in the style of Lampugnani than of any other composer. This is followed by an agreeable air in minuet time, from Galuppi's Penelope; a fine air from Hasse's Olimpia, sung by Carestini: *Vedo*

(*n*) Walsh published two collections.

l' ombra del mio bene; and *Miro del tebro l' onda*, from Galuppi's *Scipione in Cartagine*, a pleasing air of which the modulation of the first four bars is the same as Pergolesi's *Tremende oscuri attroci*. There are, however, some new divisions in this song, not very easy to execute with the voice. The opera of *Alessandro in Persia* was written originally for Lucca, in 1738, by the Abate Francesco Vaneschi, when it was set by Paradies, before the arrival of these personages in England. Vaneschi being, however, in London at the time that Lord Middlesex's opera regency began, was employed by his lordship, first as poet, and then as assistant manager. In process of time, from prime minister, upon his lordship's abdication, he assumed the sovereignty of the opera state.

The singers in *Alessandro in Persia*, which sustained twelve representations, were Monticelli, soprano, first man; Andreoni, soprano, second man; Amorevoli, tenor; Signora Visconti, first woman; Signora Panichi, second woman; and Signora Tedeschi, third woman. Of these performers, it will be necessary here to give some account previous to the mention that will be made of the songs in which they chiefly distinguished themselves.

ANGELO MARIA MONTICELLI [*c*. 1710-64] first appeared on the stage at Rome in the year 1730; and, having a beautiful face and figure, began in that city, where no women are allowed to mount the stage, by representing female characters. His voice was clear, sweet, and free from defects of every kind. He was a chaste performer, and never hazarded any difficulty which he was not certain of executing with the utmost precision.* To his vocal excellence may be added the praise of a good actor; so that nothing but the recent remembrance of the gigantic talents of Farinelli, and the grand and majestic style of Senesino, could have left an English audience any thing to wish. *Andreoni* was a good singer of the second class, though his powers were not sufficiently attractive for the principal man's parts of an opera. *Amorevoli* was an admirable tenor; I have heard better voices of his pitch, but never, on the stage, more taste and expression. The *Visconti* had a shrill flexible voice, and pleased more in rapid songs than in those that required high colouring and pathos. She was so fat, that her age being the subject of conversation in a company where Lord Chesterfield was present; when a gentleman, who supposed her to be much younger than the rest, said she was but two and twenty; his lordship, interrupting him, said " you mean *stone*, Sir, not years." The *Panichi* and *Tedeschi*, being "without mark or likelihood," shall remain nondescripts.

The first specimen which Galuppi gave of his abilities as a composer, was the opera of PENELOPE, written expressly for our stage by Paoli Rolli, and dedicated to the noble impresario, Lord Middlesex. The genius of Galuppi was not as yet matured; he now copied the hasty, light, and flimsy style which reigned in Italy at this time, and which Handel's solidity and science had taught the English to despise. Galuppi's first opera here was performed but five times; and in examining the songs that were printed by Walsh, it seems not to have been unjustly treated. The air, however: *A questa bianca mano,* is truly dramatic and impassioned (*o*).

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* "Monticelli dines frequently with Sir Robert, which diverts me extremely: you know how low his ideas are of music and the virtuosi; he calls them all *fiddlers*."—Horace Walpole, July 7, 1742.

1742. At the beginning of this year the performance of *Penelope* was discontinued, and that of *Alessandro in Persia* resumed, during six nights. After which, January 19th, a new pasticcio, called POLIDORO, was performed, and had seven representations; but of its merit I am unable to speak, having never seen any of the songs. February 19th, 23d, and 27th, *Penelope* was again exhibited; and March 2d, another new opera, by Buranello, was brought out, called SCIPIONE IN CARTAGINE. In this opera: *Di madre ai cari amplessi,* is a fine cantabile air, in the *gran gusto;* the accompaniment, in *terzini,* was his own, or, at least, new to us. *Rinaldo di Capua & Terradellas,* had accompaniments of the same kind, about this time. Many of Galuppi's passages, indeed, have been made common by plagiarists; but at this time they were new. *Insultami superba,* is spirited, and in a grand dramatic style. After nine representations of this opera, an excellent pasticcio was brought out, April 20th, called MERASPE, O L'OLIMPIADE, written by the admirable Metastasio. The Music was chiefly selected from PERGOLESI, and this seems to have been the first time his serious compositions were publicly heard in England. The first air: *Tremende oscuri attroci,* in Monticelli's part, was sung at concerts by Frasi for ten years, at least, after the run of the opera was over; and the whole exquisite scene where *Se cerca se dice* occurs, was rendered so interesting by the manner in which it was acted as well as sung by Monticelli, that I have been assured by attentive hearers and good judges, that the union of poetry and Music, expression and gesture, seldom have had a more powerful effect on an English audience. Besides this Music by Pergolesi, there was a fine cantabile air by Domenico Scarlatti; *Immagini dolente,* which was sung with exquisite taste by Amorevole (*p*); *Per novo amor delira,* composed by Leo; and two agreeable airs by Lampugnani and Leo. After the run of *Olimpiade* was over, an opera called CEFFALO E PROCRI was performed three times; but of which, as the Music was never printed, I am unable to speak. The season was ended, June the 1st, after two representations more of *Scipione in Cartagine.*

The lyric theatre was opened again, the following winter, November 2d, with a new opera written by Apostolo Zeno, called GIANGUIR, of which the Music is said, in Walsh's catalogue, to have been composed by Hasse; there are, however, but two of his

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(*o*) During the run of these two operas, Garrick was acting at Goodman's-Fields, Beard and Lowe contending at Drury-lane, and acting the same parts alternately, where the Fausans and Michels danced; while Barberini and Domitilla, at Covent-garden, were joined by Monsieur Picq, and Mademoiselle Auguste, just arrived from the opera at Paris.

(*p*) This opinion is traditional, as I was not in London during the performance of the opera, but being in possession of the Music, and having heard Amorevoli sing in 1744, I have little doubt of its being well founded.

songs printed; the first, *Se poi senti,* in F minor, a very fine one, with new chromatic in the accompaniment; the last, *Parti se vuoi così,* a very pleasing air, sung by Amorevoli. The rest by Lampugnani, Brivio, and Ranaldo di Capua. In Lampugnani's airs there are new and difficult divisions. Rinaldo di Capua's is a fine air, in a grand style, with an accompaniment in triplets.

After three performances only of this opera, *Alessandro in Persia,* was revived and represented five times. And then a pasticcio called MANDANE, another name for Metastasio's drama of *Artaserse,* was brought on the stage and performed, likewise, five times: that is, to the end of the year.

1743*. On the first day of this year a new opera was brought out, called ENRICO, composed by Galuppi, more frequently called by the Italians *Buranello*, from the little Venetian island which gave him birth; this drama was originally written for the theatre at Florence, in 1732, by Vaneschi, afterwards manager; and now new set and performed on the English stage under his own direction. The London edition is dedicated to Earl Fitzwilliam. In this opera, the principal singers, Monticelli, Visconti, and Amorevoli, were the same as in the preceding year; but the inferior characters were represented by three new female performers, who now first appeared on the English stage: these were FRASI, GALLI, and CONTINI. The two first, after transplantation from Italy, took root in this country, and remained here in great public favour, for many years; the third seems to have remained in England but one season. *Giulia Frasi* was at this time young, and interesting in person, with a sweet and clear voice, and a smooth and chaste style of singing, which, though cold and unimpassioned, pleased natural ears, and escaped the censure of critics. *Galli* having a voice of a lower pitch, which the Italians call *mezzo soprano,* and her appearance being less feminine than Frasi's, began in this opera with a man's part, and was afterwards frequently employed in male parts on the opera stage. There was something spirited and interesting in her manner; however, she was little noticed by the public till she sung in Handel's oratorio of *Judas Maccabæus,* 1746, when she acquired such favour in the air " 'Tis liberty alone," that she was not only encored in it every night, but became an important personage, among singers, for a considerable time afterwards.**

There are many pleasing and elegant movements in *Enrico*; and a gay air sung by Monticelli, beginning: *Son troppo vezzose,* was constantly encored at the Opera-house, and long remained in general favour. Indeed, many of the refinements in modern melody, and effects in dramatic Music, seem to originate from the genius of Galuppi at this period, at least in England.

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* "Handel has set up an Oratorio against the Operas, and succeeds. He has hired all the goddesses from farces and the singers of *Roast Beef* from between the Acts at both theatres, with a man with one note in his voice, and a girl without ever an one; and so they sing, and make brave hallelujahs; and the good company encore the recitative, if it happens to have any cadence like what they call a tune." So writes Horace Walpole on Feb. 24, 1743. If this letter refers to *Samson* which was first produced on 17th Feb., 1734, then Walpole's remarks about the singers are unfortunate, as the leading parts were sung by Mrs. Cibber (*Micah*), John Beard (*Samson*), Signora Avolio and Mrs. Clive.

Walpole again writes on March 3, 1743: "The Oratorios thrive abundantly—for my part, they give one an idea of heaven, where everybody is to sing whether they have voices or not."

** *Judas Maccabæus* was not performed until April 1st, 1747. The first performance was postponed several times, as Handel thought the public too interested in the trial of Lord Lovat.

February 22d, TEMISTOCLE, an opera written by Apostolo Zeno, and set by Porpora, was first performed at the King's theatre in the Hay-market, by the same singers, and had a run of eight nights. The air in this opera beginning: *Di che a sua voglia eleggere,* is in a grand and original style; the shakes, however, on the first note of a phrase or passage, seem strange, from so great a singing master. *L' ire tue,* has some new effects and embellishments, and was pillaged by Wiedeman in his best minuet. I never saw Music in which shakes were so lavished; Porpora seems to have composed the air: *Contrasto assai,* in a shivering fit. After the run of this opera, and two more performances of *Enrico*, SIRBACE, another drama set to Music by Galuppi, was brought out, which likewise ran eight nights, from April 9th to May 17th, when an end was put to the season (*q*).

How much the ballance turned out in favour of the noble impresario, I am unable to say; if considerable, the honour must be totally ascribed to the composer and performers, as dancing appears to have had no share in attracting the public attention.

In the autumn of this year, the same singers were retained; but Lampugnani [b. *c*. 1706], a new composer, was engaged to supply the place of Galuppi, who was returned to Italy. ROXANA, the first opera by this new master, was brought out, November 15th, and ran till the end of the year, having twelve uninterrupted representations. As this opera seems not to have been printed under the name of *Roxana,* but on its revival in 1746, when I heard it performed by the title of *Alessandro nell' Indie,* I shall then speak of its merit.

1744. January 3d, a new opera called ALFONSO, set by Lampugnani, was first performed. Upon a cool and fair examination of the works of this composer, I now find more genius and merit of various kinds, than I used to allow. He was thought slight and flimsy when he was here; as all musical people were then imbued with the solidity of Corelli, Geminiani, and Handel, and were unwilling that any composer should turn over a new leaf, or advance one step farther. Lampugnani's is not a grand style; but there is a graceful gaiety in the melody of his quick songs, and an elegant tenderness in the slow, that resemble no other composer's works of that time. If any defect is more prominent than another in his productions, it is want of dignity and richness of harmony. This composer, who was very young at this time, and is still living

(*q*) In the first air of this opera that was printed by Walsh: *Se belle tanto siete* new effects are produced from *rinforzando;* B flat, as a passing-note, is first used against B natural; and a quiet accompaniment, in quavers, to a vocal division had not been often used before. Indeed, all the airs of this opera, the last which Galuppi directed himself, in England, are pleasing, and in good taste. He seems the first, in this opera and *Enrico,* who used the sharp fifth in melody next to Porpora, who started this intermediate note of taste. See the next plates.

at Milan, rioted too much with comedy, for a serious drama. There is more bravura for Monticelli in the songs of Alfonso, than I ever remember that singer to attempt in any other.

After eight representations of this opera, it gave way, January 31st, to another, called ROSELINDA. set by Veracini, at that time the leader of the opera band. The first air that presents itself in the printed copy of the favourite songs is " The lass of Patie's mill," which Montcelli condescended to sing, and Veracini to set parts and ritornels to, in order, as they imagined, to flatter the English. But as few of the North Britons, or admirers of this national and natural Music, frequent the opera, or mean to give half a guinea to hear a Scots tune, which perhaps their cook-maid Peggy can sing better than any foreigner, this expedient failed of its intended effect (*r*). Veracini's own Music in this opera is wild, aukward, and unpleasant; manifestly produced by a man unaccustomed to write for the voice, and one possessed of a *capo pazzo*. This opera, to my great astonishment when I examined the Music, ran twelve nights.

After this, L' ERRORE DI SOLOMONE, another opera composed by Veracini, had two representations, and ARISTODEMO, a pasticcio, seven, before the 28th of April, when ALCESTE, a new opera by Lampugnani, was first performed. To the Music of this drama the same praise is due, as to that of Alfonso. *Questo baccio,* is pathetic, elegant, and dramatic. *Placata è già l' onda,* has the merit of tenderness and passion. This opera which was in great favour with the votaries of the new lyric style of Italy, ran ten nights, and terminated the season, June 16th. There were no operas at the King's theatre in the Hay-market from this time till January 1746. In November 1744, Handel finding the house unoccupied, engaged it for the performance of oratorios, which he began November 3d, and continued to his great loss, and the nation's disgrace, till the 23d of April.*

1745. From this period, there will be little occasion for my having recourse to tradition or books for information concerning the musical transactions of our own capital, as it has been the chief place of my residence ever since; except from 1751 to 1760. But during those nine years, though Norfolk was my home, I visited London every winter, in order to rub off rust and revive friendships; so that I shall seldom depend on hear-say evidence, or doubtful information for facts, but speak of persons and things from my own memory, acquaintance, and professional intercourse.

(*r*) Palma, who embellished this air with great taste, seems to have been more admired in singing it *without a voice* than Monticelli with one that was exquisite; a singer in a room may hazard refinements, which on a stage, accompanied by a powerful orchestra, would have no effect.

* January 5, 1745, saw the production of *Hercules,* which only survived a few performances, and was followed by *Belshazzar* on March 27. This also proved a failure and Handel revived *Semele, Joseph,* and *Saul.* The whole season was a failure and Handel was only able to give 16 concerts, although he had announced 24.

The Countess of Shaftesbury, on March 13, 1745, writes—"I went last Friday to Alexander's Feast, but it was such a melancholy pleasure as drew tears of sorrow to see the great though unhappy Handel, dejected, wan, and dark, sitting by, not playing on, the harpsichord, and to think how his light had been spent in being overplied in music's cause."

The great Opera-house being shut up this year on account of the rebellion, and popular prejudice against the performers, who being foreigners, were chiefly Roman Catholics; an opera was attempted April 7th, at the little theatre in the Hay-market, under the direction of Geminiani. Prince Lobkowitz, who was at this time in London, and fond of Music, with the celebrated and mysterious Count Saint Germain, attended all the rehearsals. Pasquali led; and I remember, at a rehearsal, Geminiani taking the violin out of his hands, to give him the style and expression of the symphony to a song, which had been mistaken, when first led off. And this was the first time I ever saw or heard Geminiani. The opera was a pasticcio, and called L' Incostanza Delusa. But Count St. Germain composed several new songs, particularly *Per pietà bell' idol mio,* which was sung by Frasi, first woman, and encored every night. The rest of his airs, and two by Brivio, Frasi's master, which Walsh printed, were only remarkable for insipidity. The first man's part was performed by Galli. The success of this enterprize was inconsiderable, and the performances did not continue more than nine or ten nights.

1746. There was no opera attempted at the great theatre in the Hay-market, till January 7th, when La Caduta de' Giganti, set by Gluck, was performed before the Duke of Cumberland, in compliment to whom the whole was written and composed. The singers were Monticelli, Jozzi, and Ciacchi; with Signora Imer, Pompeati, afterwards better known by the name of Madame *Cornelie,* and Frasi. The first woman, Imer, never surpassed mediocrity in voice, taste, or action; and the Pompeati, though nominally second woman, had such a masculine and violent manner of singing, that few female symptoms were perceptible. The new dances by Auretti, and the charming Violetta, afterwards Mrs. Garrick, were much more applauded than the songs, which, however, for the time, had considerable merit. The first air in G minor is of an original cast, but monotonous. The second air has genius and design in it. Then a duet, in which he hazarded many new passages and effects. The following air, for Monticelli, is very original in symphony and accompaniments, which a little disturbed the voice-part in performance, I well remember, and Monticelli called it *aria tedesca*. His cotemporaries in Italy, at this time, seemed too much filed down; and he wanted the file, which when used afterwards in that country, made him one of the greatest composers of his time. The next air printed, is in a very peculiar measure, and like no other that I remember: it has great merit of novelty and accompaniment; the voice-part wants only a little more grace and quiet. The following song, set for Jozzi, a good musician with little voice, is full of new and ingenious passages and effects; I should like much to hear this air well performed at the opera; it is kept alive from beginning to end. Something might be expected from a young man able to produce this opera, imperfect as it was. It had, however, but five representations.

January 28th, Il Trionfo della Continenza, a pasticcio, but chiefly by Buranello, came out, and ran ten nights. The airs in this opera are admirable, and still in good taste. *Tu mia sposa,* page fourteen, of the songs printed by Walsh, is a model for *aria parlante*. *La sorte mia tiranna,* is likewise excellent, though it was afterwards surpassed by Piccini (*s*).

March 4th, was first performed, Artamene, set by Gluck, in which Monticelli was every night encored in *Rasserena il mesto ciglio*. The motivo of this air is grateful to every ear; but it is too often repeated, being introduced seven times, which, there being a *Da Capo,* is multiplied to fourteen. The second part is good for nothing. Indeed, no other air in this opera, that has been printed, furnished a single portent of the great genius this composer afterwards manifested.* This opera ran, however, ten nights. Then, April 15th, *Alessandro nell' Indie,* by Lampugnani, was revived, and had eight representations. There is much fire and imagination in the cantilena of these airs, which are natural and of easy execution for the voice. The composer, however, though *toujours gai* and agreeable, was likely, after two or three operas, to be pronounced a riotous trifler.

May 13th, Antigono, set by Galuppi, was first exhibited, and continued in run to the end of the season, which was the last in which Monticelli appeared on our stage. In the charming air: *A torto spergiuro,* of this opera, we see the first time, perhaps, when the base was struck *after* the treble, of which Emanuel Bach and Haydn have often made a happy use. The accompaniment of *Già che morir deggio,* in slow triplets, has been the model of many subsequent songs, particularly Piccini's invocation to sleep; *Vieni al mio seno,* in *La buona Figliuola* (*t*).

In the autumn of this year, Reginelli, an old but great singer, whose voice, as well as person, was in ruin, first appeared on our stage, in a pasticcio, called Annibale in Capua (*u*). This performer was now turned of fifty; his voice a *soprano,* but cracked, and in total decay; his figure tall, raw-boned, and gawky; but there were fine remains of an excellent school in his taste and manner of singing; indeed, he had some refinements in his embellishments and expression, that cannot be described, and which I have not since heard in any other singer. In a *cantabile,* his taste, to those who had places near enough to hear his *riffioramenti,* was exquisite; but the imperfections of his voice and figure disgusted

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(*s*) We see the model of all the best songs of our own composers. in looking back to Handel and his successors. Page 25 of the songs printed by Walsh, we find in *Cedo alla sorte,* the idea, and almost all the passages, of Arne's "When Britons first, &c."

(*t*) The speaking of songs that are now many of them out of print, may be thought useless and absurd; but as numerous copies of all the operas of the times of which I am at present treating were circulated, and are still in the hands of general purchasers, and collectors, among whom, if I may hope for readers my remarks and references to the printed copies of these airs, will not perhaps be wholly nugatory.

(*u*) Though there are airs, among those of this opera that were printed, with the names of Hasse, Lampugnani, Paradies, the Cavalier Malegiac, and Terradellas, prefixed to them, the little original merit they could ever boast, has been long since diminished by plagiarism, and the vicissitudes of fashion.

* Gluck made his appearance at the Haymarket Theatre on April 23, 1746, as a performer on the musical glasses, with an orchestral accompaniment.

those at a distance, to whose ears only the worst part of his performance arrived.

The rest of the singers of this season were not captivating: Borosini, Triulzi, and Ciacchi, among the men, having never been possessed of the powers of pleasing; and the Pirker, a German woman of small abilities, with *Casarini*, and Frasi, then in an inferior class, did not supply Reginelli's deficiencies, in the power of attracting company to the Opera-house.

After six representations of *Annibale*, MITRIDATE, an opera entirely by the new composer *Terradellas* [1711-51], was brought out, December 2d, and had a run of ten nights. In the two collections of favourite songs in this opera, printed by Walsh, those that were sung by Reginelli are admirable, and the others very agreeable: particularly, *Chi fingere non sa,* which, from its easy and natural melody, was a great favourite; *Se spuntan vezzose,* sung by Pirker, with a hautbois *obligato*, for T. Vincent, pleased much; as did some of Casarini's songs.*

1747. The Earl of Middlesex, who, till this winter, was patentee and sole director at the opera, had been joined by a number of noblemen, at the beginning of the season, by whom four general subscriptions were opened: the first, in November, for six nights only ; the second, in December, for ten ; the third, in January, for seventeen; and the fourth, in March, for fourteen nights.

January 17th, which was the first of the second subscription, PHAETON, a new opera set by PARADIES, just arrived in this country, was first performed. In examining the airs of this opera that were printed, the first seems very common and ill-phrased, nor is there much *estro*, or grace, in any of his songs that I have seen (*x*). Indeed he seems to have had no great experience as an opera-composer. And during his residence in England he acquired more reputation by the lessons he published for the harpsichord, and the scholars he made on that instrument, for which he was an admirable master, than by his vocal compositions.

The drama of *Fetonte*, or *Phaeton,* was written by Vaneschi, afterwards manager; to which is prefixed *A Discourse on Operas,* inscribed to the Earl of Middlesex. The author, whoever he was, makes no contemptible defence of the musical drama, against the common objections of critics insensible to the power of musical sound; but the best apologies for the absurdities of an Italian opera in a country where the language is little understood, are good Music and exquisite singing. Unluckily, neither the composition, nor performance of *Phaeton* had the Siren power of enchanting men so much, as to stimulate attention at the expence of reason.

(*x*) An air in the style of a common minuet, by Hasse; another by Paradies; and an ordinary song in common time, for Triulzi, an ordinary singer, forms the whole collection. Many choruses were interwoven in this drama, but how set, or what their effect, as I have neither seen nor heard them, I am unable to say.

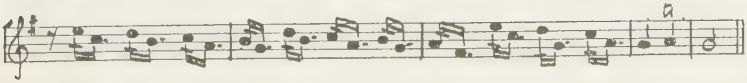
* A letter from Horace Walpole is of interest. On Dec. 5, 1746, he writes—"We have operas, but no company at them; the Prince and Lord Middlesex *impresarii*. Plays only are in fashion: at one house the best company that perhaps ever were together, Quin, Garrick, Mrs. Pritchard, and Mrs. Cibber."

After nine representations of Phaeton, and seven of Lampugnani's favourite opera of *Roxana,* which was a second time revived, the fourth subscription began, March 24th, with a new opera by Terradellas, called BELLEROPHON. The compositions of this master, now just arrived in London, are in general good. Passages are, indeed, still too often repeated, in Rosalia, and symmetry and phraseology are sometimes wanting. But *crescendo* is used in this opera, seemingly for the first time; and new effects are frequently produced by *pianos* and *fortes*. *Bellerophon* had ten representations, which, with four of *Mithridates*, completed the fourth subscription and the season, which had not been very propitious: the expences far exceeding the receipts, so that the noble directors were considerable losers, and obliged to *pay the pipers* all deficiencies.

In November, the Opera-house was opened with a pasticcio, called LUCIO VERO, chiefly from Handel; and I well remember the richness of the harmony and ingenuity of the contrivance of several songs, were very striking, compared with the light melodies and their accompaniments of what I had heard at the Opera-house before. *Ombra cara*; *Affanni del pensier*; and the duet, *Io t' abbraccio*, had a very fine effect, and were extremely grateful to the remaining friends of Handel's talents and opera administration. This drama continued in run till Christmas, and was performed fourteen times in November and December; and,

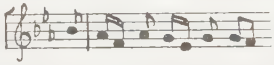
1748. In January eight times more: an uncommon number of representations for any opera, old or new, during this period!

While this opera was in run, at the great theatre, there was an attempt at another: L' INGRATITUDINE PUNITA, in the little theatre, by some discontented and unemployed performers, who, however, were only able to support their rebellion during two representations: January 26th and February 2d. At the other theatre Reginelli was still first man, and the rest were chiefly the same as have been already mentioned, except that Galli was engaged, who, by her performance in Handel's Judas Maccabæus, had sung herself so much into favour, as to be thought a considerable acquisition at the Opera-house. The season, however, went on heavily; and the Earl of Middlesex was again a considerable loser by the undertaking. May the 14th, the house was shut up, after trying *Enrico* by Galuppi, *Roxana* by Lampugnani, and DIDO and SEMIRAMIS by Hasse, in vain; for no Music can support an opera, without great and favourite singers. The Music of these two last operas was not entirely composed by Hasse, though printed under his name. There was at this time too much of the Scots *catch,* or cutting short the first of two notes in a melody, thus:



Ombra cara, sung by Casarini, is a charming air. *Nel duol che prova,* by Frasi, is innocent, and beautifully accompanied. It appears from Hasse's operas, where Emanuel Bach acquired his fine vocal taste in composing lessons, so different from the dry and laboured style of his father. Graun and Hasse were almost the only dramatic composers whose works the late King of Prussia would hear. There is a song in C minor, by Pergolesi, in this collection, that is not very striking. Neither he nor Hasse had yet found out the secret of exact phraseology. A subject begun in the symphony upon the first part of a bar, is by both frequently commenced, in the song, at the second. *Rosalia* and too frequent repetition of passages still subsisted, as did *Da Capos*. Page 121, there is a pleasant gay air by Lampugnani. Two pretty airs by Pasquali, for Galli; with a light and slight air by Hasse in *Semiramide*.

In *Se vi lascio,* the first air of the opera last-mentioned, the enforcing a single note was new, and has been since often adopted. It is almost the sole merit of this song, which is a minuet composed of passages that are now very common. *Consola il mio martire,* is a fine cantabile, by Lampugnani. We have there a passage which the French introduced on all occasions for a long time after:



In the autumn of this year, serious operas being discontinued, a new company of comic singers was brought hither from Italy, for the first time, by Signor Croza. These performers, consisting of *Pertici, Laschi,* and *Guadagni,* then very young, for first man; Frasi, and afterwards Mellini, for serious woman, and the comic female parts by the wives of Pertici and Laschi, the two best buffo actors I ever saw, formed a very good troop; and in the comic operas of *La Comedia in Comedia, Orazio, Don Calascione, Gli tre Cicisbei ridicoli,* &c.* composed by Latilla, Natale Resta, and Ciampi, who came over as maestro to the company, pleased the public, and filled the theatre, very successfully, during the whole season (*y*).

1749. Besides the operas already mentioned, *La Finta Frascatana, Il Giramondo, La Pace in Europa,* were brought out in the spring, but as they were pasticcios of little merit, and withdrawn after one or two performances, their names hardly deserve a place in opera records.

At the beginning of the next season, in November 1749, upon a quarrel with the manager, Signor Croza, there was a schism at

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(*y*) Some notice seems due here to this new and ingenious species of dramatic Music; but as it is of the same kind as that of intermezzi, which have a distinct article elsewhere; and as the composers will be duly mentioned as masters of the Neapolilan School. I shall here only observe, that of the three first *opere buffe,* which have been mentioned, the Music of *Don Calascione,* by Latilla, was much the best; the whole being truly characteristic and charming. Till the *Buona Figliuola,* nothing equal to it was produced, except *Il Filosofo di Campagna,* which is less comic, though more elegant. *Gli tre Cicisbei ridicoli* had likewise great comic merit; but this species of composition was now so new, and the acting of Pertici and Laschi, so excellent, and so fully engaged the attention, that critics had little leisure left for a severe examination of the Music.

* A song from Ciampi's *Gli tre Cicisbei ridicoli* entitled *Tre giorni son che Nina* is erroneously attributed to Pergolesi. It is usually sung as a serious song, but the original form published by Walsh, and given in the *Ox. H.M., Vol. IV. p.* 235, proves that the character of the song has been misunderstood.

the great theatre, and the composer, with the principal singers withdrew, and erected their standard at the little theatre in the Hay-market, where they performed a new comic-opera set by Ciampi, called *Il Negligente,* nine times.

1750. The latter end of January, a burletta, called MADAMA CIANA, composed by Latilla, in 1744, for Venice, where it had an uncommon success, was so coldly received on our stage, that it was withdrawn after the second representation. This disappointment has frequently happened in transplanting favourite operas of the comic kind; for, except the *Buona Figlioula,* the productions which had obtained the greatest applause and celebrity in their own country, have had the least favour shewn them here. This may be partly ascribed to a difference of taste in things of humour; but more, I believe, to our natural aversion to the being told what we should admire.

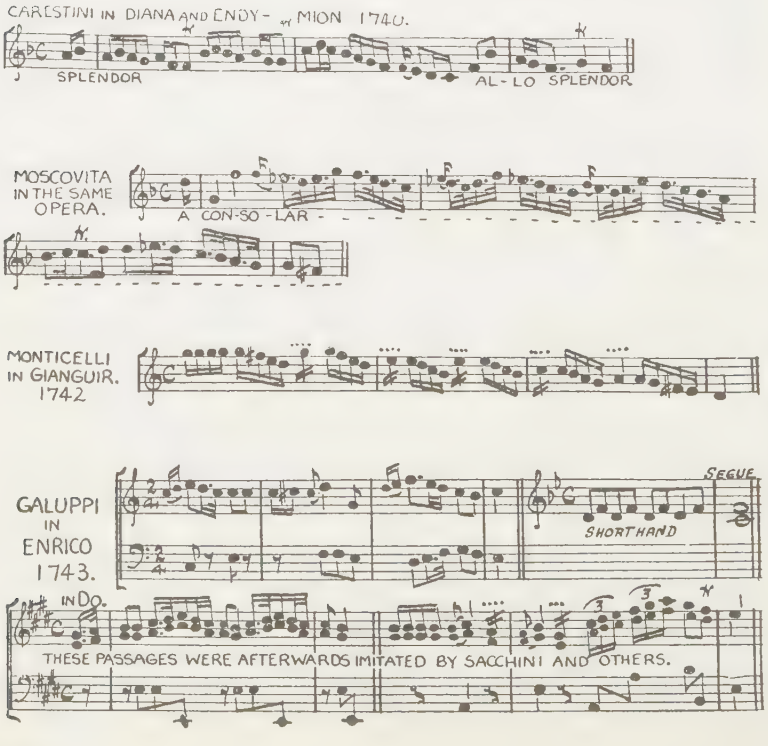
On the failure of this burletta, after two performances of *Don Calascione,* ADRIANO IN SIRIA, a new serious opera set by Ciampi, was attempted; but as no new serious singers were arrived, and Guadagni, then a young and wild performer, and Frasi, performed the principal parts, after six thin houses, it was superseded for the comic-operas of the preceding winter. Indeed, it was performed April 27th, for Laschi's benefit, but by way of farce; after this opera he found it necessary to add to the night's entertainment Pergolesi's charming intermezzo, LA SERVA PADRONA, which was the first time of its being heard in this kingdom. Another opera, set by Ciampi, called *Il Trionfo di Camilla,* was brought out, but lived only two nights. The airs are full of common-place passages; indeed none are printed but those of Giacomazzi and Frasi. The productions of Ciampi strike me now as they did near forty years ago: they are not without merit; he had fire and abilities, but there seems something wanting, or redundant, in all his compositions; I never saw one that quite satisfied me, and yet there are good passages in many of them. *Adriano in Siria* was composed for second-rate singers, and the Music is of the same kind. There is more spirit and effect in the air: *Infelice in van mi lango,* than in any other of that opera. The duet and cantabile air, however, have merit. The comic songs of *Il negligente* are infinitely better than his serious, and convince me that his *genre* was buffo, for which he came over. *La mia crudel tiranna,* sung by Laschi in this burletta, is charming, and had always great applause. The second air: *Che bel contento è questo,* is comic, and spirited; the subject of the third, is taken from Pergolesi.

The arrival of GIARDINI in London, in the spring of this year, forms a memorable æra in the instrumental Music of this kingdom. His first performance in public was at a benefit concert for Cuzzoni, May the 18th, at the little theatre in the Hay-market; where, as this was her third arrival in this country, and she was grown old, poor, and almost deprived of voice, by age and infirmities, there was but little company; yet, when Giardini played a solo of Martini of Milan's composition, the applause was so long and loud, that I never remember to have heard such hearty and unequivocal marks of approbation at any other musical performance whatever. Farther notice will be taken of the effects of his superiority on the violin in pursuing the progress of that instrument in this country. Poor Cuzzoni returned to the Continent after this unprofitable concert, more miserable than she came; and is said to have died in a hospital or workhouse, at Bologna, in the utmost wretchedness.

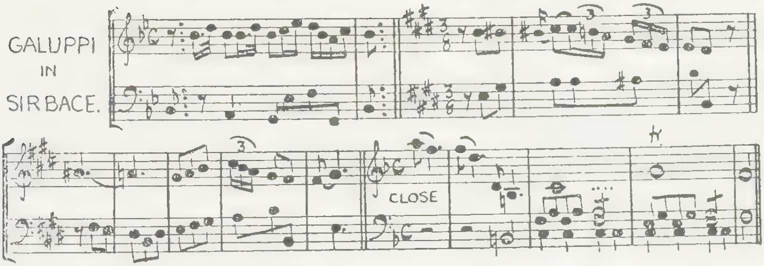
This spring, Dr. Croza, the manager of the opera, after having a personal benefit, April 7th, ran away, leaving the performers and innumerable tradespeople, and others, his creditors; and May 15th, an advertisement appeared in the *Daily Advertiser,* signed Henry Gibbs, a tea-merchant, in Covent-garden, offering a reward of £.30 to any one who would secure his person. This event put an end to operas of all kinds, for some time.

The following plates will shew the divisions and refinements which were brought into favour about the middle of the present century.

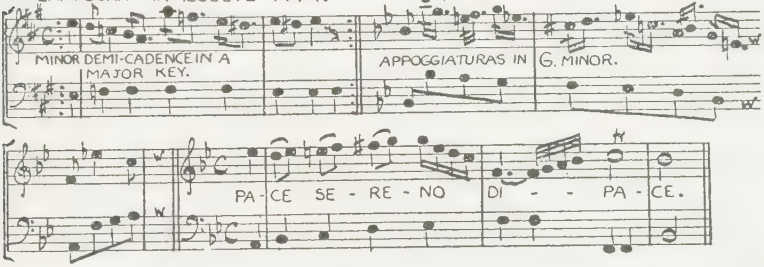
Vocal Divisions and refinements in Dramatic Music from 1740 to 1755.


CARESTINI IN DIANA AND ENDYMION 1740.
SPLENDOR
AL-LO SPLENDOR
MOSCOVITA IN THE SAME OPERA.
A CON-SO-LAR
MONTICELLI IN GIANGUIR. 1742
GALUPPI IN ENRICO 1743.
SEGUE
SHORT HAND
IN DO.
THESE PASSAGES WERE AFTERWARDS IMITATED BY SACCHINI AND OTHERS.

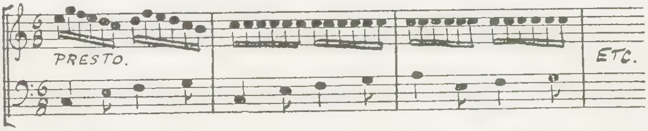
GALUPPI IN SIR BACE.



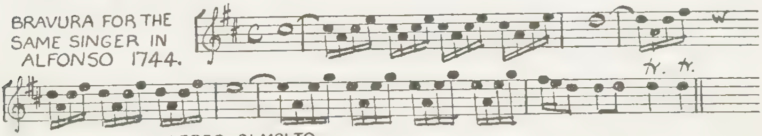
LAMPUGNANI IN ALCESTE 1744.


MINOR DEMI-CADENCE IN A MAJOR KEY.
APPOGGIATURAS IN G. MINOR.
PA-CE SE-RE-NO DI--PA-CE.

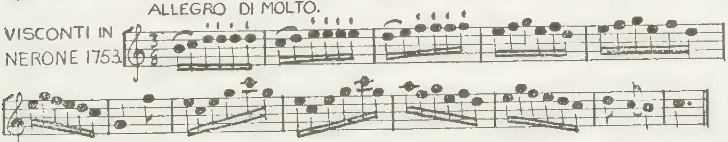
MONTICELLI IN DO.



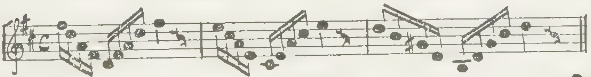
BRAVURA FOR THE SAME SINGER IN ALFONSO 1744.



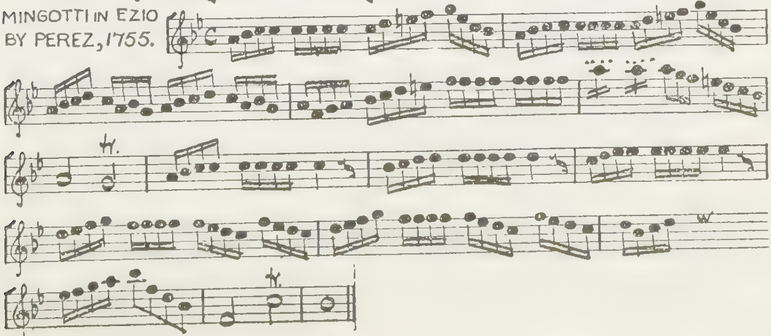
VISCONTI IN NERONE 1753.


ALLEGRO DI MOLTO.

RICCIARELLI IN IPERMESTRA 1754.



MINGOTTI IN EZIO BY PEREZ, 1755.



In 1753 and 1754,* *serious operas,* after languishing in poverty and disgrace from the departure of Monticelli, in 1746, were again attempted under the management of Signor Vaneschi. And in November, the theatre was opened with pasticcios, and revived operas, performed by a company of singers, to which the public manifested no great partiality. During this year, and the beginning of 1754, NERONE, a pasticcio; Galuppi's *Enrico*; DIDONE by Ciampi; *Artaserse,* a pasticcio; *Admeto,* by Handel; and *Attilio,* by Jomelli, were all received with great indifference, as performed by *Serafini,* the first man, with little voice, though a good actor; *Visconti,* first woman, but now *Passeè*; with *Ranieri, Albuzio,* and the *Passerini* and *Frasi*; nor could the united powers and sum-total of attraction, of these singers, keep the manager out of debt, or hardly out of jail, till the arrival of MINGOTTI, who, in the autumn of 1754, revived the favour of our lyric theatre, with considerable splendor (*z*).

The theatre opened with the new troop, and under Vaneschi's government, November 9th, with IPERMESTRA, an opera composed by Hasse and Lampugnani, which had a run of eleven nights before Christmas, and was several times performed between other operas, afterwards. There is a charming plaintive air of this opera, by Hasse, in the printed collection: *Tu sai ch' io sono amante,* which Mingotti used to sing admirably; there are likewise pleasing bravura airs by both the composers, in the fashion of the times, which differs but little from the present. Galuppi's *Penelope* was revived, and performed three or four times at Christmas, but with so many changes, that it was rather a pasticcio, than the uniform production of one master. Only two of the new airs were printed: the first, *Se non ti moro allato,* is admirable in the pathetic style; and the other lively, natural, and pleasing. These are by Hasse.

1755. In January SIROE, a new opera by Lampugnani, had a run of nine nights. The Music is light, airy, and pleasant. It

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(*z*) The Music is not always without merit, when operas are unsuccessful; the public in general is more able to judge of extraordinary vocal powers, than of good composition. Only a single air in the opera of *Nerone* was printed, it was composed by Perez, is extremely rapid, and was sung by Visconti. But the *Didone* of Ciampi is the most agreeable of all this composer's serious operas that were performed on our stage; here he is more frequently new, as well as graceful, than formerly. In *Attilio Regolo,* by Jomelli, the first air, sung by Serafini, is a pleasing minuet, but now become common. The next, sung by Visconti, is at present somewhat familiar; as is the third and fourth. The subsequent air is a *cantabile,* in a grand style of singing, but thinly accompanied: Jomelli had not yet been in Germany, where more harmony and contrivance were expected. It seems, however, worth recording, that a scene of *recitative,* in the part of Serafini, was encored every night during the run of this opera; the only instance of the kind that I remember. Senesino was extremely admired and applauded in many scenes of recitative, but I never heard of his being encored. It was in the last scene of Jomelli's opera, which ends without an air, that Regulus, determined to return to Carthage, addresses the Roman people who endeavoured to prevent his departure, in the recitative which had so uncommon an effect, beginning: *Romani, addio. Siano i congedi estremi degni di noi, &c.*

* Horace Walpole to Horace Mann, dated Jan. 28, 1754: "We abound in diversions, which flourish exceedingly on the demise of politics. There are no less than five operas every week, three of which are burlettas; a very bad company, except the Niccolina, who beats all the actors and actresses I ever saw for vivacity and variety. We had a good set four years ago, which did not take at all: but these being at the playhouse, and at play prices, the people instead of resenting it, as was expected, are transported with them, call them their own operas, and I will not swear that they do not take them for English operas. They huzzaed the King twice the other night, for bespeaking one on the night of the Haymarket opera."

wants dignity, as is usual with the compositions of this master, but it is never vulgar or tedious; it is the Music of a gay man of the world; no study or labour appear, though fashion or elegance are never wanting. This opera was succeeded, February 4th, by RICCIMERO, composed by Galuppi, except the first air in the printed collection, which is by Leo, and a good one. The rest of the Music is still new and excellent, though not quite so fresh now as that of EZIO, the next new opera, by Perez, which is in general good Music, that still stands its ground. *Sventurata non ho più pace,* sung by Mingotti, has passages of bravura not of very easy execution. *Ecco se miei catene,* sung by Ricciarelli, is a pathetic air, excellently composed; and *Ah non son io che parlo*, is a fine air of spirit. The rest are admirable. There are two airs by Hasse in the collection, of an inferior style. This opera, which had a run of eleven nights, carried the manager well through the season, which ended June 7th.

At this time Giardini led the band, in which he introduced new discipline, and a new style of playing, much superior in itself, and more congenial with the poetry and Music of Italy, than the languid manner of his predecessor Festing; who, except one or two seasons, when Veracini was at the head of the orchestra, had led the opera band from the time that Castrucci was dismissed, till the arrival of Mingotti. Ricciarelli, the first man, was a neat and pleasing performer, with a clear, flexible, and silver-toned voice, but so much inferior to Mingotti, both in singing and acting, that he was never in very high favour. Ciprandi, the tenor, was possessed of much taste and feeling; and Colomba Mattei, the second woman, was both a charming singer and a spirited and intelligent actress, who soon after became a great favourite, as first woman. Among these singers, the Curioni, as third woman, and Mondini, with a baritono voice, between a tenor and base, brought up the rear (*a*).

In November this year, nearly the same company appeared in the ANDROMACA of Jomelli. The first air of this opera: *Si soffre un cor trianno,* has considerable merit; but the close of the allegro is now old-fashioned. A great part of this opera was composed by Jomelli in his first manner; but originality and the hand of a master always appears. The air: *Eccoti il figlio,* as sung and acted by Mingotti, was truly dramatic and affecting. The whole is very superior to almost all cotemporary productions.

Upon the success of this drama a damp was thrown by the indisposition of Mingotti [1728-1807], during which, Frasi was

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(*a*) About this time the GIORDANI family, consisting of five performers, brothers and sisters, exhibited comic-operas at the little theatre in the Hay-market. They performed the burlettas of *L' Albergatrice,* and *La Cameriera Accorta* so well, that the whole troop was engaged at Covent-garden, where the eldest sister was so admired, not only as a singer but actress, that in the comic-opera of *Gli Amanti Gelosi,* she was frequently encored two or three times in the same air, which she was able to vary so much by her singing and acting, that it appeared at every repetition, a new song, and she another performer. The Music of this burletta, by Cocchi, was not of the first class; however, the part of *Spiletta* was so admirably performed, that it became the general name of the company.

called upon to perform her part in that opera, as she had been twice in *Riccimero,* the preceding season; when suspicions arising that Mingotti's was a mere dramatic and political cold, the public was much out of humour, till she resumed her function in Metastasio's admirable drama of *Demofoonte,* in which she acquired more applause, and augmented her theatrical consequence beyond any period of her performance in England. The air, in the grand cantabile style, by Hasse, beginning: *Se tutti i mali miei,* was in the highest degree pathetic, and the audience seemed now to feel her powers of expression, for the first time. Her style of singing was always grand, and such as discovered her to be a perfect mistress of her art; and she was a most judicious and complete actress, extending her intelligence to the poetry, and every part of the drama; yet her greatest admirers allowed that her voice and manner would have been still more irresistible, if she had had a little more female grace and softness. The performance in men's parts, however, obviated every objection that her greatest enemy could make to her abilities, either as an actress, or singer. In the anonymous *Demofoonte* that was now performed, the first air is an imitation of Handel's minuet in Ariadne, not very well done: the air itself is much better. These cookeries are generally intended to flatter Handel's admirers; but they never succeed: every note that is added, changed, or omitted, disappoints the ear, and offends reminiscence. Even when the melody of *Return, O God of Hosts,* was sung to Italian words, at the opera, by Monticelli, and Pacchierotti, in nearly the same notes, the different style of singing from what the public had been used to, dissatisfied, instead of charming, the audience. For the rest of the Music in this *Demofoonte* that has been printed, except Hasse's *Se tutti i mali miei,* either Mr. Walsh preferred the shortest songs to better, that would have filled more plates, or it was very ill selected; as there is nothing striking in the subject or treatment of the other airs (*b*). The opera of *Demofoonte* came out December the 9th, and in the course of the winter was performed more than twenty times, running constantly, till the month of March, the next year; when, after trying *Riccimero,* and a pasticcio OLIMPIADE, chiefly by Galuppi, it was performed five times more in April (*c*).

1756. TITO MANLIO, an opera composed by Abos [*c*. 1708-86], a good master,* of the Neapolitan school, was performed but once; the parts being probably ill cast, and the songs unfit for any but

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(*b*) At this time Mingotti and Giardini not allowing the opera-copyist to dispose of the favourite songs to Walsh upon the usual easy terms, had them printed elsewhere; this was the case with *Il Re Pastore,* some of the songs in *Demofoonte,* and other operas.

(*c*) Of the favourite songs of this *Olimpiade,* the first is an agreeable air by Galuppi. The second, by Minati, despicable! The third, a pretty minuet by Galuppi. Then follows *Superbo di me stesso,* a pleasing air by the same composer. *Grandi è ver,* by Pergolesi, but not in his best manner, nor without Scoticisms. And lastly, an agreeable air in a comic style, that was sung by Frasi.

* Abos was *maestro al cembalo* at the Opera in 1756.

the singers for whom they were originally composed (*d*). But Lampugnani's *Siroe,* and Hasse's *Ipermestra,* which were now revived, had a better fate, and continued in run till the end of the season, June 19th.

Vaneschi had been manager from the time that serious operas were renewed, in 1753, till now; when his difference with Mingotti had occasioned as many private quarrels and public feuds, as the disputed abilities of Handel and Bononcini, or talents of Faustina and Cuzzoni, had done thirty years before. The frequent contentions with Mingotti, which shook his throne, had prejudiced the public against both. *On a toujours tort* in these disputes; and addressing the town is but making bad worse, for not a word which either party says is believed (*e*). These squabbles ended in Vaneschi's being a bankrupt, a prisoner in the Fleet, and afterwards a fugitive; and in Mingotti and Giardini acquiring, for a while, the sovereignty in the opera kingdom, by which gratification of ambition they were soon brought to the brink of ruin, as others had been before them.

Vaneschi having withdrawn, *à la sourdine,* during the summer, in the same manner as his predecessor Dr. Croza, nearly the same company of singers went through the next winter, with great eclat, under the direction of Giardini and Mingotti. The operas then performed were ALESSANDRO NELL' INDIE, a pasticcio, till January 22,

1757. After which IL RE PASTORE, an excellent composition by Hasse, was brought out, and had eleven representations; ANTIGONO, by Nicola Conforto, twelve; ROSMIRA, by Giardini, six; and EURISTEO, by Galuppi, five.

But though great applause was acquired, and appearances were favourable, yet the profits to the managers were so far from solid, that they found themselves involved at the end of the season in such difficulties, that they were glad to resign their short-lived honours, and shrink into a private station.

After the resignation of Giardini and Mingotti, the nobility having paid too dear for their experience, to wish again to resume the government of so expensive and froward a family, the state now remained without a chief, till Mattei and her husband Trombetta made interest for the chance of speedy ruin, and obtained the management.

(*d*) The *favourite airs* of this opera were printed by Walsh, though none were favoured by the public. The first air, however, is pleasing: *Se che più amor,* but has too much repetition and Scots snap of the first of two notes. The second, is languid and monotonous. The third, a larghetto, is good and theatrical. The last air, sung by Frasi, has the Neapolitan comic cast; but none of the fire of that school flashes in these songs, by Abos. There was one air, by Lampugnani, introduced, in which there is spirit, and something *follatre* in the symphony and accompaniment, peculiar to that composer.

(*e*) Mrs. L——, afterwards lady B———, a zealous friend and protectress of Mingotti, having applied to the Hon. General C—— for a decided opinion concerning the disputes between that singer and Vaneschi, stating the case very minutely in a long detail of facts; the general, after listening a long while with seeming attention, a little discomposed the lady, when she finished, by asking, with seeming ignorance, and real indifference, "And pray, ma'am, who is Madam Mingotti?"—"Get out of my house!" cries the lady, "you shall never hear her sing another note at my concerts, as long you live."

During the whole time that Mingotti performed, no master had been invested with the title of opera composer; but Music already composed for other theatres on the Continent, was procured, and by the professional abilities of Mingotti, and the arrangements and additions of Giardini, it was made to answer the purpose of new productions on our stage. Mattei, however, engaged Signor Gioacchino Cocchi [*c.* 1715—*c.* 1804] of Naples, as composer to the opera, during her administration. The season was began November 8th, with a pasticcio called Demetrio, which was arranged and conducted by this master; who supplied it with two or three new airs, and a pleasing *finale*.

Mattei now assumed the dignity of first woman, and Potenza, an uncertain singer, and an affected actor, with more taste than voice, supplied the place of Ricciarelli (*f*). Giardini's successor, as leader of the band, was Pinto (*g*).

The opera of *Demetrio* was performed fourteen times without interruption, and continued to run till January 10th,

1758, when it gave way to Zenobia, an opera entirely set by Cocchi. This was performed but six times, before its representation was discontinued for Solimano, a pasticcio, which was performed alternately with *Zenobia* and *Demetrio*, till March 14th, at which time another new opera, by Cocchi, was brought out, called Issipile; and, April 1st, still another, entitled Creso, which, with those already mentioned, completed the subscription; and June 5th, the theatre closed with *Demetrio*, the Alpha and Omega of the season.

To enable the musical reader to keep pace with the times, I shall describe the effect which the composition of these operas had on myself and others at the time of performance; indeed, my own memory has been assisted, and opinion confirmed by a recent perusal of the airs that were printed.

The songs of *Demetrio* are chiefly anonymous, but several of them were in very great favour, particularly: *Voi leggete in ogni cori*; *Ah se un cor barbaro*, sung by Mattei with great energy and feeling; the duet likewise: *Caro spiegar vorrei*, and the *finale*: *Deh risplende*, by Cocchi, were justly admired and applauded.

(*f*) This performer found so little to do on his return to the Continent, that he engaged to teach and travel with admiral (afterwards Sir Robert) Harland's family, with whom he returned to England, about the year 1760, continuing to reside in the house and to instruct Miss Harland, whose performance in bravura and high notes, was brought to as high a pitch as Agujari's and very much admired.

(*g*) This excellent performer on the violin was born of Italian parents, in England [1714]. He was a miraculous player on his instrument, when a boy. And, long before manhood came on, was employed as the leader of large bands in concerts. He was at this time, however, very idle and inclining more to the fine gentleman, than the musical student, kept a horse, was always in boots of a morning, with a switch in his hand, instead of a fiddle-stick; till the arrival of Giardini, whose superiority to all the performers he had ever heard inclined him to think it necessary to practise, which he did for some time with great diligence. With a very powerful hand and a marvellous quick eye, he was in general so careless a player that he performed the most difficult Music that could be set before him, better the *first* time he saw it, than ever after. He was then obliged to look at the notes with some care and attention; but, afterwards, trusting to his memory, he frequently committed mistakes, and missed the expression of passages, which if he had thought worth looking at, he would have executed with certainty. After leading at the opera, whenever Giardini laid down the trunchion, he was engaged as first violin at Drury-lane theatre where he led during many years. He married for his first wife Sybilla a German under-singer at the opera, and sometimes employed in burlettas at Drury-lane. After her decease, he married the celebrated Miss Brent, and, quitting England, settled in Ireland, where he died about three or four years ago.

Few of the airs of *Zenobia* surpass mediocrity; they are monotonous in style and passages. The best was *Resta in pace,* which Mattei rendered interesting by her singing, though in itself, it is tame and languid.

The two airs of *Solimano,* by Perez, that were printed, are charming. The first: *Ah se in ciel,* is full of graceful and beautiful passages; and the second: *Infelice abbandonata,* is one of the most pleasing bravuras of that style and time. A very pleasing air, by Bertoni, follows: *Non so discioglere,* which has been sung to English words in one of our theatres. The last composition of the collection, and of Walsh's ninth volume, is *Cangia il fine,* a short and favourite duet in Handel's opera of *Amadigi*. *Issipile* is in the same style as *Zenobia*. Cocchi came from Naples, a country where good composers abounded; he had good taste, and knowledge in counterpoint, and in all the mechanical parts of his profession; but his invention was very inconsiderable, and even what he used from others, became languid in passing through his hands. The composers named in the pasticcio of *Creso,* are Abos, Bertoni, and Cocchi; but no one air was distinguished from another by genius, or the applause it received from the public (*h*).

November 11th, the Opera-house opened with ATTALO, a pasticcio, represented eight times, successively, by the performers of the preceding season. There is a very pleasing short duet by Cocchi at the beginning of the collection: *Sempre facciam contenti.* After this, a spirited bravura air, by *Aurisicchio* [d. *c.* 1779], an excellent Roman composer, who died young, and of whose compositions this is the only air that was ever sung on our stage. Then a cantabile, sung by Tenducci, who was just arrived. This air was set by Caffarelli the singer. It is in a fine style of grand pathetic, such as, six years after, Manzoli's *Caro mio bene addio* was written in, by Pescetti. The next is a pleasing *graziosa* by Perez. An air in minuet time for Calori, by Potenza, in which the composer and performer were well matched; and an anonymous air in agreeable common-place, sung by Portenza, terminates the collection.

After this, the favourite opera of *Demetrio* was resumed and continued till February 3d,

1759; when CIRO RICONOSCIUTO, a new opera by Cocchi, was performed for the first time. This is the best of his productions during his residence in England. *Rende mi il figlio mio,* is happily set, and was still more happily sung, by Mattei. This air is full of spirit and passion, and perfectly suited to the situation of the character by which it was performed. This is one of the first capital opera airs without a second part and *Da Capo*. The duet

(*h*) About this time, Walsh published a collection of songs by Vinci: among which is that admirable, and still favourite air, *Vo solcando*. The second air: *I doni non voglio,* has character and spirit; but the passages are too frequently repeated. There are grace and facility in *Chi vive amante,* which were then new, as was the monotonous base; but now we find nothing new in this air. *Barbaro prendi e vena* is excellent, and has been the model of many subsequent fine songs for the theatre. *Luci spietate* is a pretty air for a small singer; the triple repetition of the same passages makes an impression, and seems impassioned. *Qui l' ombra pallida,* is finely set; and the quick part of the air has energy and passion in it. He repeats the same passage often in the same notes with good effect, but seldom in *rosalia*.

has considerable merit, but too many of the passages are *alla scozzese*. This drama was represented during a great part of the remainder of the season. It was in this opera that Tenducci was first noticed on our stage; and, though a young performer, and only second in rank, he had a much better voice and manner of singing than Potenza to whom he gave precedence. Mattei afforded the audience great pleasure in this opera; as her manner of singing, though not quite in the *grand gusto,* was extremely amiable and pleasing; her figure was unexceptionable; and her acting, in some scenes of passion and distress, acquired her as great applause as her singing, particularly in the air *Rende mi il figlio mio,* which was constantly encored. She was a scholar of Perez and Bertoni, and sung many songs of their composition, which they themselves had taught her, in an exquisite manner.

Quilici, a good musician with a base voice, was added to the band of singers this season, and Calori and Laura Rosa were the second and third women.

February 20th, IL TEMPIO DELLA GLORIA, set by Cocchi, was performed for the first and last time. Then *Ciro* and *Demetrio* were performed alternately, till the 24th of April, when FARNACE, set by Perez, was brought on the stage, and had sixteen representations, the season being terminated with it on the 22d of June. The first air is a very brilliant bravura, with passages of rapid iteration which few singers are now able to execute agreeably. The second air: *Se vivo ben mio,* is elegant and full of grace. The third, is a long and laboured song of two characters, pathetic and spirited, by Cocchi; in which he seems to have done his best to no great purpose. The next, a very agreeable song of spirit, by Perez.

The following season began with VOLOGESO, a pasticcio in which CORNACCHINI, a new first man, superseded Potenza; the public, however, gained but little by the change, as his voice was not good, and his style of singing by no means grand or captivating. The first air in *Vologeso* is Cocchi's, and as good as any of his spirited songs; the *Scots snaps* excepted. Perez's song (the second) is full of little else, but that little is good, and worthy of so great a master. The opening of the third song, by the same composer, though a slow minuet only, has dignity in it, with grace and agreeable melody and effects. The next air, by Jomelli, is very pleasing, and so much in Perez's style, that it is manifest they were both of the same school. The *Scots snap* seems to have been contagious in that school at this time; for all the three masters concerned in this opera are lavish of it. The duet, by Jomelli, is extremely pleasing, and the first I have found on the present dramatic models of dialogue, with only bursts of passion, in two parts. *Vologeso* and *Farnace* supplied all the variety of composition that was given till the 15th of January,

1760; when LA CLEMENZA DI TITO, a new opera set by Cocchi was brought out, which discovered no new resources in this composer. In March, ARMINIO, a pasticcio, was performed; and in May, ANTIGONA, another. All the airs in *Arminio* that Mattei sung were composed by Perez. And among these, *Nel pensar al gran cimento*, is one of the most pleasing and original bravuras I ever heard. There are two duets in this opera, which pleased; the first easy enough to be sung *à table*, and without accompaniment; the second dialogued and dramatic. *Se l' amor tuo*, is an elegant *graziosa*, which has served for a model since to several others, by different composers. In *Antigona*, a bravura air by Galuppi, spirited, but now not new; one by Conforto full of Scoticisms; a bravura by Cocchi, in his best manner; and a duet by the same composer, in *Solimano*, constitute the whole of the collection that was published by Walsh under the title of *Antigona*. At the end of May, ERGINDA new set by Cocchi was likewise brought out; but after three representations, to very thin houses, the season was closed, June 7th, without its having afforded much rapture to the public, or profit to the *impresaria;* who not having been able to procure a capital singer to perform the first man's part, and Cocchi's invention, which was never fertile, being now exhausted, the season passed on rather heavily. Indeed, Mr. *Gallini*, as first dancer this year, received great applause, and in a *pas seul* was frequently encored, which I never remember to have happened to any other dancer. The Asselin was then the principal female dancer, and a favourite of the public.

The next season, 1760 and 1761, while Mattei was still in possession of the supreme power, the opera troops were reinforced, not only with ELISI, a new first man, of great reputation and abilities, but by a complete company for *comic* operas, consisting of Paganini buffo Caricato, Tedeschini second, Sorbellone serious man; Signora Paganini first buffa, Eberardi second, and Calori serious woman.

With these forces the campaign was opened, November 22d, when IL MONDO DELLA LUNA, a comic opera by Galuppi, was performed. The Music of this opera, the first in which the PAGANINI sung, is in a truly pleasant and agreeable comic style, particularly: *Se l' uomini sospirano—Quando si trovano—O come e dolce amar*, which, excellent in themselves, by the captivating manner in which they were sung and acted by the Paganini, became doubly interesting. In this opera Tedeschini, who afterwards became an eminent singing-master, appeared for the first time. in the part of second buffo.

With the Music and performance of this burletta the town seemed so pleased, that the new serious singer, Elisi, was kept in reserve till December, when he first appeared in ARIANNA E TESEO, a pasticcio, in which some admirable songs of Galuppi's composition were introduced, particularly: *Frà stupido e pensoso*, an *aria parlante*, in a new and fine style of dramatic Music, in which the accompaniments, in two of three slow triplets after each note in the base, had a new and fine effect. Eberardi's pleasing air by Scarlatti: *No non mi vuol si misero*, with her amiable manner of singing, was much applauded, and generally encored. *La speme amabile*, one of the best airs which Cocchi ever composed for Mattei, was admirably executed; and Elisi's second air: *Vorrei spiegar l' affanno,* by Jomelli, was both written and sung in a grand style.

This opera, in which Mattei performed the first woman's part, was very much applauded by crouded houses a great part of the season. ELISI, though a great singer, was still a greater actor: his figure was large and majestic, and he had a great compass of voice. He was fond of distant intervals, of fourteen or fifteen notes, and took them well. Several airs of Jomelli, which he introduced in different operas, were calculated to shew the dexterity and accuracy with which he could form these remote intervals. SORBELLONI, a young singer of limited abilities, with an exquisitely toned voice, was an agreeable second singer, and EBERARDI gave great pleasure in the *simplicetta* and *innocente* way, both in the serious and comic opera of these times. Tenducci had quitted London, but Calori still remained.

1761. In January, was brought out IL FILOSOFO DI CAMPAGNA, a comic opera, composed by Galuppi.* This burletta surpassed in musical merit all the comic operas that were performed in England, till the *Buona Figliuola*. And its success was proportioned to its merit. Though Signor Paganini was but a coarse first man, his wife, Eberardi, and Sorbelloni, performed their parts very much to the satisfaction of the public. The simple and elegant air: *La bella che adora,* sung by Sorbelloni, from the mere tone of his voice, was always applauded; Eberardi's innocent manner of singing: *La pastorella al prato,* interested every hearer; and the lively and playful air: *Donne, donne siamo nate,* was sung in a way so piquant and agreeable, that the applause Paganini acquired by it amounted almost to acclamation. Other parts of the Music were sufficiently good to support bad singing; for the base song: *Ho per lei in mezzo al core,* was always heard with pleasure, though sung by Paganini, almost without a voice. This opera had an uninterrupted run of fifteen nights (*i*). Indeed, the airs of every kind, in *Il Filosofo di Campagna,* were in such favour, that Paganini was generally encored in whatever she sung. This performer, though not young when she came hither from Berlin, increased in reputation so much during the run of this opera, that when it was her turn to have a benefit, such a crowd assembled as I never remember to have seen on the like occasion, before, or since; indeed, not one third of the company that presented themselves at the Opera-house doors were able to obtain admission Caps were lost, and gowns torn to pieces, without number or mercy, in the struggle to get in. Ladies in full dress, who had

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(*i*) During which time Paganini got up a new comic opera for her benefit, called *I tre Gobbi rivali,* which abounded with so much buffoonery and so little good Music, that it was never performed again.

* This opera was produced at Dublin in 1762 with the title *The Guardian Trick'd.*

sent away their servants and carriages, were obliged to appear in the streets and walk home in great numbers without caps or attendants. Luckily the weather was fine, and did not add to their distress by rain or wind; though their confusion was greatly augmented by its being broad day light, and the streets full of spectators, who could neither refrain from looking or laughing at such splendid and uncommon *street-walkers*.

After running *Arianna* from December 2d, 1760, to February 7th, 1761, TITO MANLIO, a new opera by Cocchi, was brought out by the serious company; but it being found that Arianna, notwithstanding its many representations, had still more attractions, this opera, after three or four trials, was wholly laid aside, and Arianna resumed, till DIDONE ABANDONATA, a serious opera by Perez and Galuppi, in which Elisi had some admirable songs, could be got ready; and this opera, by returning now and then to Arianna, carried the impresaria reputably and profitably through the season, as far as concerned the Saturday nights. *Didone Abandonata* was chiefly by Perez, with two or three airs by Galuppi; indeed, all the airs that were sung by Elisi, in this opera, seem to have been composed by Galuppi, and those of Mattei, by her master Perez; among which: *Va crescendo il mio tormento,* is a graceful and pathetic minuet, and *Son regina* an air of great spirit; but those airs which we have since heard Agujari, Gabriele, and the Mara, sing to the same words, make us forget or despise all others. On the Tuesdays, besides the favourite operas of *Il Mondo nella Luna,* and *Il Filosofo di Campagna,* at the end of April, LA PESCATRICE, in which Paganini had some very capital songs, was brought out, and well attended till the end of the season. The Music to this burletta is extremely pleasing, and many of the airs, sung by Paganini and Eberardi were constantly encored: *Un pescatori me l' a fatta brutta,* of the first, and *Sono amante,* of the second. No composer is mentioned either in the book of the words, or printed copy of the Music; but it must have been chiefly by Galuppi and Latilla, as there were no other masters at this time who wrote so well in this style.

The season closed, June 6th, with *Arianna e Teseo,* to which was added a *Grand Serenata,* the Music by Cocchi; which was not sufficiently admired to encourage the manager to perform it more than twice.

In the autumn of this year, the arrival of her Majesty, with the royal nuptials and coronation, filled the capital with more company than perhaps had ever been assembled there since its foundation. And this may be safely asserted, not from its own increasing magnitude and population, but national curiosity, to see a young prince and princess of whom fame had published so much good, that a long and uninterrupted national felicity was expected during their auspicious reign.

September 19th, an occasional drama was exhibited at the King's theatre, called LE SPERANZE DELLA TERRA; after which, there was no other performance there till October 13th, when a new serious opera, by Cocchi, appeared called ALESSANDRO NELL' INDIE, which had nine representations, continuing in run till Christmas.

The two operas of *Tito Manlio* and *Alessandro nell' Indie,* by Cocchi are in the same style as his former productions, in which, however, his favourite and usual passages afforded less pleasure for want of novelty. He had two admirable singers to write for, Elisi and Mattei; yet their performance could not procure any of his airs an encore in the Opera-house, or popularity out of it. In *Tito Manlio*: *Padre con questo amplesso,* a cantabile; *Prendi l' ultimo addio*; and the duet, are the best. And these have as much merit as he ever mustered on any occasion in this country.

The comic troop began with the favourite opera of *Il Filosofo di Campagna,* by command of their Majesties, which being the first time the royal pair had honoured the lyric theatre with their presence, occasioned such an unusual crowd of claimaints for admission, as could not have been gratified with places, if instead of our diminutive Opera-house we had had a theatre of equal magnitude with the Coleseo at Rome.

November 7th, a new burletta was first performed, entitled IL MERCATO DI MALMANTILE, by Galuppi and Fischietti. The chief part of this Music is worthy of the fertile pen of Galuppi, which succeeded equally well in serious and in comic songs; there is a spirit and a sportiveness in the airs inferior in no respect to the preceeding operas. Fischietti's songs have likewise considerable merit of the same kind.

1762. The remainder of the season was filled up with the following operas; serious: TOLOMEO, a pasticcio, which had ten representations. The whole collection of songs that was printed of this opera consisted only of three: *Se mai senti,* a fine cantabile by Galuppi, that was sung by Elisi; a bravura by Ciampi: *Il nocchier,* not very common, for Mattei; and another bravura for Elisi, by an anonymous composer, that was good for nothing. The next opera was LA DISFATTA DI DARIO, of which, being a pasticcio that was acted but three times, and never printed, I can give no account. And, lastly, ATTILIO REGOLO. by Jomelli. There is some excellent composition in this opera,* which had been produced in Italy chiefly to display the extent of voice, and powers of expression of Elisi. *Non so sfrenare il pianto,* is in a fine style of cantabile, which was afterwards imitated by Pescetti, for Manzoli, in *Caro mio bene addio.*

The comic operas this spring were BERTOLDO, by Ciampi; with LE NOZZE DI DORINA, and LA FAMIGLIA IN SCOMPILIA by Cocchi. Bertoldo had been performed in 1751 or 1752, when Laschi, Pertici, and Guadagni were here. The two first airs in the second collection that were now sung by Paganini, are gay and pleasing. Felton's ground [Gavot] was introduced, at this time, in the opera of Bertoldo, by Eberardi; but was become too common and vulgar for an opera audience, though sung by a favourite performer. The air: *Felice io sono,* originally composed for Guadagni, and published in the first collection, is natural and elegant. Cocchi was quite exhausted long before his comic operas were produced. His invention did not flow in torrents, it was but a rill at its greatest swell; and now, with hardly a single smile upon any one of the airs, his heavy and thread-bare passages were doubly wearisome. Indeed, his resources in the serious style were so few, that he hardly produced a new passage after the first year of his arrival in England; but in attempting to clothe comic ideas in melody, or to paint ridiculous situations by the effects of an orchestra, he was quite contemptible. Without humour, gaiety, or creative powers of any kind, his comic opera was the most melancholy performance I ever heard in an Italian theatre (*k*).

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* Especially in the air *Teneri affetti miei* with mutual horns.

But so full was the capital this winter, that if the Music and performance had been ever so despicable, the theatre would have been equally crouded. And since this period, operas have seldom been so contemptible as not to be an excuse for infinite crowds assembling in the Hay-market of a Saturday night, from the time of her Majesty's birth-day, till Whitsuntide. Indeed, it should seem as if that Music, singing, and dancing, which are detestable on a Tuesday night, by some latent cause or magic, were sure of being exquisite on a Saturday. The houses of parliament not sitting on that day may account for a little addition to the crowd, but the rest is certainly the work of *Fashion.*

At the close of this season Mattei retired from the stage, but continued the management of the opera another year. And perceiving a partiality in the public for comic operas, seems in her first arrangements to have neglected the serious, for which she provided no first woman; and the first man, who was to supply the place of Elisi, was not of the highest class. She had, indeed,

(*k*) When Cocchi first arrived in England, he brought over the new passages that were in favour at Rome and Naples, to which, however, he added so little from his own stock of ideas, that by frequent repetition, the public was soon tired of them; and his publications in this country are now as much forgotten as if he had lived in the fifteenth century. Indeed, all the animation and existence they had, was conferred on them by the performance of Elisi and Mattei. He remained here long enough to save a considerable sum of money by teaching to sing. Plutarch informs us, that Dionysius the tyrant of Syracuse, when he had lost his kingdom, became a schoolmaster, the common resource of opera composers and singers, who after being *dethroned* in the theatre, often submit to the same drudgery. Cocchi set an opera for Rome, called *Adelaide,* so early as the year 1743; *Bajasette,* another, in 1746; and *Arminio,* a third, in 1749 . In 1753, he set *Il Pazzo Glorioso,* a comic opera for the theatre of S. Cassiano, in Venice. The operas he composed and arranged in England have been specified, till the summer of 1762, when his engagement, as opera composer, ceased. In 1765, he compiled a serious pasticcio, called *La Clemenza di Tito,* in which he introduced a few of the songs from his own former opera of that name, which had been performed in 1760; and in 1771, he composed an opera called *Semiramide Riconosciuta,* and this was his *Finale;* but the nation had been too long accustomed to better Music to listen to it with much pleasure. About 1772, he retired to Venice, where he had been maestro of a conservatorio before his arrival in England; and there he still enjoys the fruits of his labours in ease and tranquillity. His wife, a Venetian, had been formerly a buffa singer on the stage, but never performed publicly in England; however, one night I was luckily present at Frasi's, when, after supper, she was prevailed on to sing, and treated the company, which was chiefly composed of Italians, with whom she was intimate, with a comic song of a very curious and uncommon kind: it seemed a practical example of the acceleration of notes in the time-table; for she began the first stanza of her song with semibreves, in a kind of slow psalmody; the second in minims, having two syllables to each note; then three, four, five, six, and so on, till the rapidity of notes and articulation of words were truly astonishing; and such as would have enabled her, had she been of a clamorous disposition, to communicate her opinions to her sposo, in times of domestic debate, *to some tune.*

engaged the De Amicis' family for burlettas, and Zingoni their maestro, with Giustinelli and the Cremonini, for the serious parts.

November 18th [November 13th], 1762, the Opera-house opened with the comic opera of Il Tutore e la Pupilla, a pasticcio, in which Anna De Amicis [b. *c.* 1740] captivated the public in various ways. Her figure and gestures were in the highest degree elegant and graceful; her countenance, though not perfectly beautiful, was extremely high-bred and interesting; and her voice and manner of singing, exquisitely polished and sweet. She had not a motion that did not charm the eye, or a tone but what delighted the ear. Indeed, she acted and sung for the whole family; for by her merits and good works, she covered the multitude of their sins, which would otherwise have had no remission (*l*).

Giustinelli had a good voice, and sufficient merit to supply the place of second man on our stage in the serious operas, for several years after; the Cremonini had more schooling, and attempted more than the Eberardi, as second woman; but was less amiable. Her voice, though a young woman, was in decay, and failed on all occasions of the least difficulty; which, however, did not prevent her from attempting passages that not only required more voice, but more abilities than she could boast.

Ciardini, a soprano, the serious first man, being arrived, Mattei hastened to try his powers and those of such other performers as she could muster, in a serious opera; and had a pasticcio cooked up for the occasion, called Astarto Re di Tiro, in which Ciardini, Giustinelli, and Quilici were the male singers; and the Cremonini, Valesecchi, Carmignani, and Segantini, the female. Ciardini, the only performer of whose abilities any expectations were formed, disappointed every hope, by turning out a singer who seemed to have been possessed of no very capital powers, originally, but now wholly in decay (*m*).

1763. In January, a new comic pasticcio was brought on the stage, called La Cascina; and in February, another comic opera, composed by Galuppi, called La Calamita de' Cuori, which had in it some charming airs, that seem to have been originally intended for the display of all the enchanting powers of the young Anna De Amicis (*n*).

Though Mattei had made such a scanty provision of singers for a serious opera; yet perceiving, probably, how much Cocchi's limited powers of invention were exhausted, and that he had been of little use but in preparing pasticcios, for some time, she had engaged Mr. John Christian Bach [1735-1782], who had added new lustre to his name and family by his dramatic productions in Italy, and been appointed by the Empress Queen organist of the Duomo at

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(*l*) The airs of this burletta are pleasing, characteristic, and truly comic.

(*m*) A very pleasing air which Bach composed for him: *Pupille vezzose,* is printed with the favourite songs of the burletta called *La Calamita de' Cuori.*

(*n*) Of this burletta, as well as the preceding, the elegant and interesting De Amicis was the chief support. The rest of the singing was so despicable, that only her songs have been printed.

Milan [1760]. On his arrival here [1762], he was extremely mortified to find that he had no better singers to write for than Ciardini and the Cremonini, and for some time totally declined composing for our stage, being unwilling, as a stranger, to trust his reputation to such performers. But, at length, having heard the De Amicis sing two or three serious songs in private, it suggested to him the idea of giving her the first woman's part in his serious opera; and having communicated his design to Mattei the impresaria, matters were soon arranged, and the De Amicis, who afterwards held the first rank among female singers in the serious operas of Naples and other great cities of Italy, was now first taken from the comic opera, and invested with the character of principal woman in the serious. And during the rest of the season, on Tuesday nights, she delighted the town as the representative of Thalia, and on Saturdays as that of Melpomene.

Mr. Bach's first opera in England, called ORIONE, O SIA DIANA VENDICATA, was honoured with the presence of their Majesties on the first night, February the 19th, 1763, and extremely applauded by a very numerous audience.* Every judge of Music perceived the emanations of genius throughout the whole performance; but were chiefly struck with the richness of the harmony, the ingenious texture of the parts, and, above all, with the new and happy use he had made of wind-instruments: this being the first time that *clarinets* had admission in our opera orchestra. Their Majesties honoured the second representation likewise with their presence, and no other serious opera was wanting for near three months. On the 7th of May, however, ZANAIDA,** a second serious opera by Mr. J. C. Bach, was performed, with which the season was closed, June 11th.

The principal songs of these two operas, though excellent, being calculated to display the compass of voice and delicate and difficult expression and execution of De Amicis, were not likely to become common or of much use out of the Opera-house (*o*). The

(*o*) De Amicis was not only the first who introduced *staccato divisions* in singing on our stage, but the first singer that I had ever heard go up to E flat in altissimo, with true, clear, and powerful *real* voice. The Agujari, long after, ascended much higher, but in falset. The Danzi, now Madame Le Brun, went much higher than the Agujari, in *real* voice, of the same register as her middle notes. It seems a trick, however, which persons gifted with a fine voice of a common compass may learn: for Mrs. Sheridan, to my great astonishment, sung one night in my hearing Madam Le Brun's song of greatest compass, which goes up to B♭ in altissimo; and when this charming singer was in her highest practice, I never heard her attempt a note above B♭ or C in alt. But I must own, that such tricks, such *cork-cutting notes,* as they were once well called by a musical lady of high rank, are unworthy of a great singer, and always give me more pain than pleasure. Such notes may become a Canary-bird; but they are not human; and as a friendly warning to those who may aspire at such unnatural heights, my fair vocal readers will I hope pardon me, if I now stop them to relate a short story, well known in Italy, for the truth of which I will venture to risk my historical fidelity. "Lucca Fabris, a young singer with a soprano voice, who, at the age of twenty-four, the last of his life, was the delight and wonder of the Italian theatre. His voice and manner of singing were equally perfect, and he was able to contend with the celebrated Guadagni when at the summit of his glory; till a fatal effort to sing a very high and difficult passage, which a Neapolitan composer had injudiciously and cruelly given him to execute in the great theatre of San Carlo, cost him his life. It is asserted that this master, merely to encourage him to try to surpass another singer, composed an air beyond his natural compass and powers of execution; and though the unfortunate Fabris protested to him that he could only attempt it at the risk of his life, the master insisted on his performing it; by which he burst a blood-vessel, that brought on a hæmorrhage, which all the art of medicine and surgery being unable to stop, soon put an end to his existence!" *Essai sur la Mus.* Tom. III. p. 317.

* There are copies of *Orione* in the B.M.—H. 348, *c.* (2); G. 159; and also Add. MSS. 31,717.

** Copies in B.M. G. 159; and g. 212, a.

rest of the airs were so indifferently sung, that they were more admired as instrumental pieces, than compositions for the voice. But this excellent master soon convinced us that he possessed every requisite for a great musician; by the songs he afterwards composed in every style of good singing; by his symphonies, quartets, and concertos for almost every species of instrument, as well as by his expressive and masterly performance on the piano forte. It is with pleasure I take this opportunity of doing justice to his talents and abilities. Mr. J. C. Bach having very early in life been deprived of the instructions of his father, the great Sebastian Bach, was for some time a scholar of his elder brother, the celebrated Charles Phil. Emanuel Bach, under whom he became a fine performer on keyed-instruments; but on quitting him and going to Italy, where his chief study was the composition of vocal Music, he assured me, that during many years he made little use of a harpsichord or piano forte but to compose for or accompany a voice. When he arrived in England, his style of playing was so much admired, that he recovered many of the losses his hand had sustained by disuse, and by being constantly cramped and crippled with a pen; but he never was able to reinstate it with force and readiness sufficient for great difficulties; and in general his compositions for the piano forte are such as ladies can execute with little trouble; and the allegros rather resemble bravura songs, than instrumental pieces for the display of great execution. On which account, they lose much of their effect when played without the accompaniments, which are admirable, and so masterly and interesting to an audience, that want of hand, or complication in the harpsichord part, is never discovered.

There are many admirable airs in the operas he composed for our stage that long remained in favour. The richness of the accompaniments perhaps deserve more praise than the originality of the melodies; which, however, are always natural, elegant, and in the best taste of Italy at the time he came over. The Neapolitan school, where he studied, is manifest in his cantilena, and the science of his father and brother in his harmony. The operas of this master are the first in which *Da Capos* disappeared, and which, about this time, began to be generally discontinued: the second part being incorporated with the first, to which, after modulating into the fifth of the key, the singer generally returns.

Bach seems to have been the first composer who observed the law of *contrast*, as a *principle*. Before his time, contrast there frequently was, in the works of others; but it seems to have been accidental. Bach in his symphonies and other instrumental pieces, as well as his songs, seldom failed, after a rapid and noisy passage to introduce one that was slow and soothing. His symphonies seem infinitely more original than either his songs or harpsichord pieces, of which the harmony, mixture of wind-instruments, and general richness and variety of accompaniment, are certainly the most prominent features. In the sonatas and concertos which he composed for his own playing, when his hand was feeble, or likely to tire, he diverted the attention of the audience to some other instrument; and he had Abel, Fischer, Cramer, Crosdil, Cervetto, and other excellent musicians to write for, and take his part, whenever he wanted support.

At the close of the season, June 11th, Signora Mattei left England, and Giardini and Mingotti again resumed the reins of opera government.

During the winter of 1763 and 1764, the following operas were brought on the stage. Cleonice, a pasticcio. This was the first opera printed by Bremner,* who superseded Walsh, and continued opera publisher for more than twenty years. Cleonice was engraved in a half score, with instrumental parts printed separately, ready for use in concerts; a plan which seemed promising to the public and the editor, but it was not favoured. The airs selected for this collection were composed by Galuppi and Giardini, with a duet by Bertoni. There is, however, nothing very captivating in any one of them. The duet seems to have the most merit of any one of them: *Tu parti mio ben.* The singers were the Mingotti, in the decline of her favour; Marrietti, Peretti, Giustinelli, La Sartori, and La Baini.

Siroe, the second opera, was likewise a pasticcio, of which Giardini furnished the principal part. His air: *Ah non so perche tu sei,* sung by Mingotti, was long in favour both to Italian and English words. *Tremo frà dubbj miei,* a bravura air by Galuppi, was brilliant in its effect, as sung by the same performer, though the passages have been since worn out. Giardini's *D' ogni amator la fede,* was pleasing.

Enea e Lavinia, the third opera, was entirely by Giardini, for the same singers as Cleonice. The airs and duets that are printed, have never been much noticed.

Leucippe e Zenocrita, the fourth opera,** was a pasticcio, in which there are two or three airs by Vento [*c.* 1735-76], whom Giardini invited hither upon a supposition he should continue impresario. This was his first winter in London, and in the specimens he gave of his abilities, the melody is graceful and pleasing. His rondeau: *Se fidi fiete,* was always encored at the Opera-house, and afterwards at Ranelagh, to English words. This was the last collection that Bremner published, with separate instrumental parts. And here the reign of Giardini and Mingotti seems to have ended, after an inauspicious season.

1764 and 1765. We are now arrived at a splendid period in the annals of the musical drama, when, by the arrival of Giovanni Manzoli [b. *c.* 1725], the serious opera acquired a degree of favour to which it had seldom mounted, since its first establishment in this country.

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* Bremner was established as a music publisher at Edinburgh before coming to London in 1762. In 1763 he bought the Fitzwilliam Virginal Book for £10 10s., when Dr. Pepusch's library was sold. He afterwards gave it to Lord Fitzwilliam. Bremner died in 1789, and the business was purchased by John Preston.

** There are some errors here. Burney makes two operas into one. *Leucippe* was the third opera of the season and was produced on January 10, 1764. *Zenocrita,* with music by Piccini and D. Perez was produced on Feb. 21. This was followed by *Alessandro nell' Indie,* a new opera by an unknown composer. Enea e Lavinia was not produced until May 5th.

The expectations which the great reputation of this performer had excited were so great, that at the opening of the theatre in November [24th], with the pasticcio of EZIO, there was such a crowd assembled at all the avenues, that it was with very great difficulty I obtained a place, after waiting two hours at the door Manzoli's voice was the most powerful and voluminous soprano that had been heard on our stage since the time of Farinelli; and his manner of singing was grand and full of taste and dignity. In this first opera he had three songs, composed by Pescetti, entirely in different styles: *Recagli quell' acciaro,* an animated *aria parlante; Caro mio bene addio*, an adagio in a grand style of cantabile; and *Mi dona mi rende,* of a graceful kind, all which he executed admirably. The lovers of Music in London were more unanimous in approving his voice and talents than those of any other singer within my memory. The applause was hearty, unequivocal, and free from all suspicion of artificial zeal; it was a universal thunder. His voice alone was commanding from native strength and sweetness; for it seems as if subsequent singers had possessed more art and feeling; and as to execution, he had none. However, he was a good actor, though unwieldy in figure, and not well made in person; neither was he young when he arrived in London; yet the sensations he excited seem to have been more irresistible and universal, than I have ever been witness to in any theatre.*

SCOTTI, the first woman, with an elegant figure, a beautiful face, and a feeble voice, sung in a very good taste; and, though in want of power, she possessed great flexibility and expression. Tenducci, the second man, now arrived for the second time, and much improved; Ciprandi, an excellent tenor (*p*); Cremonini, second woman, a good musician, with a modern style of singing, but almost without voice; and Miss Young, afterwards Mrs. Barthelemon, composed the company.

Every composer now in London was ambitious of writing for such a performer as Manzoli. And the managers, to manifest impartiality, gave our countryman, Dr. ARNE, an opportunity of distinguishing himself by setting Metastasio's admirable drama of OLIMPIADE.** But the doctor had kept bad company: that is, had written for vulgar singers and hearers too long to be able to comport himself properly at the Opera-house, in the first circle of taste and fashion. "He could speak to the girls in the garden" very well; but whether through *bashfulness,* or want of use, he had but little to say to good company. The common play-house and ballad passages, which occurred in almost every air in his opera, made

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(*p*) He was very deservedly applauded and generally encored in Bach's charming air: *Non so donde viene,* originally composed for the celebrated tenor Raaf.

* The outstanding musical event of 1764 was the arrival of the Mozart family on a visit which lasted from April 1764 to September 1765.

** *Olympiade* was not produced until April 27, 1765. *Ezio* was followed by *Berenice* on Jan. 1st, and this was succeeded by *Adriano in Siria,* Bach's third London opera.

the audience wonder how they got there. A tarnished Monmouth-street suit of cloaths in the side boxes, would not have surprised them more. This production was performed but twice, and never printed. Many reasons may be assigned for this failure of a man of real genius, who had on so many occasions delighted the frequenters of our national theatres and public gardens: a different language, different singers, and a different audience, and style of Music from his own, carried him out of his usual element, where he mangled the Italian poetry, energies, and accents, nearly as much as a native of Italy just arrived in London, would English, in a similar situation.

The next opera that was brought out, after Olimpiade, was BERENICE [1st January, 1765], a pasticcio, to which Hasse, Galuppi, Ferradini, Bach, Vento, and Rezel, contributed. Abel likewise furnished a march; and yet the favour of this opera was not great, nor was any one of the airs ever noticed after its short run was over. The best song in the printed collection is: *Confusa, smarrita,* by Bach, which from the melancholy key of F minor, and the expression of the beautiful, but feeble-voiced, Scotti, had a very pleasing effect.

This opera was succeeded by ADRIANO IN SIRIA [B. M. H. 348, *c*. (1)], new set by Bach. The expectations of the public the first night [January 16, 1765] this drama was performed, occasioned such a crowd at the King's theatre as had been seldom seen there before. It was impossible for a third part of the company collected together on this occasion to obtain places. But whether from heat or inconvenience, the unreasonableness of expectation, the composer being out of fancy, or too anxious to please, the opera failed. Every one seemed to come out of the theatre disappointed, and the drama was performed but two or three times. This seemed matter of great triumph to the Italians, who began to be jealous of the Germanic body of musicians at this time in the kingdom. The songs were printed by the elder Welcker, and many of them sung afterwards at concerts with great applause, and found, as detached airs, excellent, though they had been unfortunate in their totality.

After this, DEMOFOONTE, a new opera, by Vento, was performed [2nd March], of which the airs are natural, graceful, and pleasing; always free from vulgarity, but never very new or learned. They were, however, in great public and private favour a considerable time (*q*).

Manzoli had for his benefit [7th March] IL RE PASTORE, an opera of which the Music was chiefly by Giardini, and, except the songs he composed expressly for Manzoli, had been performed in 1755. This opera and SOLIMANO, a pasticcio [14th May], were all that were brought out during the rest of the season. In this last opera an agreeable *aria andante,* by Ciccio da Majo: *Serba gli affetti o cara,* and *Se non ti moro allato,* by Perez, in a fine style of cantabile, render the collection worth procuring. The public,

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(*q*) Bremner published two collections.

however, seems to have been more delighted with Manzoli's performance in *Ezio* than in any other opera that was brought on the stage during his residence in this country, which was only one season, at the end of which he returned to Italy, and was succeeded here by Elisi, who arrived in London, a second time, in the autumn 1765.

The opera regency was now undertaken by Messrs. Gordon, Vincent, and Crawford; the two first experienced professors, and the third had been many years treasurer, under different managers. Gordon, the son of a Norfolk clergyman, had been a good performer on the violoncello; and Vincent, a scholar of San Martini [Sammartini], long a favourite on the hautbois. His father was a bassoon player in the guards, and his brother, James Vincent, who died young, was joint organist of the Temple with Stanley, and a brilliant performer. Mr. T. Vincent, the impresario, had been in great favour with the prince of Wales, father to his present Majesty; had acquired a considerable sum of money in his profession, which he augmented by marriage. However, the ambition of being at the head of so froward a family as an opera vocal and instrumental band, turned his head and his purse inside out; in short, he soon became a bankrupt, and his colleagues, though they escaped utter ruin, were not enriched by the connexion.

The first opera that was performed [November 23rd, 1765] in autumn this year, under the new direction, was EUMENE, a pasticcio, which was not much noticed on the stage, or thought worth printing.

The next was *La Clemenza di Tito,* a revived opera, by Cocchi, with a few new airs for Elisi [December 3rd]. It shared the same neglect both by the public and publishers as Eumene, and is neither to be found in any memory, or shop whatever. The singers this season with Elisi were the Visconti, Spagnoli, Ciprandi, and SAVOI, for the first time.

This was succeeded [21st January, 1766] by SOFONISBA, an opera wholly set by Vento in that easy and graceful style which pleased more generally than what professors would call better Music. Savoi's fine voice was now the more noticed, as Elisi's was upon the decline. This drama was represented more frequently than any other during the season; and the songs, printed by the elder Welcker, were long after in favour at concerts and public places, as well as among lisping misses and dilettanti.

An opera called ARTASERSE, and said to have been composed by Hasse, was brought out in January 1766 [February 20th]; but the songs were not printed, and neither memory nor tradition furnish me with any farther information concerning it. L' EROE CINESE, an opera set by Galuppi, performed about this time [April 12th], is alike swept away by the waters of oblivion.

The last drama that was brought out this season [May 24th], in which Elisi and Scotti performed the principal parts, was PELOPIDA, set by Mr. Barthelemon [1741-1808], who now led the opera band.* The favourite songs were printed by Welcker, in two collections. There were traits of genius and bold modulation in this Music, which, promised, with experience in writing for the voice, and a more perfect acquaintance with the Italian language and stage, future works of great worth and abilities.

During the summer of this year a new plan was formed by the opera managers for the ensuing season, which involved future *impresarij* in great difficulties and expence. The lyric theatre having been much neglected on Tuesdays, even when it was crouded on Saturdays, it was thought expedient, in order to excite curiosity by a different species of entertainment to engage two distinct companies of singers for the performance of serious operas on Saturdays, and comic on Tuesdays; and for this purpose Mr. Gordon, one of the managers, went to Italy, during the recess, in order to engage performers. The serious troop he brought over were Guarducci, first man; Grassi, first woman; with the two females Piatti and Ponce; with whom were retained Savoi, Micheli, and Miss Young, of the preceding season. The burletta company consisted of Lovattini, Morigi, Signoras Guadagni, Quercioli, Maggiore, and Piatti, to whom were occasionally added, Savoi and Micheli. The principal of these performers I shall characterize as they are brought into action.

The first drama presented to the public this winter [1766] was a comic opera, October 21st, called GLI STRAVAGANTI, by different composers, in which there were several airs by Piccini; but his reputation was not yet sufficiently established for them to be honoured with particular notice.

While this was in run, a serious pasticcio, entitled TRAKEBARNE GRAN MOGUL was brought on the stage [November 1st], in which the two principal singers made their first appearance, without impressing the public with very favourable ideas of their talents.

The third opera, however, which was the celebrated BUONA FIGLIUOLA of Piccini,** first performed December 9th, rendered the name of this composer, which had scarcely penetrated into this country before, dear to every lover of Music in the nation. This admirable production, before it was brought hither, had saved the *impresario* of the opera at Rome from ruin, and been performed in the principal cities of Italy. In the year 1760, Piccini passing through Rome, in his way to Milan, was entreated to compose a comic opera for the *Teatro delle Dame* in that city, which had lately been very unfortunate. No *libretto* was ready, and application having been made to the poet Goldoni, at this time in Rome, he furnished the musical drama of *La Bouno Figliuola,* from his comedy of *Pamela,* in a few days. Several of the original performers were now in London, particularly the first buffo, LOVATTINI, and the serious man SAVOI, with the *buffo caricato* MORIGI. And though females are not allowed to appear on the stage at Rome, yet SIGNORA GUADAGNI had previously performed the part of *Cecchina* in several cities of Italy, with great and well-deserved applause.

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* Barthelemon was one of the most celebrated violinists of the period. Besides his music for the stage he published sonates and other works for the violin. He is now best remembered for his setting of Bishop Ken's hymn, *Awake my Soul.* He married Miss Young, the singer, in 1766.

** This opera, the full title of which is *La Cecchina, ossia la buona figliuola,* was played with great success all over Europe.

Lovattini's voice, which was a sweet and well-toned tenor, with his taste, humour, and expression, insured him great and constant applause, in whatever character he appeared; but the Music of this drama was so admirable, from its originality, fire, and instrumental effects, that a worse singer than Lovattini, would have been sure of a favourable reception. And some of the success of the opera, particularly in England, must be ascribed to the drama, which has more character, and much less ribaldry and buffoonery, than usual in Italian burlettas. The under parts were well filled on our stage by the Quercioli, Maggiore, Piatti, Micheli, and, afterwards, by the Gibetti. Slingsby and Radicati were the principal dancers this year, and as far as agility and neatness of execution could gratify, afforded the public high entertainment.

In the spring of 1767, two serious operas were brought out, in the performance of which, the principal singers, Guarducci and Grassi, excited more attention, and acquired more applause, than had been bestowed upon them before Christmas. These operas were CARATTACO [February 14th] by Bach [B. M. H. 740, *c.*], and LA CONQUISTA DEL MESSICO [4th April] by Vento; both well entitled to favour from different excellencies: the one for correct and rich harmony, and the other for elegant and graceful melody.

TOMMASO GUARDUCCI TOSCANO [b. *c.* 1720], a scholar of Bernacchi, was tall and aukward in figure, inanimate as an actor, and in countenance ill-favoured and morbid; but with all these disadvantages, he was a man of great probity and worth in his private character, and one of the most correct singers I ever heard. He was unfortunate in arriving here so soon after Manzoli, the impressions of whose great voice and majestic manner of singing had not been effaced by his immediate successor, Elisi. Guarducci's voice, though of much less volume than Manzoli's, was clear, sweet, and flexible. His shake and intonations were perfect, and by long study and practice he had vanquished all the difficulties of his art, and possessed himself of every refinement of his particular school, as well as of the general vocal embellishments of Italy at this period.

Though prejudice ran high against him on his first arrival in London, his merit at length made its way, and his highly polished manner of singing was very much approved and felt by the principal professors and persons of taste and discernment who heard him. He soon discovered that a singer could not captivate the English by tricks or instrumental execution, and told me some years after, at Montefiascone in Italy, that the gravity of our taste had been of great use to him. "The English," says he, "are such friends to the composer, and to simplicity, that they like to hear a melody in its primitive state, undisguised by change or embellishment. Or if, when repeated, *riffioramenti* are necessary, the notes must be few and well selected, to be honoured with approbation." Indeed, Guarducci was the plainest and most simple singer, of the first class, I ever heard. All his effects were produced by expression and high finishing, nor did he ever aim at execution. He sung in the English oratorios upon short notice, with very little knowledge of our language, and still less practice in pronouncing it. However, he was well received and well paid, for he had £.600 for twelve oratorios, a larger sum than was ever given on a like occasion, till the time of Miss Linley.

CECILIA GRASSI [b. 1746], afterwards Mrs. Bach, who performed the first woman's part for several successive years at the opera with Guarducci and Guadagni, was inanimate on the stage, and far from beautiful in her person; but there was a truth of intonation, with a plaintive sweetness of voice, and innocence of expression, that gave great pleasure to all hearers who did not expect or want to be surprised.

After the great success of the *Buona Figliuola,* the public was disposed to hear with partiality any compositions by the same master, and when the BUONA FIGLIUOLA MARITATA, or sequel of the Buona Figliuola was brought out, the crowd at the Opera-house was prodigious; but expectation, as usual, was so unreasonable as to spoil the feast; to gratify it, was impossible. Some ascribed their disappointment to the composer, some to the performers, but none to themselves. The Music was excellent, full of invention, fire, and new effects; but so difficult, particularly for the orchestra, that the performers forgot it was winter. The principal part of the Marchesa, was given to ZAMPARINI, a very pretty woman, but an affected singer. Music so difficult to perform, was not easy to hear; and this drama was never sufficiently repeated for the public to be familiarly acquainted with it. They were glad, as well as the performers, to return to the *Buona Figliuola* for their own ease and relief from a too serious attention.

In October [27th], the King's theatre was opened with a new serious opera, by different authors, called TIGRANE, in which an admirable cantabile air: *Care luci,* composed by Sacchini, was sung in an exquisite manner by Guarducci. This air, the first that was ever performed on our stage of Sacchini's composition,* was printed without his name.

In November [7th], a most agreeable comic opera by Piccini, called the SCHIAVA, was brought out, and in the course of the winter had fourteen representations. Several very pleasing airs in this drama were admirably sung by Lovattini and the Guadagni: such as *Ah che la mia schiavetta,* by the former; and *Ah quegl' occhi ladroncelli*; and *Se quel cor,* by the latter, who was a graceful and elegant actress, as well as singer.

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* Some of Sacchini's music had been used in the pasticcio *Eumene,* which was produced in November, 1765.

In December [8th], another serious pasticcio, called SIFARE, was performed, in which Guarducci gained great applause by his polished manner of singing a simple and elegant air by Galuppi: *Quel labro addorato*, which was constantly encored during the run of the opera. Abel composed an air for him in this drama: *Frena le belle legrime,* with an accompaniment for the *viol da gamba,* which he played himself; but it was laboured, and had not the effect that might be expected from the united powers of two such complete musicians.

1768. In January [16th] this year was first performed IFIGEGNIA IN AULIDE, a new serious opera, by a new composer, PIETRO GUGLIELMI [1727-1804], of Naples, just arrived in England. This master had some Neapolitan fire, and brought over the new and fashionable musical phrases from Italy, but he wrote too fast, and with little invention or selection of passages. Indeed, he arrived here at an unfortunate period, when cabals in favour of Cocchi, Bach, Vento, and Giardini, as composers of serious operas, ran high; and when the comic operas of Piccini were so justly admired, that their merit was not likely to be effaced or eclipsed by a composer of inferior fame and intrinsic worth, when it was less the interest of rival candidates for public favour to decry the productions of Piccini who was absent, than of Guglielmi who was present, and a mark for envy and detraction to shoot at. Guglielmi never had great success here. Indeed, it seems to have been fairly proportioned to the abilities he manifested, though he has since composed better and more successfully in Italy. His harpsichord pieces are full of froth and common passages, and have little other merit than *appearing* difficult, though of easy execution; and which, though pert, can never be called dull or tedious.*

Another new composer arrived here about this time, FELICE ALESSANDRI [1747-98], of Rome, the husband of Signora Guadagni, who set two comic operas for our stage: *La Moglie Fedele,* and *Il Re alla Caccia,* which are not devoid of merit; but there were so many masters here at this time, whose fame was already established, that a young composer, who had his reputation to make, had little chance of being much noticed. He has however distinguished himself, since he left England, by writing for some of the first singers in the principal theatres of Italy.

Guarducci, instead of an opera, had for his benefit this spring the oratorio of BETULIA LIBERATA, set by Jomelli, in which among many admirable compositions, an air of supplication, through which were heard the cries of the people in a distant chorus, sung extremely soft, was justly admired for its new and fine effect.

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* The year 1768 saw the first use of the Pianoforte as a *solo* instrument in England. The *Public Advertiser* for 2 June, 1768, has the following advertisement:—"For the benefit of Mr. Fisher (J. C. Fischer). At the Large Room, Thatch'd House, St. James's-street, This Day, June the 2nd, will be performed a Grand Concert of Vocal and Instrumental Music. First Violin and Concerto by Sig. Pugnani. Concerto on the German Flute, Mr. Tacet. Concerto on the Hautbois by Mr. Fisher. Songs by Sig. Guarducci. Solo on the Viola di Gamba by Mr. Abel. Solo on the Piano Forte by Mr. Bach.——"

The instrument used by Bach was by Zumpe. This was not the first use of the Pianoforte in public, however, as on May 16, 1767, Mr. Dibdin had accompanied Miss Brickler at her Benefit Concert at Covent Garden "on a new Instrument call'd a Piano Forte.

Among the comic operas produced this season, Galuppi's *Filosofo di Campagna,* which was so superior to all other burlettas of Paganini's time, was revived; but not heard with the same pleasure as formerly. The fire and originality of Piccini's productions proved, that Music had not remained stationary since this opera was first composed.

The lyric theatre was shut June 30th, but opened again in August, for the entertainment of the King of Denmark, then in England. There were six performances on this occasion. Guarducci was returned to Italy, and there were no capital singers left to enable the managers to present his Majesty with a serious opera. However, besides the *Buona Figliuola* and the *Schiava, Arianna e Teseo* was revived on this occasion, when Luciani and the Giacomazzi, the serious singers in the comic operas, supplied the principal characters.

The theatre after these performances was shut up till November 5th [8th], 1768, when it was opened for the subscribers, with the comic opera of *Gli Amanti Ridicoli,* by Buranello. During this whole season, no serious operas were attempted. The ingenious and lively productions of Galuppi, Piccini, and Guglielmi, performed by the comic troop, of which the favourite singers, Lovattini and the Guadagni, were principals, supplied the wants of the public till the second arrival of *Guadagni* in this kingdom, in autumn 1769 (*r*).

GAETANO GUADAGNI [b. *c.* 1725], of Vicenza, came first into this country at an early period of his life, as serious man in a burletta troop of singers, 1748. His voice was then a full and well toned counter-tenor; but he was a wild and careless singer. However, the excellence of his voice attracted the notice of Handel, who assigned him the parts in his oratorios of the Messiah and Samson, which had been originally composed for Mrs. Cibber; in the studying which parts, as I often saw him at Frasi's, whom I then attended as her master, he applied to me for assistance. During his first residence in England, which was four or five years, he was more noticed in singing English than Italian. He quitted London about the year 1753. In 1754 he was at Lisbon as second serious man under Gizziello, and 1755 very narrowly escaped destruction during the earthquake. After this dreadful calamity, Gizziello, seized with a fit of devotion, retired into a monastery, where he spent the rest of his life.* Having a friendship for Guadagni, and being pleased with his voice and quickness of parts, he persuaded the young singer to accompany him in his retreat,

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(*r*) Besides the compositions by the three masters just mentioned, in the spring season of 1769, the comic operas of *Il Mercato di Malmantile* by Fischietti, an agreeable composer, and *Nanetta e Lubino,* by Signor Pugnani, who then led the band, were performed. This last, though an able and celebrated professor on the violin, seems to have begun writing for the voice too late in his life to arrive at great excellence in lyric compositions. He has, however, since he left England, composed serious operas for several of the great theatres of Italy.

* See editor's note page 800

where, during a considerable time, he took great pains in directing his studies; and it is from this period that Guadagni's great reputation, as a refined and judicious singer, may be dated. His ideas of acting were taken much earlier from Garrick, who, when he performed in an English opera called the *Fairies,* took as much pleasure in forming him as an actor, as Gizziello did afterwards in polishing his style of singing. After quitting Portugal, he acquired great reputation as first man, in all the principal theatres in Italy, and the year before his return to England, he excited great admiration by his talents, as well as disturbance, by his caprice, at Vienna. The highest expectations of his abilities were raised by rumour, before his arrival here for the winter season; and as an actor, he seems to have had no equal on any stage in Europe: his figure was uncommonly elegant and noble; his countenance replete with beauty, intelligence, and dignity; and his attitudes and gestures were so full of grace and propriety, that they would have been excellent studies for a statuary. But though his manner of singing was perfectly delicate, polished, and refined, his voice seemed, at first, to disappoint every hearer. Those who remembered it when he was in England before, found it comparatively thin and feeble. For he had now changed it to a soprano, and extended its compass from six or seven notes, to fourteen or fifteen. And let a fluid of six feet in depth be spread over more than double its usual surface, and it will necessarily be shallower, though of greater extent. The Music he sung was the most simple imaginable; a few notes with frequent pauses, and opportunities of being liberated from the composer and the band, were all he wanted. And in these seemingly extemporaneous effusions, he proved the inherent power of melody totally divorced from harmony and unassisted even by unisonous accompaniment. Surprised at such great effects from causes apparently so small, I frequently tried to analize the pleasure he communicated to the audience, and found it chiefly arose from his artful manner of diminishing the tones of his voice, like the dying notes of the Æolian harp. Most other singers captivate by a swell or *messa di voce*; but Guadagni, after beginning a note or passage with all the force he could safely exert, fined it off to a thread, and gave it all the effect of extreme distance. And though neither his voice nor execution contributed much to charm or excite admiration, he had a strong party in England of enthusiastic friends and adherents, of whom, by personal quarrels and native caprice, he contrived to diminish the number very considerably before his departure. He had strong resentments and high notions of his own importance and profession, which revolted many of his warmest friends, and augmented the malice of his enemies.

The serious operas in which he performed during the season of 1769 and 1770, were OLIMPIADE [Nov. 11, 1769], a pasticcio, but chiefly by Piccini, though the favourite song was *Quel-labbro addorato,* by Bach; EZIO, by Guglielmi; and ORFEO, by Gluck

[April 7, 1770], (*s*).* In this last drama his attitudes, action, and impassioned and exquisite manner of singing the simple and ballad-like air: *Che farò,* acquired him very great and just applause; but in the midst of the utmost public favour, his private difference with the Hon. Mr. Hobart, the patentee at that time, concerning an imagined affront put upon his sister in favour of Zamparini, together with his determined spirit of supporting the dignity and propriety of his dramatic character, by not bowing acknowledgment, when applauded, or destroying all theatrical illusion by returning to repeat an air, if encored at the termination of an interesting scene, he so much offended individuals, and the opera audience in general, that, at length, he never appeared without being hissed (*t*).

In the Lent of 1770, Bach undertook oratorios at the King's theatre in the Hay-market, with Guadagni, Grassi, Signora Guglielmi, and others, to sing for him, and tried to recover his organ-playing; but he was too much out of practice to satisfy Stanley's friends, or those that remembered Handel. The compositions he had performed, were *La Passione* by Jomelli, and his own *Gioas Re di Giuda*; the success, however, was neither flattering nor profitable, though the undertaking was patronised and frequently honoured with the presence of their Majesties.

During the next season of 1770 and 1771, in the few serious operas that were performed, TENDUCCI was the immediate successor of Guadagni. This performer, who came here first in the time of Mattei and Potenza only as a singer of the second or third class, was now so much improved, during his residence in Scotland and Ireland, as not only to be well received as first man on our stage, but, afterwards, in all the great theatres of Italy.

From May 1771 there was no serious opera attempted, till the arrival of MILLICO [b. 1739], in the spring of 1772. This judicious

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(*s*) The unity, simplicity, and dramatic excellence of this opera, which had gained the composer so much credit on the Continent, were greatly diminished here by the heterogeneous mixture of Music, of other composers, in a quite different style; whose long symphonies, long divisions, and repetitions of words, occasioned delay and languor in the incidents and action. A drama, which at Vienna was rendered so interesting, as almost to make the audience think more of the poet than musician, in England had the fate of all other Italian dramas, which are pronounced good or bad in proportion to the talents and favour of the singers.

(*t*) His enemies knowing him to be *passion's slave,* frequently began an encore with which they knew he would not comply, on purpose to enrage the audience. Guadagni was allowed to be the finest billiard player in Europe; but his antagonists discovering his irritability, used, when he was playing for large sums, to dispute, as unfair, something that was clearly otherwise, by which he was so agitated, as not to be a match for a child. He quitted England for the last time in the summer of 1771; in 1772 he performed at Verona, and afterwards accompanied the late Electrice Dowager of Saxony, a dilettante of the first order in abilities as well as rank, to Munich, where he continued till 1776, when he appeared on the stage, for the last time, at Venice. After which he settled at Padua in the service of Sant' Antonio, where he lost his sight in 1786, by a paralytic stroke, and soon after his life.

* The following notice appeared in the programme for this production:—

"The Music as originally composed by Signor Gluch, to which, in order to make the Performance of a necessary length for an evening's entertainment, Signor Bach has very kindly condescended to add of his own new composition all such chorusses, airs, and recitatives, as are marked with inverted commas, except those which are sung by Signora *Guglielmi,* and they are likewise an entire new production of Signor Guglielmi, her husband.

"The Poetry is from Signor Calzabigi, with additions by G. C. Bottarelli of all that Messrs. *Bach* and *Guglielmi* have enriched this Performance by their Music."

J. C. Bach's contribution to this production was 7 numbers.

performer, and worthy man, who was not an Adonis in person, and whose voice had received its greatest beauties from art, found the musical part of our nation in no favourable disposition towards him. The admirers of Tenducci and Guadagni, as well as the Cocchi, Guglielmi, Giardini, Vento, and Bach parties, however hostile in other particulars, all agreed in decrying every part of that opera in which their favourite had no concern. Sacchini, who arrived here soon after [April, 1772], was involved in these cabals. None of the friends of their predecessors would allow that Millico could sing or the new master compose. Violent and virulent means were used to poison, or at least to shut the ears of the unprejudiced public; but not with much success. Indeed, at first both the Music and performance were frequently hissed: but, at length, Sacchini's compositions were generally allowed to be admirable, and Millico's importance was manifested by a crouded house at his benefit, composed of the first persons for taste and rank in the kingdom; and at the end of the next season, several who had boldly pronounced that neither Sacchini could compose nor Millico sing, would have given a hundred pounds if they could have recalled their words, or made their acquaintance forget they had been guilty of such manifest injustice and absurdity.

It was during this period that *Dancing* seemed first to gain the ascendant over Music, by the superior talents of Mademoiselle Heinel, whose grace and execution were so perfect as to eclipse all other excellence (*u*).

The first opera in which Millico performed was Artaserse, arranged by Giordani, and the favourite air: *Infelice, ah dove io vado,* which he sung with great feeling and expression. Grassi was the first woman in this opera. In the next, which was the pasticcio of Sofonisba, arranged, and in part composed, by Vento, Signora Girelli Aguilar, a new principal female singer, first appeared. Her style of singing was good, but her voice was in decay, and her intonation frequently false, when she arrived here: however, it was easy to imagine from what remained, that she had been better.

In January 1773 [19th], Sacchini's first opera for our stage Il Cid came out; and in the May [6th] following Tamerlano, both admirable productions, full of taste, elegance, and knowledge of stage effects. The principal singers in these operas were Millico and Girelli.*

(*u*) At this time crowds assembled at the Opera-house more for the gratification of the eye than the ear; for neither the invention of a new composer, nor the talents of new singers, attracted the public to the theatre, which was almost abandoned till the arrival of Mademoiselle Heinel, whose extraordinary merit had an extraordinary recompence; for besides the £.600 salary allowed her by the Hon. Mr. Hobart as manager, she was complimented with a *regallo* of six hundred more from the Maccaroni Club. *E molto particulare,* said Cocchi the composer, *ma quei Inglesi non fanno conto d' alcuna cosa se non è ben pagata*: "It is very extraordinary, that the English set no value upon anything but what they pay an exorbitant price for."

* The most important operatic event of 1773 was a performance of the original Vienna version of Gluck's *Orfeo*.

In November, 1773, Mrs. Yates, who was now joint manager with Mrs. Brook, spoke *a poetical exordium* at the opening of the King's theatre [November 20th]; by which it appeared, that she intended mixing plays with operas, and entertaining the public with singing and declamation, alternately; but permission could never be obtained from the Lord Chamberlain for putting the plan into execution.

The first opera which was performed this season [November 20th], was LUCIO VERO, composed by Sacchini, in which Miss CECILIA DAVIES [1738-1836], known in Italy by the name of L' INGLESINA, first appeared, and sung several very agreeable airs composed on purpose for the display of her neat and rapid execution, admirably.* Miss Davies has the honour of being not only the first Englishwoman who has performed the principal female parts in several great theatres of Italy, but who has ever been thought worthy of singing there at all. She went very young into France with her sister, who was much admired for her performance on the glasses; and after travelling with her to Vienna, they there became connected with the family of the celebrated composer Hasse and Faustina. Here Miss Davies seems to have acquired much of that steady and prudent carriage of her voice, as well as recitative and action, for which she has been so justly admired. Her powers of execution were at this time allowed to be unrivalled by those of any other singer that had been heard in England. Italians and travellers used to confess, that only Gabrielli on the Continent could surpass them. Her voice, though not of a great volume, or perhaps sufficiently powerful for a great theatre, yet was clear and perfectly in tune. Her shake excellent, open, distinct, and neither sluggish like the French *cadence,* nor so quick as to become a flutter. The flexibility of her throat rendered her execution of the most rapid divisions fair and articulate, even beyond those of instruments in the hands of the greatest performers. The critics, however, though unanimous in this particular, did not so readily allow her excellence to be equal in the cantabile style. She took her notes judiciously, they readily granted; sung them perfectly in tune; but was said by some to want that colouring, passion, and variety of expression, which render *adagios* truly touching. And I own that I felt myself more tranquil when she sung slow songs than quick. In rapid airs of bravura, if I had had as many hands as Briarius, they would have been all employed in her applause; but in cantabile movements, though there was nothing to blame, and much to commend, the transport of pleasure and satisfaction was less violent. Indeed, if both styles had been equal, she would have been two distinct singers. And it very seldom happens that persons possessed of much pathos, are equally admirable in rapid execution; or that singers remarkable for agility of voice, are gifted with the power of impressing slow notes with passion. And yet, from ignorance of ourselves, or from the hope of defending weak places, singers more frequently try to acquire reputation by such talents as they *want,* than by those they *have*. Thus Shooter and Weston, when left to themselves at their benefits, chose to appear in tragedy! Their fame, on comic ground, was natural right and inheritance; all they gained in tragedy was *païs conquis*.

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* She had, however, made public appearances as early as 1763 at Dublin. Her first London appearance was in 1767, when she sang songs from *Artaxerxes,* etc.

In the spring season of 1774, Sacchini produced two admirable new operas, NITTETI *e* PERSEO [and LUCIO VERO], that were performed by the same singers, except that the *Carara* sung the second woman's part in the one, and the *Marchetti* in the other. The first of these females was not without merit, but it was not of a spirited kind; the second had a brilliant toned voice, *bel metallo di voce*, with which she might have become a singer of the first class, if want of health had not prevented her from that persevering practice which is so necessary to the vanquishing vocal difficulties (*x*).

In November the new season began with ALESSANDRO NELL' INDIE, new set by CORRI [1746-1825], a young composer of genius; but his name was not sufficiently blazoned to give his opera much eclat, or, indeed, to excite the attention it deserved.* The articles of Millico and Miss Davies being expired, Rauzzini began his career on our opera stage this winter [November 8th], with the Schindlerin, who had performed with him at Venice, previous to his arrival in England.

VENANZIO RAUZZINI [1747-1810] was at this time a beautiful and animated young man, as well as an excellent musician, who not only knew his own business well as a singer, but that of a composer: being as able to set an opera as to sing in it (*y*). His voice was sweet, clear, flexible, and extensive; being in compass more than two octaves. But it was not powerful when I heard it at Munich, two years before; and it was perhaps daily rendered more feeble by his applying closely to composition. He played the harpsichord neatly, and had a real genius for writing, which inclined him to devote that time to the pen and the improvement of his hand, which, in his station, would have been better bestowed in nursing and exercising his voice. It was some time before his abilities were felt by the public here, to the favour of which nothing can so speedily convey the merits of a singer as a *great* and powerful voice: however, his taste, fancy, and delicacy, together with his beautiful person and spirited and intelligent manner of acting, before the season was over, gained him general approbation.**

(*x*) In *Sofonisba* and the *Cid*, MADAME SYRMEN, the scholar of Tartini, who was so justly admired for her polished and expressive manner of playing the violin, appeared as a singer, in the part of second woman; but having been *first woman* so long upon her instrument, she degraded herself by assuming a character in which, though not destitute of voice and taste, she had no claim to superiority.

(*y*) *Piramo e Tisbe*, and *La Vestale*, may be instanced in proof of this assertion.

* *Alessandro* was produced on Dec. 3, 1774, and had been preceded by a pasticcio *Armida*, conducted by Giordani. and in which Rauzzini, and Marianne Schindler made first appearances.

** In 1794 Haydn and Burney visited Rauzzini at Bath, and it was on this occasion that Haydn composed the well-known canon or round to the words, "Turk was a faithful dog, and not a man"—Turk being a dog belonging to Rauzzini. The canon is not included in the 1929 edition of Grove's, but will be found in the earlier editions under the heading *Turk*.

The moderate abilities, and more feeble voice of the female singer SCHINDLERIN, were advantages to *him*, though none to the public. She was engaged at his recommendation, was a native of Germany, young, and by many thought handsome. Her figure was elegant and graceful on the stage, and she was a good actress. Off the stage, however, she was coquettish, silly, and insipid. Her voice was a mere thread, for the weakness of which there was neither taste nor knowledge to compensate. Indeed, she always appeared *on* the stage, what she really was *off* it, Rauzzini's scholar; and she was so inferior to him in voice and abilities, that he thought it necessary to lower himself to her level, in order to make her appear to more advantage. It is injudicious and dangerous to consult either the first man or the first woman, of an opera, about the performers they are to contend with for fame. Millico wished to sing with no better performer than his young and inanimate scholar, the Carrara. Gabrielli long made it a condition of her coming to England, that Manzoletto should be the first man; and Rauzzini made several ingenious manœuvres to have the Schindlerin for his partner a second season. Singers of nearly equal abilities, though of different kinds, regard one another with horror; reciprocally imagining that all the applause gained by their colleague is at their own expence.

Lovattini, who had merited and enjoyed the public favour during eight years, having left England this summer, TREBBI, a new buffo, was engaged to supply his place; but his voice was not so sweet, his taste so good, or his humour so risible, as those of his predecessor. Signora SESTINI came here about the same time, from Lisbon, as *prima buffa*. When she first appeared on our stage in *La Marchesa Giardiniera* [March 7th, 1775], by Anfossi, her face was beautiful, her figure elegant, and her action graceful. Her voice, though by nature not perfectly clear and sweet toned, had been well directed in her studies, and she sung with considerable agility, as well as taste and expression.

The most memorable musical event of the next season, 1775 and 1776, was the arrival of the celebrated CATERINA GABRIELLI [1730-96], called early in life *La Cuochetina*, being the daughter of a cardinal's cook at Rome. She had, however, no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron. Her reputation was so great, before her arrival in England, for singing and caprice that the public, expecting perhaps too much of both, was unwilling to allow her due praise in her performance, and too liberal in ascribing every thing she said and did to pride and insolence. It having been reported that she often feigned sickness, and sung ill when she was able to sing well, few were willing to allow she *could* be sick, or that she ever sung her best while she was here; and those who were inclined to believe, that sometimes she might perhaps have exerted herself, in pure caprice, thought her voice on the decline, or that fame, as usual, had deviated from truth in speaking of her talents. Her voice, though of an exquisite quality, was not very powerful; and her chief excellence having been the rapidity and neatness of her execution, the surprize of the public must have been diminished, on hearing her after Miss Davies, who sung in the same style many of her songs, with a neatness so nearly equal, that common hearers could distinguish no difference. There were, however, a few fair and discriminating critics, who discovered a superior sweetness in the natural tone of the Gabrielli's voice: an elegance in the finishing her musical periods or passages; and, an accent and precision in her divisions, not only superior to Miss Davis, but to every singer of her time. As an actress, though of low stature, there were such grace and dignity in her gestures and deportment, as caught every unprejudiced eye; indeed, she filled the stage and occupied the attention of the spectators so much, that they could look at nothing else while she was in view. Her freaks and *espiegleries* which had fixed her reputation, seem to have been very much subdued before her arrival in England. In conversation she seemed the most intelligent and best bred virtuosa with whom I had ever conversed; not only on the subject of Music, but on every subject concerning which a well educated female, who had seen the world, might reasonably be expected to have obtained information. She had been three years in Russia previous to her arrival in England, during which time no peculiarities of individual characters, national manners, or court etiquette, had escaped her observation. In youth, her beauty and caprice had occasioned a universal delirium among her young countrymen, and there were still remains of both sufficiently powerful, while she was in England, to render credible their former influence. With respect to the rapidity of her execution, it was never so excessive as to cease to be agreeable; in slow movements her pathetic powers, like those in general of performers the most renowned for agility, were not sufficiently touching or effectual to occasion disputes concerning her *genre*. Soon after she quitted England, she retired to Bologna, where she still resides in private tranquillity, after all the storms which her beauty and talents had occasioned, while she remained in the service of the public.

The operas in which the Gabrielli performed, during her residence in England, were DIDONE, chiefly by Sacchini [Nov. 11, 1775]; CAJO MARIO [Apl. 20, 1776], by Piccini; and LA VESTALE, by Vento. The dancing was at this time attractive: the principal performers being Fierville and Baccelli, serious; and the two Valouys, in *demi-caractere*.

At this time, there was no male singer, *di gran grido,* in England, except Rauzzini, who more frequently pleased than surprised his audience; but it was during this period, that the proprietors of the *Pantheon* ventured to engage the AGUJARI [1743-83], at the enormous salary of £.100 a night, for singing two songs only! And yet, however exorbitant the demand, or imprudent the compliance with it may seem, the managers of this most elegant and superb building, which would have done honour to Greece at its most splendid period of taste and magnificence, have since involved the proprietors in disgrace and ruin, by going a more œconomical way to work. Indeed, in subsequent undertakings, they have more frequently had money to pay than receive; for, notwithstanding so much was disbursed to the Agujari, much was likewise cleared, and the dividend was more considerable than it has ever been since that memorable æra.

LUCREZIA AGUJARI was a truly wonderful performer.* The lower part of her voice was full, round, of an excellent quality, and its compass, after she quitted its natural register, which it was to be wished she had never done, beyond any one who had then heard. She had two octaves of fair natural voice, from A on the fifth line in the base, to A on the sixth line in the treble, and beyond that, in *alt*, she had in early youth more than another octave; as Sacchini told me, he had heard her go up to B♭ in *altissimo*. Her shake was open and perfect, her intonation true, her execution marked and rapid; and her style of singing, in the natural compass of her voice grand and majestic: though the pathetic and tender were not what her manner or figure promised, yet she had expressions sometimes, that were truly touching, and she would have been as capable of exciting universal pleasure, as admiration, if she had been a little less violent in the delivery of her passages, and her looks had been more tempered by female softness and timidity (*z*). She sung hardly any other Music while she was here than her husband's, Signor Colla, which, though often good, was not of that original and varied cast which could supply the place of every other master, ancient and modern.**

In 1776, a new Neapolitan composer was engaged for the opera, Signor TOMASO TRAETTA [1727-79]; but, though an able master of great reputation, he arrived here too late: for Sacchini had already taken possession of our hearts, and so firmly established himself in the public favour, that he was not be supplanted by a composer in the same style, neither so young, so graceful, or so fanciful as himself. Traetta, who was one of the last scholars of Durante, had, previous to his arrival in England, after composing for all the great theatres of Italy, been invited to Vienna and Petersburg, where he increased his reputation. In his younger days he possessed much original genius and fire, and composed many operas which will bear a comparison with the best works of the most celebrated masters of his own and later times; particularly, *Armida* and *Ifigenia*, two grand operas with choruses and ballets, which he produced at Vienna in 1759 (*a*).*** Though many excellent

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(*z*) This great singer died at Parma, in 1783.

(*a*) *Ifigenia*, though never exhibited on our stage, had lately the advantage of being admirably performed at Mrs. Blaire's by herself and friends, who, among dilettanti, are of the first class for voice and style of singing.

* For an interesting account of an evening spent with Agujari see *The Early Diary of Frances Burney* (*Bohn's edition, Vol. II., p.* 1 *et seq.*)

** *Grove's Vol. I, p.* 50, prints a passage which Mozart heard her sing in 1770.

*** *Amida* was produced in 1760. According to C. S. Terry in his life of J. C. Bach (Oxford Press, 1929), Traetta produced an opera, *Telemaco*, on 15th March, 1777, and *I Capricci del Sesso*, on May 13, 1777.

songs and scenes of his composition have been introduced in pasticcio operas, yet I can remember but two entire dramas of this master that were executed here: *Germondo* [Jan. 21, 1777], a serious opera, and *La Serva Rivale*, a burletta (*b*).

Anna Pozzi arrived here in autumn 1776, as successor to the Gabrielli; but though young, handsome, and possessed of a voice uncommonly clear, sweet, and powerful, yet her want of experience, both as a singer and actress, rendered her reception not very flattering, after so celebrated a performer as Gabrielli; though the public had never been partial, or, I think, just to her, while she was in England. Before the season was far advanced, Pozzi was superseded by Miss Davies; and after this degradation she generally appeared as second woman, in which character she was always thought more superior to singers of that rank, than any of the first women to whom she was obliged to give the *pas*, were to herself. The spirit and brilliancy of her voice, with more study and experience, have since rendered her one of the best and most admired female singers in Italy (*c*).

The musical annals of this period require some account of Matthias Vento, who, about 1763, was invited hither by Giardini, during his management of the opera and Manzoli's performance. Vento's genius never approached the sublime; however, his melody was totally free from vulgarity, and, though not new, was always pleasing and graceful. On which account, and perhaps by the assistance of Italian politics, he had the honour of defeating Bach; of whose opera of *Adriano* perhaps too much was expected, but Vento's *Demofoonte* [1764], of which no hopes were formed, gained infinitely more applause, and a much longer run. It was even revived the next year, on the arrival of Guarducci. This composer's harpsichord pieces are flimsy, and so much alike, that the invention, with respect to melody and modulation of the eight sets, may be compressed into two or three movements. In these sonatas, as well as in his songs, he avoids vulgar passages, and has a graceful, easy, and flowing melody; but his bases are too like Alberti's, and his trebles too like one another, either to improve the hand or delight the ear. He had a great number of scholars, which ensured the expence of printing his pieces, though not their general and public favour. One or two sets of such easy compositions would, indeed, have been very useful to scholars in the first stages of their execution; but eight books, in which there is so little variety, can never be wanted, or indeed borne, but by those who think it right implicitly to receive all their master's prescriptions. His duos for voices are alike trivial and uninteresting, and the opera of *Artaserse*, which he composed for the *Harmonic Meeting*, that was set up in 1771 by the friends of Guadagni and Giardini

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(*b*) Traetta died in 1779.

(*c*) Mr. Sheridan during his opera regency, used to say, with great sagacity, when she was on the point of quitting England, that it would be worth a manager's while to engage her for six years hence, on *speculation*.

against the great opera, under the management of Mr. Hobart, which people of the first rank were so impatient to hear in a clandestine way, as to run the risk of pains and penalties for it, when published, appeared to have less merit and novelty than any one of his former works (*d*).

After the departure of Agujari for the second and last time, the managers of the Pantheon engaged the GEORGI [1759-1806], a young singer since married to Banti, the dancer, as her successor. A measure adopted merely on speculation. She was the daughter of a *Gondoliere* at Venice, and for some time a piazza performer in that city. After this exercise of her natural vocal powers, she sung her way to Lyons, where she performed in coffee-houses for such small donations as are usually bestowed on itinerant talents in such places. Hence, by the power of song, she was conveyed and *bien nourrie* to Paris, where her voice was so much admired, that after very little teaching by some of her countrymen whom she met with there, she was permitted to sing at the *concert spirituel*. Here the applause was so loud that it soon reached England, and inclined the proprietors of the Pantheon to engage her for three seasons, upon condition that 100*l*. a year should be deducted out of her salary, for the payment of an able master to cultivate her voice. Sacchini was the first appointed to this office; but soon found her so idle and obstinate, that he quitted her as an incurable patient. She was next assigned to Signor Piozzi, whose patience was likewise exhausted before she became a perfect singer (*e*). Since her return to her own country, where the *air* is more favourable to good singing than in any other, she has improved, by example, perhaps, more than precept, so much, that she now is frequently employed as first woman in the operas of the principal cities of Italy; an honour to which she is well entitled, if an old adage of that country is true: that " there are a hundred requisites necessary to make a good singer, of which, whoever is gifted with a fine voice has ninety-nine."

The principal singers at the opera in London during the season of 1777 and 1778, were FRANCESCO RONCAGLIA, and FRANCESCA DANZI [1756-91], afterwards Madame *Le Brun*. The dramas in which they sung, besides pasticcios, were CRESO [Nov. 8, 1777] and ERIFILE [Feb. 7, 1778], by Sacchini.

Roncaglia had an elegant face and figure; a sweet toned voice a chaste and well disciplined style of singing; hazarded nothing, and was always in tune. The best part of his voice, which was a soprano, was from D to A, he sometimes went to C, but not easily. Both his voice and shake were feeble; and of the three great

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(*d*) Vento died in 1777 [1776], very rich, as there was every reason of industry, parsimony, and avarice, to imagine; but by some strange disposition of his property and affairs, none of his effects could be found at his death; and his widow and her mother were left wholly destitute of support, but from charity and the lowest menial labour.

(*e*) Abel, after these unsuccessful trials, took her in hand, and in pure love for her voice and person gave her instruction at his lodgings in the country, which being then at *Fulham*, gave occasion to one of her countrymen, who had long tried in vain to find Abel in town, to say, that he despaired of ever meeting with him, for he was always going to *Foolish*.

requisites of a complete stage singer, pathos, grace, and execution, which the Italians call *cantabile, graziosa,* and *bravura,* he was in perfect possession of only the second. As his voice is merely a *voce di camera,* his singing in a room, when confined to the *graziosa,* leaves nothing to wish. He is of the Bologna school, formed by Bernacchi, and reminds his hearers of one of that master's best scholars, Guarducci. As Signora Danzi, now Madame Le Brun, had a voice well in tune, a good shake, great execution, a prodigious compass, and great knowledge of Music, with youth, and a face and figure far from disagreeable; it seems difficult to account for the little pleasure her performance afforded to persons accustomed to good Italian singing. However, the problem certainly admits of a solution, if it be considered, that the natural tone of her voice is not interesting; that she had never been in Italy, and had been constantly imitating the tone and difficulties of instruments; that her chief labour and ambition had been to surprise, concluding perhaps that wonder however excited includes pleasure; and forgetting that though an ounce of salt may make a soup or ragoût sufficiently savoury, yet that two ounces will spoil it; in short, forgetting that she is not a bird in a bush or a cage, and that from a human figure, representing a princess or great personage, it is natural for an audience to expect human passions to be expressed in such tones, and with such art and energy, as will not degrade an individual of our own species, into a being of an inferior order (*f*).

In 1777 [Nov. 4], two new comic singers appeared in PAESIELLO'S burletta of *Le due Contesse*: JERMOLI and the TODI [1753-1833]. The manner of singing of the tenor Jermoli, more resembled that of a German, than an Italian; but neither in voice, taste, nor action, did his performance ever surpass mediocrity. And as for Signora Todi, she must have improved very much since she was in England, or we treated her very unworthily; for though her voice was thought to be feeble and seldom in tune while she was here, she has since been extremely admired in France, Spain, Russia, and Germany, as a most touching and exquisite performer.*

In autumn 1778, the lyric theatre opened with a well selected and agreeable pasticcio, called DEMOFOONTE, in which the two principal singers, Pacchierotti and Bernasconi, appeared on our stage for the first time. Of BERNASCONI little is to be said, but that she had a neat and elegant manner of singing, though with a voice that was feeble and in decay.** But to describe with

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(*f*) In the summer of 1778 she went into Italy and sung at Milan with Pacchierotti, Rubinelli, and the Balducci; and during this journey it was imagined that she would have improved her style of singing; but travelling with her husband, an excellent performer on the hautbois, she seems to have listened to nothing else; and at her return to London she copied the tone of his instrument so exactly, that when he accompanied her in divisions of thirds and sixths, it was impossible to discover who was uppermost.

* This season saw the production on 4th April, 1778, of J. C. Bach's *La Clemenza di Scipione,* his last and best English opera. It received 8 performances.

** Gluck wrote *Alceste* for her, and she made her first appearance at Vienna in that work in 1764. She also sang in Mozart's early opera, *Mitridate,* produced at Milan in 1771 under the composer's direction.

discrimination the uncommon and varied powers of Pacchierotti would require a distinct dissertation of considerable length, rather than a short article incorporated in a general history of Music. We are, however, now arrived at a period of time when praise and censure are equally dangerous, and when little information can be communicated to the reader, with which he is not already acquainted. There are few subjects on which the opinions of men differ more than on the merit of public performers, particularly of the vocal kind. Some having been previously pleased by another voice and style of singing, listen unwillingly, and with a determination to hear nothing but defects; while others, unable to judge for themselves, have not the courage to trust to their own feelings, without authority. Judgment and candour, the guides of so inconsiderable a part of an audience, too seldom speak loud, or endeavour to make proselytes, to have much weight or influence in fixing the character of a new singer. Indeed, nothing but a fine voice and uncommon powers of execution are sure of general applause; while original genius, taste, feeling, and refinement, are often friendless and unnoticed.

GASPARO PACCHIEROTTI [1744-1821], born in the Roman state, seems to have begun his career in 1770, at Palermo in Sicily, where he continued during 1771. In 1772, he was the principal singer in the great theatre of San Carlo at Naples, with the De Amicis. In 1773, at Bologna; 1774, at Naples again. In 1775, at Milan, with the Taiber; 1776, at Forli; 1777, at Genoa and Milan; and in 1778, at Lucca and Turin, previous to his arrival in England, where his reputation had penetrated a considerable time, and where Signor Piozzi, who had heard him at Milan, sung several airs after his manner, in a style that excited great ideas of his pathetic powers. The Travels of Captain Brydone has likewise contributed to raise public expectation; indeed, my own was excited so much that I eagerly attended the first general rehearsal, in which though he sung *sotto voce* under a bad cold in extreme severe weather, my pleasure was such as I had never experienced before. The natural tone of his voice is so interesting, sweet, and pathetic, that when he had a long note, or *messa di voce,* I never wished him to change it, or to do any thing but swell, diminish, or prolong it in whatever way he pleased, to the utmost limits of his lungs. A great compass of voice downwards, with an ascent up to B b and sometimes to C in alt, with an unbounded fancy, and a power not only of executing the most refined and difficult passages of other singers, but of inventing new embellishments, which, as far as my musical reading and experience extended, had never then been on paper, made him, during his long residence here, a new singer to me every time I heard him. If the different degrees of sweetness in musical tones to the ear might be compared to the effects of different flavours on the palate, it would perhaps convey my idea of its perfection by saying that is as superior to the generality of vocal sweetness, as that of the pine apple is, not only to other fruits, but to sugar or treacle. Many voices, though clear and well in tune, are yet insipid and uninteresting, for want of piquancy and flavour. A more perfect shake on short notice, and in every degree of velocity, I never heard. His execution of rapid divisions was so true and distinct, that, with a loud and vulgar-toned voice, he would have been admired as a bravura singer; but the natural tone, and, if I may so call it, sentimental expression, and character of his voice, is such, as to make many hearers lament his condescending to rival the lark, or ever, even in pathetic songs, quitting simplicity in order to change or embellish a passage in the most new, artful, or ingenious manner possible. But to lovers and judges of Music who constantly attend the opera, it seems desirable that the performers, during the run of a musical drama, should have the power of stimulating attention to an air often repeated, by a variety of new graces and ornaments, which, in some measure, renovate a song every time it is performed; yet though Pacchierotti possessed this power far beyond any singer I had heard, the public, frequently poisoned by the shafts of envious professors, and perhaps dilettanti, was always more inclined to censure than duly commend this talent; for which I can no otherways account, unless this seeming injustice still proceeded from the wishes of an audience to hear more of the sweet tones of his natural voice, undisturbed by art or science.

That Pacchierotti's feeling and sensibility are uncommon, is not only discoverable by his voice and performance, but countenance, in which, through a benign and benevolent general expression, there is a constant play of features, which manifests the sudden workings and agitations of his soul. He is an enthusiast in his art, and feels the merit of a composition and performance with true Italian energy. Nice and fastidious in criticising himself, he consequently does not gratify frivolous and doubtful claims upon his admiration or applause; but to *real* and intrinsic merit, I never met with more candour, or heard more judicious and zealous panegyric bestowed from one professor to another.

To hearers not accustomed to the refinements of singing, his extemporaneous flights and divisions were so new, that they at first were doubtful whether to blame or commend. But as the true criterion of merit in the arts, is to improve on examination, all persons of knowledge and feeling constantly experienced encreasing pleasure at each performance, however frequent the opportunities may have been of gratifying their wish to hear him.

He is not gifted with a very robust constitution, nor was his chest proof against the rude and sudden attacks of our climate; so that though he was never obliged by indisposition to be absent from the stage when his duty called him thither, above once or twice during four years residence among us, yet his voice was sometimes affected by slight colds, from which the stoutest natives are not exempt; but when it was quite in order and obedient to his will, there was a perfection so exquisite in tone, taste, knowledge, sensibility, and expression, that my conceptions in the art could not imagine it possible to be surpassed.

The low notes of his voice were so full and flexible, that in private, among his particular friends and admirers, I have often heard him sing Ansani's and David's *tenor* songs in their original pitch, in a most perfect and admirable manner, going down sometimes as low as B b on the second line in the base.

It appears that in his youth, when his chest was strong, while stimulated by a love of perfection and a determination to execute every conquerable difficulty, he studied with such unremitting diligence and assiduity as have enabled him to execute, *at sight,* in all clefs, and in every style of composition, the most difficult songs that have been composed, with such facility, precision, and expression, as if he had long perused and prepared them for public performance. This I have often seen him do in original scores, that it was impossible for him ever to have seen before. He was the only modern singer that of late years I had found able to enter into the style of composers and performers of past times; but being an excellent mimic, he seems never to have heard a singer of great abilities without remembering the particular traits, inflexions, tone of voice, and expressions, which rendered him or her famous. Though he seemed to have a particular zeal for the success of his friend Bertoni's composition at the opera; yet I never perceived a want of ardour in his performance of Sacchini's Music, particularly in *Rinaldo,* where he sung with as much energy, taste, and expression, as ever it was possible for him to manifest on any occasion. And in concerts, he treated the audience with a greater variety of masters in the songs he selected than any singer of my time had ever done. At the Hay-market he was usually obliged to lower his performance, particularly duets, to the level of a first woman of very moderate abilities, we except Madame Le Brun, who was however so cold and instrumental in her manner of singing, that they did not well accord together. I know, there were many frequenters of concerts, who called themselves lovers of Music and judges of singing, and yet disliked both his voice and manner, and did not scruple to say that he had never sung a note in tune during his residence in this country; which was such an insult upon the ears and feelings of his admirers, that they, in revenge, flatly denied their claims to superior knowledge, taste, or experience in such matters.

Almost every great singer unites himself in interest and friendship with some particular composer, who writes to his peculiar compass of voice, talents, and style of singing. Thus Manzoli and Pescetti, Guarducci and Sacchini, Millico and Gluck, the Agujari and Colla, and Pacchierotti and Bertoni, were closely connected.

FERDINANDO BERTONI [1725-1813], of *Salo,* a little island in the neighbourhood of Venice, who accompanied Pacchierotti to England, has been upwards of forty years a dramatic composer; having set the opera of *Orazio Curiazio* for the theatre of San Cassiano at Venice, in 1746; and since that time he has not only been often employed for that city, where he has been long maestro of the conservatorio of the *Mendicanti,* but for all the principal theatres of

Italy, particularly that of Turin, where he has been opera composer at seven different carnivals (g). Sacchini was in too high favour here at the time of Bertoni's arrival in London for his success to be very considerable. Though the invention of this master is not very fertile, his melody is graceful and interesting; and though he never had perhaps sufficient genius and fire to attain the sublime, yet he is constantly natural, correct, and judicious; often pleasing, and sometimes happy. His opera of *Quinto Fabio,* which had twelve representations in England, was previously performed twenty times at Padua with the greatest applause. Indeed, a considerable part of its success, both here and in Italy, may be justly ascribed to the admirable manner in which his friend Pacchierotti performed the part of Fabio, where he appeared not only as a great singer, but an intelligent and spirited actor.

On the first arrival of Pacchierotti in England, when the Bernasconi was first woman, Coppola, a languid and uninteresting soprano, second man, and Pozzi second woman; Adamberger was the tenor, who with a better voice would have been a good singer; with Micheli for all work, and his scholar Rovedino, a very young singer with a well toned base voice, who brought up the rear.

In the summer of 1779, Pacchierotti went to Italy; and Roncaglia, who, during the applause he received in singing: *So che fedele,* a graceful air in Sacchini's opera of *Creso,* had been hastily engaged for another season, before Pacchierotti had been heard, returned to supply his place, as Madame Le Brun did that of the Bernasconi.

At the end of Roncaglia's second season, 1780, Pacchierotti came again to England, and continued the principal singer at the opera till after the Commemoration of Handel, in 1784. During which time, if Madame Le Brun be excepted, we were unfortunate in all the first women with whom he appeared. These were the Prudom, a young singer with a voice which study and experience, had she been allowed a longer life, might have rendered fit for the place she only supplied occasionally, till the arrival of the MACCHERINI, who disappointed every hearer. Nor were the expectations of the public better gratified on the arrival of Signora MORIGI, daughter of the buffo curicato of that name, who on his first coming to England in 1766, so admirably performed the part of *Tagliaferro,* the German soldier in the *Buona Figliuola;* but alas! his long services were not sufficient to render the public partial to his daughter, who in the autumn of 1782, when she appeared in the opera of *Medonte,* astonished the audience, not by the powers she *had,* but by those she *wanted*; for it was hardly possible to account for such a singer having been recommended, or thought of, for the first woman of a serious opera, or indeed of *any* opera. She was not only much limited in her taste, style, and knowledge, but in total want of voice. In recitative she had not one musical tone; and in her songs the greatest efforts she made amounted to little more than a shriek, except about three notes at the top of her compass (F, G, and A,) on which, when she had time allowed for it, she could make something like a swell. She was young, had a pretty figure, and, with teeth, would have been handsome. Signora LUSINI, and other female singers, were tried with Pacchierotti before his departure, but unsuccessfully (*a*).

(g) Upon the death of Galuppi, in 1785, Bertoni was appointed maestro di capella to St. Mark's church and the state of Venice, the most honourable and lucrative employment at which a musical composer in Italy can aspire.

On his arrival in London the second time, he found the tenor, ANSANI, here, who, though he disputed Roncaglia's claims to superiority, submitted, with more than his usual patience, to Pacchierotti's supremacy. This performer had one of the best tenor voices I ever heard on our opera stage. It was sweet, powerful, even, and of great compass and volubility. Nor could any defect be justly ascribed to it, except perhaps a little want of variety, spirit, and animation, in singing *allegros,* to distinguish joy from sorrow. For there was a natural melancholy and pathos in his tones on all occasions, which rendered his performance somewhat monotonous. His shake was not good, and he was not a deep musician. However, the same critics who censured Pacchierotti's licentiousness in changing and embellishing his airs, were most severe on Ansani's want of those powers. The truth is, that he was too good for a first singer of such limited talents as Roncaglia, to like; they had disagreed in Italy, and here their enmity broke out anew, with double violence. Sacchini took sides in the dispute, and Ansani being neither of an humble, patient, or conciliating disposition, was in a perpetual warfare during the two seasons he remained in this country.

His figure and countenance on the stage were good; he was tall, thin, and had the look of a person of high rank. He told me, I believe with great truth, that he was *sempre in guai,* always in affliction and vexation, from the natural irritability of his temper, and the quarrels and ill success of his peevish, affected, and unfortunate wife; who, if ever she *had* a voice, lost it before her arrival in this country. I never could receive any pleasure from her performance; every note, feeble as it was, she squeezed out with such difficulty, and with a look so cross and miserable, that after her first exhibition I never wished more either to see or hear the *Signora Maccherini,* who was so proper a match for her husband in sweetness of disposition, that in Italy, when employed in the same theatre, if one happened to be applauded more than the other, they have been known *mutually* to employ persons to hiss the successful rival (*b*).

The comic opera in England, after the departure of Lovattini, seemed to be in a languid and declining state. TREBBI'S

(*a*) The airs in which Pacchierotti's natural sweetness of voice, taste, expression, and general powers of pleasing seem to have made the deepest impression, were: *Misero pargoletto,* by Monza, in Demofoonte; *Non temer,* by Bertoni, in the same opera; *Dolce speme,* by Sacchini, in Rinaldo; and *Ti seguirò fedele,* in Olimpiade, by Paesiello.

(*b*) The Maccherini is said to have been once a very agreeable singer, and considerable favourite on the Continent. Soon after her first appearance, she ran away with an English nobleman from the theatre at Florence, in her stage dress, before the performance was over.

performance was never very attractive; and that of his successor, JERMOLI, was still more feeble, and less in favour with the public. The same may be said of VIGANONI, with some small diminution of praise. But he, or rather the managers, had the advantage of a very captivating *prima buffa* in the MADDALENA ALLEGRANTI, who supplied his defects, and was soon distinguished by the public. Her first appearance seems to have been at Venice in 1771, and after singing at several other Italian theatres, in 1774, she went into Germany, where she continued to perform at Manheim and Ratisbon, till the year 1779, when she returned to Venice, and after singing there at the theatre of San Samuele, during the carnival, she came to England in 1781. Her voice was very sweet and flexible, though not very powerful. Her taste, closes, and variety of passages in the *Viaggiatori Felici*, composed by Anfossi, which was the first burletta in which she appeared on our stage, were universally admired. However, after she had been heard in the *Contadina in Corte*, of Sacchini, and in Anfossi's *Vecchi Burlati*, it was found by some that her *riffioramenti* were not inexhaustible, and by others, that she did not always sing perfectly in tune. In 1783, she returned again to Germany, and is now (1788) at Dresden in the service of the court of Saxony.*

Within these last ten years, DANCING seems to have encroached upon Music, and instead of being a dependant or auxiliary, is aiming not only at independency, but tyranny. During the last century, dancing had very little share of importance in a musical drama. As the British government consists of three estates: King, Lords, and Commons, so an opera in its first institution consisted of Poetry, Music, and Machinery: but as politicians have observed, that the ballance of power is frequently disturbed by some one of the three estates encroaching upon the other two, so one of these three constituent parts of a musical drama generally preponderates, at the expence of the other two. In the first operas POETRY seems to have been the most important personage; but about the middle of the last century, MACHINERY and DECORATION seemed to take the lead, and diminished the importance both of Music and poetry. But as the art of singing and dramatic composition improved, MUSIC took the lead, and poetry and decoration became of less consequence, till the judgment of Apostolo Zeno, and the genius of Metastasio, lifted lyric poetry far above its usual level. But a fourth and new estate seems to have sprung up in DANCING, which has almost annihilated the influence of the former three. Yet it seems for the common interest that no one of the constituent parts of a musical drama should arrogate to itself more than its due share of notice. If poetry and Music are degraded into humble dependants on dancing, the story of the drama had better be told in pantomime; and as articulation is unnecessary, let the fiddle do the rest.

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* Long after this she again appeared in London, in Cimarosa's *Matrimonio segreto*, but was a failure.

After the departure of Mademoiselle Heinel, no dancing had so much delighted the frequenters of the opera as that of M. Vestris le Jeune and Mademoiselle Baccelli, till the arrival of M. Vestris l' Ainé, when pleasure was sublimed into ecstacy. In the year 1781, Pacchierotti had been heard so frequently, that his singing was no impediment to conversation, or even to animated narrative and debate; but while the elder Vestris was on the stage, if during a *pas seul,* any of his admirers forgot themselves so much as to applaud him with their hands, there was an instant check put to his rapture by a choral hu—sh! For those lovers of Music who talked the loudest when Pacchierotti was singing a pathetic air, or making an exquisite close, were now thrown into agonies of displeasure, lest the graceful movements *du dieu de la dance,* or the attention of his votaries, should be disturbed by audible approbation. Since that time, the most mute and respectful attention has been given to the manly grace of Le Picq, and light fantastic toe of the younger Vestris; to the Rossis, the Theodores, the Coulons, and the Hilligsburgs, while the poor singers have been disturbed, not by the violence of applause, but the clamour of inattention.

The year 1784 was rendered a memorable æra in the annals of Music by the splendid and magnificent manner in which the birth, genius, and abilities of HANDEL, were celebrated in Westminster Abbey and the Pantheon, by five performances of pieces selected from his own works, and executed by a band of more than 500 voices and instruments in the presence and under the immediate auspices of their Majesties and the first personages in the kingdom. This event, so honourable to the art of Music and an illustrious artist, and so worthy of a place here, having been minutely recorded already in a distinct work (*c*), I shall only add, that this celebration has been since establishment into an annual musical festival for charitable purposes, in which the number of performers, and perfection of the performances, as well as favour of the public, have continued to increase. In 1785, the vocal and instrumental band amounted to six hundred and sixteen. In 1786, to seven hundred and forty-one. And in 1787, to eight hundred and six vocal and instrumental performers.

In the spring of 1784, Madame MARA [1749-1833] first arrived in England, being engaged to sing six nights at the Pantheon. The dissolution of parliament and general election happening soon after her arrival, the audiences to which she sung were not very numerous, nor had her performance the effect it deserved, till she sung at Westminster Abbey; where she was heard by near three thousand of the first people in the kingdom, not only with pleasure, but extacy and rapture (*d*).

(*c*) *Account of the musical Performances in* COMMEMORATION OF HANDEL, by the author of this history, written and published for the benefit of the MUSICAL FUND; an establishment which his Majesty having since deigned to honour with his patronage, the members and guardians have been permitted to incorporate themselves under the title of ROYAL SOCIETY OF MUSICIANS.

(*d*) See printed account of the several performances, quarto.

In the summer of this memorable year, not only Pacchierotti and his friend Bertoni quitted the kingdom, but Sacchini and Giardini; two musicians whose genius and abilities are of too high an order not to be mentioned with particular respect.

Antonio Sacchini [1734-86], of Naples, arrived in England in 1772, after having composed for all the great theatres in Italy and Germany, with increasing success. And here he not only supported the high reputation he had acquired on the Continent, but vanquished the natural enemies of his talents in England. His operas of the *Cid* and *Tamerlano* were equal, if not superior, to any musical dramas I had heard in any part of Europe. The airs of Millico, the first man, were wholly written in the delicate and pathetic style of that singer; as the first woman's part was in the spirited and nervous style of Girelli. And he cherished the talents of the inferior singers in so judicious a manner, that all their defects were constantly disguised or concealed. Savoi, notwithstanding his fine voice, had been worse than unnoticed before this period, for he was almost insulted; yet so excellent was the Music he had to execute in Sacchini's operas, and so favourably did it call him into notice, that instead of going off the stage in silence, he was applauded and even encored nearly as much and as frequently as the first singers. The Carrara too, a young singer, whose voice was naturally drowsy, childish, and insipid, from the beauty of her songs, was well received. Indeed, each of these dramas was so *entire*, so masterly, yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire. It is evident that this composer had a taste so exquisite, and so totally free from pedantry, that he was frequently new without effort; never thinking of himself or his fame for any particular excellence, but totally occupied with the ideas of the poet, and the propriety, consistency, and effect of the whole drama. His accompaniments, though always rich and ingenious, never call off attention from the voice, but, by a constant *transparency*, the principal melody is rendered distinguishable through all the contrivance of imitative and picturesque design in the instruments.

In the year 1770, when I saw Sacchini at Venice, he told me that he had composed near forty serious and ten comic operas; and in 1778, upon enquiring of him to what number his dramatic works then amounted, he said to seventy-eight, of which he had forgot even the names of two. Sacchini, while he remained at Venice in the character of *Maestro dell' ospidaletto Conservatorio*, by the number of masses and motets he had composed, manifested himself to be as able to write for the church as stage (*e*). He remained too long in England for his fame and fortune. The first was injured by cabals and by what ought to have increased it, the number of his works; and the second by inactivity and want of œconomy. Upon a difference with Signor Rauzzini, this singer from a fond

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(*e*) I procured in Germany an admirable mass, *à due cori*, which he composed for the funeral of a great personage at the court of the Duke of Wirtemburgh, of which he had not himself a copy.

friend became his most implacable foe; declaring himself to be the author of the principal songs in all the late operas to which Sacchini had set his name; and threatening to make affidavit of it before a magistrate. The utmost I could ever believe of this accusation was, that during Sacchini's severe fits of the gout, when he was called upon for his operas before they were ready, he might have employed Rauzzini, as he and others had done Anfossi in Italy, to fill up the parts, set some of the recitatives, and perhaps compose a few of the flimsy airs for the under singers. The story, however, gained ground, and was propagated by his enemies, though always disbelieved and contemned by his friends and the reasonable part of the public. In the summer of 1781, he went first to Paris, where he was almost adored; but after increasing his reputation there by new productions, he returned the following year to London, where he only augmented his debts and embarrassments; so that, in 1784* he took a final leave of this country, and settled at Paris where he not only obtained a pension from the Queen of France, but the theatrical pension, in consequence of three successful pieces. This graceful, elegant, and judicious composer died at Paris in September 1786, where he was honoured with a public funeral, and every mark of respect and distinction, which sensibility and gratitude could bestow on an artist, though a foreigner, who had contributed so largely to their most elegant pleasures.

Though living musicians are, in general, neither fair nor safe objects of history or criticism, while rumour is loud, and the public able to judge for itself; yet the merit of some is so prominent and universally acknowledged, that total silence would perhaps disappoint those even who only look in a book for what they already know. And the professor of whom I am going to speak has been so long the delight and wonder of our country; has so much improved the general knowledge and practice of his particular instrument; and had so large a share in our musical transactions, that he is well entitled to an honourable niche in my work.

FELICE GIARDINI [1716-96], a native of Piedmont, when a boy, was a chorister in the Duomo at Milan, under Paladini, of whom he learned singing, the harpsichord, and composition; but having previously manifested a disposition and partiality for the violin, his father recalled him to Turin, in order to receive instructions on that instrument of the famous *Somis.* But though his preference to the violin, upon which he soon became the greatest performer in Europe, seems a lucky circumstance, yet he had talents which would have made him a superior harpsichord player, had he continued to practice that instrument; but he told me himself, that he was perfectly cured of that vanity, at Paris, by the performance of Madame de S. Maur, a scholar of Rameau, who played in such a manner, as not only made him ashamed of his own performance, but determined him never to touch the instrument again in serious practice. He went to Rome early in his life, and afterwards to

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* 1782 is given by Fétis as the date of his departure from England.

Naples, where, having obtained a place among *Ripienos* in the opera orchestra, he used to flourish and change passages much more frequently than he ought to have done. " However," says Giardini, of whom I had this account, " I acquired great reputation among the ignorant for my impertinence; yet one night, during the opera, Jomelli, who had composed it, came into the orchestra, and seating himself close by me, I determined to give the Maestro di Capella a touch of my taste and execution; and in the symphony of the next song, which was in a pathetic style, I gave loose to my fingers and fancy; for which I was rewarded by the composer with a—violent slap in the face; which," adds Giardini, " was the best lesson I ever received from a great master in my life." Jomelli, after this, was however very kind, in a different way, to this young and wonderful musician.

Giardini came to England in 1750. His first public performance in London, at which I was present, was at a benefit concert for old Cuzzoni, who sung in it with a thin cracked voice, which almost frightened out of the little theatre in the Hay-market, the sons of those who had perhaps heard her at the great theatre in the same street, with extacy. But when Giardini played a solo and concerto, though there was very little company, the applause was so loud, long, and furious, as nothing but that bestowed on Garrick had ever equalled. I had met him the night before at a private concert, with Guadagni and Frasi, at the house of Napthali Franks, Esq., who was himself one of the best dilettanti performers on the violin at that time; and we were all equally surprised and delighted with the various powers of Giardini at so early a period of his life; when, besides solos of his own composition of the most brilliant kind, he played several of Tartini's, in manuscript, at sight, and at five or six feet distance from the notes, as well as if he had never practised any thing else. His tone; bow; execution; graceful carriage of himself and his instrument; playing some of my own Music, and making it better than I intended, or had imagined it in the warm moments of conception; and, lastly, playing variations, extempore, during half an hour, upon a new but extraordinary kind of birth-day minuet, which accidentally lay on the harpsichord—all this threw into the utmost astonishment the whole company, who had never been accustomed to hear better performers than *Festing, Brown,* and *Collet*! Of his academy, scholars, manner of leading at the opera and oratorio, performance in private concerts, compositions vocal and instrumental, I shall say nothing here, lest my praise should be too much for others, and too little for himself.*

The Opera-house was opened in autumn, 1784, in no very auspicious manner: Pacchierotti being succeeded by CRESCENTINI [1766-1846], with a feeble and uncertain voice,** and the Lusini not much surpassed, by the Ferrarese del Bene. And in the burletta troop, the tenor and prima buffa were so inferior to the expectations of the public, that the season went on unprofitably, till after Christmas.

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* He left England in 1784, but was back again in 1790, producing comic operas at the Haymarket Theatre. This venture did not succeed, and he took his company to Russia, where he died at Moscow in 1796. The well-known hymn tune *Moscow* is by Giardini.

** In the words of Lord Mount-Edgcumbe: "It is but justice to add that, when he was here, Crescentini was very young, and had not attained that excellence which has since gained him the reputation of a first-rate singer."

1785. In the spring of this year, Crescentini, in the serious operas, was superseded by Tenducci, who revived Gluck's *Orfeo;* and the D' Orta, in the comic, by the Ferrarese. But these arrangements, with the assistance of the new serious tenor, Babbini, and the excellent Baritono, Tasca, would hardly have crouded the house, without the more attractive assistance of the admirable dancers, Le Picq, Vestris, Rossi, and Theodore.

TASCA, who had a powerful base voice, and seemed to be a good musician, returned to Italy at the end of this season. He had been here three years, during which time he was not only a useful performer at the opera, but in the oratorios and performances in Westminster Abbey. His voice, however, wanted mellowness and flexibility; for, like an oaken plant, though *strong,* it was *stiff.*

This was likewise the last season that ANFOSSI remained in England. He came hither in 1782, but, like his countryman, Traetta, arrived here at an unfavourable time: for as Sacchini had preceded him, and as the winter following was only rendered memorable at the Opera-house by misfortunes, disgrace, and bankruptcy, his reputation was rather diminished than increased in this kingdom. But though his resources failed him, and circumstances were unfavourable to him here, he had produced before his arrival in this country many works that have endeared him to his own, where he is now in the highest reputation.

In the summer, the whole opera machine came to pieces, and all its springs, disordered by law suits, warfare, and factions, were not collected and regulated, till the next year.

1786. The regency being at length settled, and Mr. Gallini invested with the power of ruining himself and others, DIDONE ABBANDONATA, a pasticcio serious opera, was brought out previous to the arrival of Rubinelli, and had considerable success. But this must be wholly ascribed to the abilities of Madame Mara, who sung on our opera stage for the first time. Indeed, she was so superior to all other performers in the troop, that she seemed a divinity among mortals. The pleasure with which she was heard had a considerable increase from her choice of songs; which, being in different styles by Sacchini, Piccini, Mortellari, and Gazzaniga, were all severally encored during the run of the opera; a circumstance, which I never remember to have happened to any other singer (*f*).

MATTEO BABBINI [1754-1816], the tenor, whose voice was sweet, though not powerful, had an elegant and pleasing style of singing. It is easy to imagine that his voice *had* been better; and not difficult to discover, though his taste was modern, and many of his *riffioramenti* refined and judicious, that his graces were sometimes

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(*f*) These airs were: *Son regina,* by Sacchini; *Se il ciel mi divide,* by Piccini; *Ah, non lasciarmi, nò,* by Mortellari; and a *Scena,* in the last act, by Gazzaniga.

redundant, and his manner affected. His importance was very much diminished when he sung with the Mara, and after the arrival of Rubinelli, he sunk into insignificance.

Giovanni Rubinelli [1753-1829] arrived in England during the run of *Didone*, in April 1786. His journey hither from Rome, where he sung during the carnival of this year, was not very propitious; as the weather was uncommonly inclement, and he was not only overturned in his chaise at Macon, in France, but after quitting the ship, in which he sailed from Calais to Dover, the boat that was to have landed him was overset near the shore, and he remained a considerable time up to his chin in water, to the great risk of his health, his voice, and even his life. The first time I meet with his name in the dramatis personæ of an opera, is in *Caliroe*, set by Sacchini, for Stutgard, 1770, where he performed the part of second man. He seems to have continued at the court of Wirtemberg, in no higher station several years, as Grassi and Muzio are named before him in the *Indice de' Spettacoli Theatrale*. His name does not appear as first serious man in Italy till 1774, when he sung at Modena, in Paesiello's *Alessandro nell' Indie*, and Anfossi's *Demofoonte*. After this, he appeared as principal singer in all the great theatres of Italy, till his arrival in London. The first opera in which Rubinelli appeared in England, was a pasticcio, called Virginia, May the 4th. His own part, however, was chiefly composed by Angiolo Tarchi [1760-1814], a young Neapolitan, who is advancing into eminence with great rapidity. Rubinelli is, in figure, tall and majestic; in countenance, mild and benign. There is dignity in his appearance on the stage; and the instant the tone of his voice is heard, there remains no doubt with the audience of his being the first singer. It is a true and full contralto from C, in the middle of the scale, to the octave above. He sometimes, however, goes down to G, and up to F, but neither the extra low notes nor the high are very full. All above C is falset, and so much more feeble and of a different register from the rest, that I was uneasy when he transcended the compass of his natural and real voice. His shake is not sufficiently open; but in other respects he is an admirable singer. His style is grand, and truly dramatic. His execution is neat and distinct. His taste and embellishments are new, select, and masterly. His articulation is so pure and well accented, in his recitatives, that no one who understands the Italian language can ever want to look at the book of the words, while he is singing. His chest is so strong, and his intonation perfect, that I have very seldom heard him sing out of tune. His voice is more clear and certain in a theatre, where it has room to expand, than in a room. He had a greater variety of embellishments than any singer I had heard, except Pacchierotti, who not only surpasses him in richness of invention and fancy, but in the native pathos, and touching expression of his voice. Yet Rubinelli, from the fulness of his voice, and greater simplicity of style, pleases a more considerable number of his hearers than Pacchierotti, though none perhaps, so exquisitely, as that singer used to please his real admirers.

Rubinelli finding himself censured on his first arrival in England for changing and embellishing his airs, sung "Return, O God of Hosts," at Westminster Abbey, in so plain and unadorned a manner, that those who venerate Handel the most, thought him bald and insipid. Indeed, I missed several appoggiaturas, which I remember Mrs. Cibber to have introduced, who learned to sing the air from the composer himself; and who, though her voice was a thread, and her knowledge of Music very inconsiderable, yet from her intelligence of the words and native feeling, she sung this admirable supplication in a more touching manner, than the finest opera singer I ever heard attempt it; and Monticelli, Guadagni, Guarducci, and Pacchierotti, were of the number.

The second opera in which Rubinelli and the Mara sung together, was ARMIDA, May 25th. All the Music, except the Mara's part, in this drama was the composition of MORTELLARI, whose taste in singing, if we may judge from the three great singers we have lately heard, Pacchierotti, Rubinelli, and Marchesini, is of the most refined and exquisite sort. Mortellari was a scholar of Piccini; but, though of the Neapolitan school, his compositions are less bold, nervous, and spirited, than elegant, graceful, and pleasing. But being *Palermitano* by birth, his strains may be rather called Sicilian than Neapolitan.

Virginia and *Armida*, with now and then a comic opera, were alternately performed till the end of the season, July 12th.

The King's theatre was not opened again till December 23d, when ALCESTE, a new opera, composed by M. GRESNICH [1755-99], a German master of the Italian school, was first performed. This opera, to which the public did not seem partial, was represented but three times before it was stopt by the indisposition of Madame Mara.

1787. January 13th, was first performed, a comic opera called GIANNINA E BERNARDONI, originally composed by Cimarosa, but in which many songs were now introduced of Cherubini. There were several pretty *ariette alla Veneziana*, but the drama was thought too long, and too full of silly Italian buffoonery. Mengocci, the first buffo, was ill, and his part consigned to another who merited and met with but little applause. Signora BENINI, however, the first buffa, gave me great pleasure by her performance. Her voice was not powerful, but of a good quality, and perfectly in tune. Her execution surprises no more than her voice; but her taste is good, and her manner of singing extremely graceful and pleasing. If she was a dilettante and only to sing in a room, her performance would be perfect.

CHERUBINI [1760-1842], the nominal composer at the opera this year, was a young man of genius, who had no opportunity while he was here of displaying his abilities; but, previous to his arrival, he had frequently been noticed in his own country, where he is now travelling fast to the temple of Fame. His opera of GIULIO SABINO [1786], was murdered in its birth, for want of the necessary support of capital singers in the principal parts; Babini, the tenor, being elevated to first man, and the Ferraresi first woman, were circumstances not likely to prejudice the public in favour of the composer.*

February 17th, IL TUTOR BURLATO, a comic opera by Paesiello, was first performed, in which MINGOZZI, being somewhat recovered, appeared in the principal man's part. He seems a good musician, and to have a good style of singing, but he was still too feeble to excite any other sensation in the audience, than pity for the state of his health.

About this time was performed a serious opera, set by Signor Rauzzini, called LA VESTALE [1787], which, from our long acquaintance with his taste and style, was heard with less attention, perhaps, than it deserved.

In March, Handel's opera of *Julius Cæsar* was revived for a benefit. Though few of the original airs were retained, yet so many fine things from his other operas supplied the omissions, that after fulfilling the purpose intended, it was performed for the manager, with increasing favour, the rest of the season.

In April, the curiosity of the public was excited and gratified by the arrival of two new comic singers, Signor Morelli and Signora Storace, from Vienna, whence rumour had been previously very loud in praise of their abilities. The opera in which they first appeared was GLI SCHIAVI PER AMORE, by Paesiello, in which, besides a great number of gay and agreeable airs, there are fragments of excellent composition, in which new passages and effects abound, as usual, in the works of that admirable master.

GIOVANNI MORELLI has a base voice of nearly the same force and compass as Tasca's, but infinitely more flexible and pleasing. He is likewise a good actor, and superior in all respects to every *buffo caricato* we have had since Morigi's first appearance in the *Buona Figliuola,* 1766; yet, as a principal singer to supply the place of a tenor, it must be owned that he is inadequate to the expectations of those who remember the sweet voice and excellent humour of Lovattini.

ANNA STORACE [1766-1817], a native of England, who went young into Italy; where, by hearing good singing, with quickness of parts and study, she acquired a very good taste, and first gave us *l' avant goût* of Marchesi's embellishments. But though a lively and intelligent actress, and an excellent performer in comic operas, her voice, in spite of all her care, does not favour her ambition to appear as a *serious singer*. There is a certain crack and roughness, which, though it fortifies the humour and effects of a comic song, in scenes where laughing, scolding, crying, or quarrelling is necessary: yet in airs of tenderness, sorrow, or supplication, there is always reason to lament the deficiency of natural sweetness, where art and pains are not wanting.**

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* The well-known air *For Tenderness formed,* dates from this period. It was one of six airs added to Paisiello's *Marchese Tulipano.*

** Anna Storace sang the part of Susanna in the first performance of Mozart's *Nozze di Figaro* (1786). She did not stay long on the Italian opera stage, but transferred her talent to Drury Lane, where she was long a favourite. For interesting accounts of herself and her brother Stephen, see *The Life of Michael Kelly,* by S. M. Ellis (*Gollancz,* 1930).

The opera in which these two performers first appeared, was performed to full houses, with great applause, to the end of the season (*g*).

December 8th, the King's theatre opened with the comic opera of IL RE TEODORO; another proof of the fertility of Paesiello's pen. This burletta had been performed all over Italy and Germany with the greatest applause, previous to its being brought on our stage. The Music, that was not changed, is extremely original and pleasing, particularly the *finales*. There was a mixture of airs by Corri, Mazzinghi, and Storace; but besides destroying the unity of style, the certainty of there being merit of some kind or other in every composition of Paesiello, inclines lovers of Music to lament, that any of his airs should be changed or omitted.

1788. January 3d, a comic opera originally composed by CIMAROSA, entitled L' ITALIANA IN LONDRA [1779] was brought on our stage by the name of LA LOCANDIERA. Whether this celebrated burletta was injured by changing the drama, and laying the scene in Holland, instead of London, or by the mediocrity of most of the performers, I know not; but I was much disappointed in its effect, after all that I had heard and read of its prodigious favour in Italy, for three years successively, in every great and little town where there is a theatre, as well as Germany and Poland. Much of the Music seemed feeble, common, and not of the newest taste. The symphony, however, of one movement only, and the duet in the second act, taken from another opera, were very good.

On the last night of this opera, a new dance, composed by the celebrated M. Noverre, with his usual ingenuity and resources, called CUPID AND PSYCHE, was exhibited. The effect of this ballet was very extraordinary; for so great was the pleasure it afforded the spectators, that Noverre was unanimously called for on the stage to receive the applause and acclamations due to his merit. He was led on by M. Vestris and Hilligsberg, who had so admirably performed the parts of Cupid and Psyche, and crowned with laurel on the stage not only by them, and the other principal dancers, Messrs. Chevalier, Didelot, and the Coulon, but by all the figuranti who had been employed. This, though common in France, was a new mark of approbation in England.

No serious opera was attempted this season, till the arrival of Signor LUIGI MARCHESI [1755-1829], who having been engaged to sing at Turin during the carnival, was unable to perform in London till April 5th. This singer, whose talents have been the subject of praise and admiration in every great theatre of Europe, where musical dramas are performed in the Italian language, first appeared at Rome 1774, in a female character, the usual introduction of a young and promising singer, with a soprano voice and beautiful

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(*g*) The principal dancers of 1786 and 1787, were M. Gojon, with Mademoiselle Mozon, and Madame Perignon, whose performance was frequently much applauded.

person. In 1775, he performed the second man's part at Milan, with Pacchierotti, and at Venice with Millico; but the same year, he was advanced to the principal character at Treviso. In 1776 and 1777, he sung as first man at Munich and Padua; and by 1778, he had worked his way to the great theatre of San Carlo at Naples, which is the criterion and post of honour of an opera singer. He continued here two seasons, and has since performed with increasing celebrity at Pisa, Genoa, Florence, Milan, Rome, Petersburg, Vienna, and Turin.*

The GIULIO SABINO of SARTI [1729-1802],** was the first opera in which Marchesi performed on our stage. The elegant and beautiful Music of this drama did not please so much here as it ought, and had done in other parts of Europe (*h*). Several of the songs, indeed, had been previously sung here at concerts, and did not appear new. Marchesi's style of singing is not only elegant and refined to an uncommon degree, but often grand and full of dignity, particularly in his recitatives and occasional low notes. His variety of embellishments and facility of running extempore divisions are truly marvellous. Many of his graces are new, elegant, and of his own invention; and he must have studied with intense application to enable himself to execute the divisions, and running shakes from the bottom of his compass to the top, even in a rapid series of half notes. But besides his vocal powers, his performance on the stage is extremely embellished, by the beauty of his person, and grace and propriety of his gestures. We expected a great singer, but that does not always include a fine actor.

Having heard the three greatest Italian singers of the present times, though the drawing a parallel, and pointing out their several excellencies and imperfections, would be easy, yet it would be extremely difficult, if not impossible, to do it without offending them and their exclusive admirers. Even comparative praise, as well as censure, would be thought invidious. But as I have received great pleasure from the performance of each, and never expect to find talents exactly similar in different singers, I am always thankful for the good I find, and endeavour to hear the rest with candour.

In discriminating the several excellencies of these great performers, I should, without hesitation, say, that *Pacchierotti's* voice was naturally sweet and touching; that he had a fine shake, an exquisite taste, great fancy, and a divine expression in pathetic songs. That *Rubinelli's* voice was full, majestic, and steady; and besides the accuracy of his intonations, that he was parsimonious

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(*h*) It was first set for Pacchierotti and the Pozzi at Venice 1781. Rubinelli performed the principal man's part, in Leghorn, Pisa, and Imola, in 1782. And after that, it was performed by inferior singers in several other cities of Italy, before the arrival of Marchesi in England.

* In 1789 a caricature of him by J. Nixon was published entitled "A Bravura at the Hanover Square Concert."

** Cherubini was one of Sarti's pupils.

and judicious in his graces. And that *Marchesi's* voice was elegant and flexible; that he was grand in recitative, and unbounded in fancy and embellishments.

All seem to have studied their art with great diligence during youth, and to read Music as easily as their native language.

As actors: Pacchierotti seemed in earnest on the stage, and consequently interested the spectator. Rubinelli had great dignity in his deportment, though he discovered but little sensibility by his gestures or tone of voice. Marchesi, with an elegant figure and pleasing countenance, is at once graceful and intelligent in his demeanor and action.

SIGNORA GIULIANI, the first woman of the present serious opera, with a person, figure, and style of singing, not inelegant, wants power of voice to fill a theatre so much, that in forcing her tones beyond their natural power, in order to be heard, all their proportions are destroyed, and she is justly accused of singing out of tune. To this defect, she adds that of a bad shake, and affectation. But such is the present scarcity of good female singers in Italy, that previous to her arrival in England, she had been employed as first woman with Pacchierotti and Rubinelli, in several great theatres of Italy. At present, the Pozzi and the Giorgi Banti, whose voices we know to be good, occupy the first places among Italian female singers; but whether study or experience have yet made them more perfect singers than we formerly thought them, I am unable to inform my readers.

The tenor singer of this year, FORLIVESI, who has supplied that place in most of the great theatres of his country, and whose style of singing seems of the most modern cast, wants not only power of voice to be heard at a distance, but spirit and sweetness of tone sufficient to please those that are near him. The lower notes of his voice seem totally decayed; he has no shake; and though neither deficient in figure nor action, I am sorry truth obliges me to say, that he is one of the most uninteresting singers I have ever heard in an Italian serious opera.

I am now arrived at the end of this laborious chapter, which the various styles of composition and vocal performance that I had to describe, and the different subjects that are connected with the musical drama, have obliged me to make of an enormous length; but as the OPERA includes every species of Music, vocal and instrumental, its annals, if faithfully and amply recorded, seem nearly to comprise the whole history of the art. For here we have the most varied and impassioned composition, the most refined singing, the completest orchestra, with the occasional use of every species of solo-instrument; and though the general style of opera Music is necessarily dramatic, yet that of the church or chamber is not precluded. Choruses and solemn scenes of splendid sacrifice or funereal sorrow, in the ecclesiastic style, as well as scenes of simplicity and social gaiety, are here frequently admitted with propriety. Indeed, the opera is not only the union of every excellence in the art of Music, but in every other art; a junction which Voltaire has well described in his *Mondain*, when he says:

Il faut se rendre a ce palais magique
Où les beaux arts, la danse, la Musique,
L' art de tromper les yeux par les couleurs,
L' art le plus heureux de seduire les coeurs
De cent plaisirs font un plaisir unique.

Haste to the magic palace where abound
The joys sublime of verse, or dance, and sound;
Where bright illusion fascinates the sight,
And Siren-notes the enchanted ear delight;
Where all the plastic powers of art are shewn,
And joys unnumber'd are combin'd in one.

Chapter VII

Progress of the Musical Drama at Venice, during the Present Century

THE opera composers at the beginning of the present century in Venice, were Marcantonio Ziani [*c*. 1653-1715], Carlo Fran. Polarolo [*c*. 1653-1722], Antonio Polarolo [*c*. 1680-1746], his son, the Abate Pignatta, Bernardo Bergognoni, Gius. Benevento, and Tomaso Albinoni (*a*).

In 1702, the elegant and graceful Fran. Gasparini composed *Tiberio,* his first opera for the city of Venice; and between that period and the year 1723, produced twenty-five operas for the same city only, besides the many he set for Rome, Bologna, and other places. In 1703, Vinacese and Orgiani composed each of them an opera; and Antonio Caldara, whose first drama for this theatre was composed in 1697, this year produced the opera of *Farnace*. CALDARA* was one of the greatest professors both for the church and stage that Italy can boast. He seems to have been in the service of the court of Vienna at its most glorious musical period, and had there the happiness of first setting the operas and oratorios of Apostolo Zeno and Metastatio, under the direction of those poets themselves. He continued the favourite composer in the imperial service till the year 1736, when he set Metastasio's opera of *Achille in Sciro,* written expressly for the marriage of the late Empress-queen with the Duke of Lorrain; so that he was a dramatic composer near fifty years.

In 1704, Polani, Mixte, Zanettini, Manza, Coletti, and other minor composers, gave specimens of their abilities in dramatic Music at Venice; but probably with little success, as we hear no more of them. It must not, however, be forgotten that, in 1706, the two excellent composers Antonio Bononcini and Antonio Lotti furnished, each of them, an opera for the Venetian theatre.

ANTONIO LOTTI [*c*. 1667-1740], the disciple of Legrenzi and master of Marcello, Galuppi, and Pescetti, was first organist [1704], and then maestro di capella [1736], of St. Mark's church at Venice, and one of the greatest men of his profession. To all the science and learned regularity of the old school, he united grace and pathos. Hasse is said to have regarded his compositions as the most perfect

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(*a*) See above, p. 77.

* Caldara is not included in the 1929 edition of Grove's, but his work is reviewed in the 1910 edition.

of their kind. And I can venture to say, from my own experience, that his choral Music is at once solemn and touching. Between the year 1698 and 1717, he composed fifteen dramas for the Venetian theatre. I am much better acquainted with the church Music of this excellent master than with his operas. His cantatas, however, of which I am in possession of several, furnish specimens of recitative that do honour to his feeling. He was opera composer at the court of Dresden in 1718, and in 1720 returned to Venice,* where he was living in 1732.

In 1707, Alessandro Scarlatti produced two operas,** and Caldara another, for this city. In 1708, there were ten new operas composed for different theatres, by the masters already mentioned; and in 1709 to the productions of these great musicians, was added *Agrippina,* set for the theatre of S. Gio. Crisostomo, by George Frederic Handel, who was now on his travels.***

No new composer appears to have entered the lists at Venice till 1712, when Floriano Aresti and Giacomo Rampini gave proofs of their existence, which were soon swept away by the waters of oblivion. In 1713, George Heinichen [1683-1729], another young Saxon composer, travelling through Italy, set two operas for the Venetian theatre, which were well received.**** This musician became eminent afterwards in Germany, and was appointed maestro di capella to the Electoral King of Poland, at the court of Saxony. Andrea Paulati, an obscure composer, set an opera this year, called *I veri Amici,* in which Nicolini sung, which, however, did not give celebrity to the composer, or longevity to his Music.

The next new master who distinguished himself at Venice, as a dramatic composer, was the celebrated Don Antonio Vivaldi, who, in 1714, set *Orlando Finto Pazzo;* and between that period and the year 1728, produced fourteen operas for the same city, in the performance of which he generally led the band. In 1715, three new composers appeared: Lucantonio Predieri, a Bolognese master, who besides the operas he set for different parts of Italy, composed a great number for Vienna, where he was much esteemed by the Emperor Charles VI. and spent the chief part of his life; Lorenzo Basseggio, whose name has occurred no where else in my reading; and Fortunato Chelleri, of Milan, whose Music I have never seen, but his being employed at Venice to compose five operas, at a time when men of great abilities abounded in Italy.

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* He departed for Dresden in 1717 and stayed there until he was peremptorily recalled by the Procuratori of St. Mark's in 1719.

** *Mitridate Eupatore,* and *Il trionfo della Libertà.*

*** *Agrippina* was first performed on December 26th. The book was by Cardinal Grimani, the Austrian Viceroy of Naples, and Handel wrote the music in three weeks. The Grimani family were the owners of the theatre of S. Gio. Crisostomo at Venice, but despite this it appears that Handel went to Rome with a view to producing *Agrippina* there. What happened there we do not know as there is no record of Handel's activities between July, 1708, and December, 1709, when he appeared at Venice.

**** Heinichen's most important work was a treatise on thorough-bass, *Neu erfundene und gründliche Anweisung,* published in 1711, which was revised and republished in 1728 as *Der Generalbass in der Composition.*

seems to imply merit of some kind or other. To his talent as a composer, he is said to have joined that of an excellent performer on the harpsichord.

In 1716, a composer appeared at Venice for the first time, who afterwards produced twelve operas for that city, besides many for other places: this was GIOVANNI PORTA, of whose dramatic Music we have already had occasion to speak in England. He was long in the service of Cardinal Ottoboni, at Rome, and afterwards settled at the court of Bavaria, where he died about the year 1740.* He was one of the most able masters of his time; uniting learning with invention and fire. No new composer appeared in 1717.

In 1718, an opera was composed by Girolamo Bassani, of whom I know nothing more; and another by GIUS. MAR. ORLANDINI [1688—*c.* 1750], an able and favourite Bolognese master, who furnished the Venetian theatre with seven operas between this year and 1729. I have seen compositions of this author, particularly in the opera of *Nino,* performed at Rome in 1722, which seem more dramatic and elegant than those of any master in the Italian school, anterior to Hasse and Vinci. He is said to have been happy in the composition of *intermezzi,* a gay picturesque Music, which seems to have been little understood by any other master, till the time of Pergolesi. I have seen *Laudi,* or hymns, of his composition, in three parts that are sufficiently natural and easy for psalm-singers, not very deep in knowledge of Music; and *cantici,* or catches. He continued to flourish from 1710 till 1745.**

The year 1719 furnished several memorable events in the theatrical annals of Venice: besides operas composed by masters already mentioned, there was one, *Lamano,* set by Mich. Ang. Gasparini, of Lucca, the fourth which he had produced for this city. He was a scholar of Lotti, and an admirable singing-master, and prepared several excellent performers for the stage, among whom was the celebrated Faustina. Stefano Andrea Fiore, with whose merit I am unacquainted, set the opera called *Il Pentimento Generoso;* and GIUS. MAR. BUINI, the composer of more than thirty operas for different theatres in Italy, began his career at Venice this year, by setting the opera of *La Caduta di Gelone.* This master must be remembered among *poet-musicians,* as he frequently produced the poetry which he set to Music; and was often equally successful in both arts. But there seems to have been more attention paid this year to the *singing,* at the Venetian opera, than either the poetry or Music: at one theatre, Valentini and the Tesi performed in the opera of *Lamano;* and at another, Bernacchi, in the *Pentimento Generoso,* with the Faustina and Cuzzoni, two sirens gifted with different enchanting powers, which they exercised afterwards in England to the destruction of theatrical tranquillity, and, indeed, of good neighbourhood among the adherents of the contending parties.

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* Porta was born *c.* 1690 at Venice, and died at Munich in 1755.

** His most famous dramatic work was the comic opera *Il giocatore.*

In 1720, there were ten new operas at the different theatres of Venice, set by Buini, Orlandini, Vivaldi, and Porta. The author of *Notitia di Teatri di Venezia,* complains this year of the enormous salaries of the first singers; and says, that more was then given to a single voice than need to be expended on the whole exhibition. Formerly, says he, the sum of a hundred crowns was thought a great price for a fine voice, and the first time it amounted to one hundred and twenty, the exorbitance became proverbial. But what proportion does this bear, continues he, with the present salaries, which generally exceed a hundred sequins; and which has such an effect upon the rest of the troop, that the demands of every one go on increasing, in the ratio of the first singer's vanity and over-rated importance. The consequences, indeed, are fatal, when the performers combine, as often happens, in a resolution to extort from the managers a contract for *certain* sums, of which the *uncertainty* of success in public exhibitions, renders the payment so precarious.

In 1723, the admirable Leonardo Leo furnished the Venetian stage with the opera of *Timocrate,* in which Nicolini and the Tesi were the principal singers (*b*).

In 1724, GIMINIANO GIACOMELLI [*c.* 1686-1743], of Parma, first appears here as an opera composer.* He was the scholar of Capelli, and had a lively imagination that furnished him with agreeable flights, which, from their novelty, afforded so much pleasure, that they contributed considerably to propagate and establish the taste of subsequent times. FRANCESCO BRUSA, a Venetian dilettante originally, but by adverse fate being obliged to make a professional use of an accomplishment, he derived from it both honour and profit; being appointed master of the Conservatorio of the *Incurabili* in this city, and employed as an opera composer three successive years, composing in 1724, *Il Trionfo della Virtu;* in 1725 *Amor Eroico*; and in 1726, *Medea e Giasone.*

In 1725, the Venetian theatre first heard the natural, clear, and dramatic strains of Leonardo Vinci, in his two operas of *Iffigenia in Aulide*, and *La Rosmira Fidele*. A farther account and character of this elegant composer will be given among the masters of the Neapolitan school. Carestini first appeared this year at Venice, in *Seleuco,* set by another new composer, whose name, Andrea Zuccari, appears on no other occasion.

In 1726, Vinci's rival, Porpora, composed the opera of *Siface,* which was soon followed by Vinci's *Siroe,* on the same stage. The public, if not rendered unjust by a spirit of party, is always benefited by the emulation and contending efforts of men of abilities and talents: a powerful competitor not only stimulates diligence, but by the fermentation of hope, fear, and perhaps vanity, awakens, invigorates, and sublimes genius. There were fifteen new musical dramas brought on the several Venetian stages this year: two by

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(*b*) Leo's opera of *Argeno* was performed here in 1728; and his *Cato in Utica,* 1729.

* An opera of his called *Ipernmestra* had been produced at Venice and Parma in 1704.

Vinci, two by Porpora, and the rest by Albinoni, Vivaldi, Polarolo, Buini; with a single opera by each of the following four *principianti*: Luigi Tavelli, Fran. Rossi, Giuseppe Vignati, and Antonio Cortona, who mounted the stage for the first time, and seemingly with but little success, as their names, and works, whatever they were, have been long forgotten.

The next year, 1727, the composers were Porta, Porpora, Albinoni, Vivaldi, Buini, and three new candidates for theatrical honours: Giac. Macari, Salvator Apollonj, and Gio. Reali, for whose works it would now be in vain to enquire. Vinci had been called to Rome, the preceding year, where he produced his celebrated opera of *Didone*, leaving his rival master of the field of battle at Venice. Here Porpora produced this year his two operas of *Meride* and *Arianna*, which last was afterwards performed in England.

The arrival of Farinelli at Venice in 1728, where he sung with the Faustina, who told me, near fifty years after, that she well remembered his performance, and the effect it had on the audience, was a memorable event in the opera annals of that city. The veteran composers this year, 1728, were Porta, Albinoni, Vivaldi, Polarolo, Porpora, and Leo; with Bertol. Cordans, and Pescetti and Galuppi among the *principianti*.

In 1729, the same composers are continued, with the addition of not only Giacomelli and Orlandini among the veterans, but of Ant. Galeazzi, Fran, Ciampi (*c*), Baldassare Galuppi detto Buranello, and Giambattista Pescetti, among the probationers. Of the two last, further notice will be taken hereafter. This year they composed the opera of *Dorinda*, written by the celebrated dilettante Marcello, in partnership.

In 1730, Gio. Ant. Giai, Ant. Mar. Lucchini, Gio. Adol. Hasse, and Ricardo Broschi, the brother of Farinelli, first composed for the Venetian theatres. In the opera of *Idaspes*, set by Broschi, his brother Farinelli, Nicolini, and Cuzzoni performed, as they did in Hasse's *Artaxerxes;* and in that composer's opera of *Dalisa*, Pasi, Amorevoli, the tenor who was afterwards in England, and Faustina, were among the singers; and this seems the most splendid period of the musical drama in Venice; where the poetry of Apostolo Zeno and Metastasio; the musical compositions of Leo, Hasse, Porpora, and Galuppi; and the vocal powers of Nicolini, Farinelli, Amorevoli, Faustina, and Cuzzoni, conspired to delight and charm the lovers of the lyric scene.

In 1731, Monticelli first appeared in the musical dramas of Venice, with Carestini, Bernacchi, and Faustina, now married to the composer Hasse. And the next year the same performers, and most of the same composers, were again engaged.

The opera being now arrived at its summit of glory in this philomusical city, we shall be less minute in our account of its

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(*c*) This was not the Ciampi who was in England 1748, and whose Christian name was Vincenzo; but the Ciampi who was at one time an excellent performer on the violin at Massa Carrara, and author of admirable productions for the church. I am in possession of a *miserere* and a mass, by this master, which are inferior to no productions of the kind that I have seen.

progress, and only mention the principal persons who, in subsequent times, have most contributed to support by their genius and talents the high reputation, which the art of Music had acquired in this ancient republic.

Among the natives of Venice, no professor of the present century has contributed more copiously to the delight of his fellow-citizens, and lovers of Music in general, than BALDASSARE GALUPPI, DETTO BURANELLO [1706-85], from the name of the little island of *Burano* near Venice, where he was born. His father taught him the first rudiments of Music, and afterwards he had Lotti for his master. His two first operas: *La Fede nell' Incostanza,* for Brescia, and *Gli Amici Rivali,* for Venice, were produced in 1722. He succeeded equally in every species of vocal Music. For the church of St. Marc, of which he was long maestro di capella, and for the Conservatorio of the *Incurabili,* where he presided many years, he composed masses, oratorios, and motetti innumerable (*d*). The number of operas, serious and comic, which he had composed for the principal theatres of Italy before his departure for Petersburg, in 1766, exceeded seventy. At his return to Italy, when I saw him at Venice in 1770, at which time he was near seventy years of age, he was as full of genius and fire as ever. And he seems, during his long life, to have constantly kept pace with all the improvements and refinements of the times, and to have been as modern in his dramatic Music, to the last year of his life, as ever. This ingenious and fertile composer died at Venice, in 1785, at eighty-four years of age (*e*) [79 years].

DOMENICO ALBERTI [*c.* 1710-40], an illustrious dilettante of Venice, is well entitled to a place here, as a dramatic composer, as well as an exquisite harpsichord player, and author of elegant and pleasing lessons for that instrument. He was the disciple of Biffi and Lotti, and went into Spain in the character of page to the Venetian ambasdor at that court. He then astonished even Farinelli, with his manner of singing, who said, he rejoiced that he was not a professor, "for," he added "I should have too formidable a rival to cope with." Alberti afterwards went to Rome, where he still cultivated singing and playing on the harpsichord. In 1737, he set to Music *Endimione,* written by Metastasio; and, some time after, Galatea, of the same lyric poet. Of the vocal compositions of Alberti, which are but little known in England, and are, indeed, scarce every where, I procured several at Venice, which I regard as the most exquisite of the time in which they were produced.*

(*d*) Having expressed a wish to Signor Galuppi to be in possession of some of his *motetti,* that I had heard at his conservatorio, this admirable composer was so obliging as to have some of them transcribed and sent after me. And, upon a late examination, I find in them his usual grace, fire, and originality.**

(*e*) Pacchierotti wrote me word, that he assisted in singing his *requiem,* on the 10th of February. The funeral seems to have been public, and worthy of so celebrated an artist. "I sung very devoutly, indeed," says Pacchierotti, "to obtain a quiet to his soul."

* He is best known to us as the abuser of the formula known as the *Alberti bass.* Walsh published a set of 8 Sonates by him.

** For an account of a visit Burney paid to Galuppi see *The Present State of Music in France and Italy* (*2nd edition, p.* 183).

GIAMBATISTA PESCETTI [*c.* 1704—*c.* 66] was a Venetian, and scholar of Lotti. His dramatic productions while he was in England have been already mentioned in the preceding chapter. His style was then too meagre and simple for our ears, which had been long accustomed to the rich food with which they had been fed by Handel. But in 1764, Manzoli sung him into favour. Indeed, the voice and style of this admirable performer were such as precluded all criticism of the Music he had to execute. The truth is, that a singer of the first class, with a great voice, can render any Music captivating; whereas an ordinary singer must be supported by Music intrinsically good, or he sinks. If the attention is not interested and rewarded either by composition or performance, we become very severe critics. Pescetti was a good contrapuntist, having composed Music for the church, which is much esteemed. But whether he wrote for the church or the stage, the characteristic of his productions was facility of execution. This, by such as were fond of complication, was thought an insipid excellence. However, Manzoli, whose volume of voice was too unwieldy for tricks and execution, attached him to his service, and unwillingly performed the Music of any other composer; as Pescetti condescended not only to adhere to simplicity in his melodies, but to simplify and thin the accompaniments. And I have never been acquainted with a great singer who was not displeased with an air in which the harmony was so loaded, and the parts were so complicated and busy, as to rob him of the attention of the audience, and require too much of his own in the performance. *Quest' aria è troppo caricata,* have I often heard a singer exclaim, when the ingenuity and effect of the accompaniments, if kept under in the performance, have entertained me extremely.

FERDINANDO BERTONI has already had a place among Venetian composers who have been in England. Few masters know the mechanical parts of their business better than this worthy professor: his melody is flowing and graceful, though not often new; his parts are clear and well arranged; and his counterpoint perfectly correct. And yet there is sometimes a pacific smoothness in his Music that borders upon languor. Indeed, his own natural disposition is so quiescent and innoxious, that his friend Pacchierotti could not stimulate him to any solicitude or energy of conduct in his professional concerns. If things went ill, he was as little mortified, as elated if they prospered. And this even tenor of tranquillity pervaded all his compositions; they would soothe and please by grace and facility, but not disturb an audience by enthusiastic turbulence.

But though Venice, ever since the time of Zarlino, has produced within its own precincts a constant succession of able musicians, whose names and works have penetrated into the most remote parts of Europe, yet not content with *endemial* productions, the inhabitants have frequently fermented emulation, by calling in strangers of great talents and abilities to rouse and vivify the genius of their countrymen. The Neapolitan school, during the present century, has often furnished the Venetians with composers, whose productions have been received on their stage with universal applause. Among these, besides Alessandro Scarlatti, Leo, Vinci, and Porpora, already mentioned, Mich. Fini, Ign. Florillo, Salvator Perillo, Gaetano Latilla, Rinaldo di Capua, Giuseppe d' Arena, Genaro Alessandri, Domenico Paradies, Genaro Manna, Gioacchino Cocchi, Nicola Piccini, Tommaso Traetta, and Antonio Sacchini, all Neapolitans; as well as Sarti, Anfossi, and Mortellari, have had their works well performed and well received at Venice. Latilla resided there the chief part of his life; Paradies had been a composer for that city before his arrival in England, and on quitting it, retired thither to end his days. Hasse, of the Neapolitan school, though a Saxon, was long in the service of that republic, and maestro of the *Incurabili Conservatorio* [1727], and he likewise retired thither with the Faustina his wife, who was a native of Venice, to close the busy and splendid scene of their lives. Cocchi, when he quitted England, did the same, and is now master of one of the Conservatorios of that city. Signor Sacchini when I was in Venice, 1770, was master of the *Ospidaletto,* and resided four years at Venice; and when he resigned that employment, it was conferred on Traetta, at whose decease Anfossi was invested with it, and allowed, while in England, to perform the duties of the office by deputation.

We must not quit Venice without paying proper respect to the noble and celebrated dilettante, BENEDETTO MARCELLO [1686-1739], a native of that city, and descended from the most illustrious families of the republic. No cotemporary professor was more reverenced for musical science, or half so much praised for his abilities in the art, as Marcello. This accomplished nobleman, besides his musical productions, consisting of psalms, operas, madrigals, songs, and cantatas, was frequently his own poet, and sometimes assumed the character of lyric bard, for other musicians (*f*). It is probable that Marcello had received some disgust in his early attempts at dramatic Music; for, in 1720, he published a furious satire upon composers, singing-masters, and singers in general, under the title of *Teatro alla Moda,* or "an easy and certain Method of composing and performing Italian Operas in the modern Manner." But his great musical work, to which the late Mr. Avison's encomiums and Mr. Garth's publication to English words, have given celebrity in our own country, was first printed at Venice in eight volumes folio, under the following title: *Estro poetico-armonico, Parafrasi sopra i primi* 50 *Salmi, Poesia di Girolamo Ascanio Giustiniani, Musica di* Benedetto Marcello, *Patrizj Veneti,* 1724 & 1725 [1724-27]. There is a long and learned preface to the first volume, in order to give weight and authority to the author's plan and style of composition. But besides the great

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(*f*) He was author of a drama called *Arato in Sparta,* which was set by Ruggieri, and performed at Venice in 1709; and in 1710 he produced both the words and the Music of an oratorio called *Giuditta.* He set the *Psyche,* of Cassini, about the same time. In 1718, he published *Sonnets* of his own writing, without Music; and in 1725, he both wrote and set a *Serenata,* which was performed at the imperial court of Vienna.

display of musical reading, sagacity, and superior views to any of his predecessors, letters are prefixed to each volume from the author's friends and admirers, in the same encomiastic strain as the recommendatory verses, with which almost every book was ushered into the world during the last century. But not dazzled by these or the hyperbolical praises of Algarotti or Avison, I have conscientiously examined the whole eight volumes of the Italian edition, and find, though there is considerable merit in the work, that the author has been *over-praised*: as the subjects of many of his fugues and airs are not only common and old-fashioned at present, but were far from new at the time these psalms were composed.* But Marcello was a Venetian nobleman, as Venosa was a Neapolitan prince; both did honour to Music by cultivating it; but both expected and received a greater return in fame, than the legal interest of the art would allow. Marcello was a disciple of Gasparini, and died in 1741 [1739].

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* Avison and Garth published an English edition in 8 volumes in 1757.

Chapter VIII

Progress of the Musical Drama at Naples, and Account of the eminent Composers and School of Counterpoint of that City

THE first Neapolitan master who worked for the stage during the present century, seems to have been FRANCESCO MANCINI, who flourished from 1700 to 1731, and produced several operas and intermezzi that were much esteemed by the first professors of the time, particularly Geminiani and Hasse, who always spoke of him as a very able master. The celebrated opera of *Idaspe Fedele,* brought on our stage in 1700 [1710], was set by Mancini.

About 1720, the scholars of Alexander Scarlatti and Gaetano Greco, who presided over the conservatorios of Naples, began to distinguish themselves: among these may be enumerated Leo, Porpora, Domenico Scarlatti, Vinci, Sarro, Hasse, Feo, Abos, Pergolesi, and many other great and celebrated musicians, who merit particular notice. To each of the most eminent of these masters I shall therefore assign a separate article, specifying the time when they began to flourish, and the chief works they produced for the stage.

LEONARDO LEO [1694-1744], principal organist of the Chapel Royal at Naples, was not only admired and respected by his cotemporaries, but still continues to be held in reverence by every professor that is acquainted with his works (*g*). The first opera of his composition, that I have been able to find, is *Sofonisba,** which was performed at Naples in 1718, and the last, *Siface,* in Bologna, 1737. Between these, he produced three operas for Venice, and four for Rome. Leo likewise set the *Olimpiade* of Metastasio [1737], in which the duo: *Ne i giorni tuoi felice,* and the air: *Non sò donde viene,* are admirable; as is *Per quel paterno*

(*g*) We must, however, except M. Reichardt of Berlin, who probally understanding the Italian language better than this venerable master, has severely criticised his manner of setting the words of his celebrated air: *Non so con dolce moto;* and his censures have been adopted by Prof. Cramer of Kiel. *Musical Kunstmagazin,* 1781; and *Mag. der Musik,* 1783.

* Leo's first opera was *Pisistrato* produced in 1714, and he was producing operas until the last year of his life. *Sofonisba* was his fifth dramatic work. The B.M. has a copy of *St. Elena al Calvario* (*Egerton MSS.* 2452), and also of the 8-part *Miserere* (Add. MSS. No. 31616).

amplesso, in Artaserse, the only air of that opera, by this composer, that I have seen. Leo likewise set Metastasio's oratorio of *St. Elena al Calvario* [1732], of which I have seen some very fine songs. His celebrated *Miserere* [1739], in eight real parts, though imperfectly performed in London at the Pantheon, for Ansani's benefit, 1781, convinced real judges that it was of the highest class of choral composition (*h*).

The purity of his harmony, and elegant simplicity of his melody, are no less remarkable in such of these dramas as I have been able to examine, than the judicious arrangement of the parts. But the masses and motets which are carefully preserved by the curious, and still performed in the churches at Naples, have all the choral learning of the sixteenth century. There are likewise extant, *Trios,* for two Violins and a Base, superior in correctness of counterpoint and elegance of design to any similar productions of the same period. This complete musician is equally celebrated as an instructor and composer; and the *Solfeggi* which he composed for the use of the vocal students, in the conservatorio over which he presided at Naples, are still eagerly sought and studied, not only in Italy, but in every part of Europe, where singing is regularly taught.

This great musician died about the year 1742 [1744], at the age of fifty-three [50]. His death was unhappily precipitated by an accident which at first was thought trivial; for having a tumor, commonly called a *bur,* on his right cheek, which growing, in process of time, to a considerable magnitude, he was advised to have it taken off; but whether from the unskilfulness of the operator, or a bad habit of body, a mortification ensued, which cost him his life.*

Nicola Porpora [1686-1767] began to contribute to the lustre of the Neapolitan school, about the same time as Leo. His first opera of *Ariana e Teseo* was performed at Vienna in 1717; at Venice, 1727; and in London, 1734.** The operas he composed for Naples, Rome, and Venice, before and after his arrival in England, amount to upwards of fifty. Of his cantatas, which remained in favour much longer than his operas, mention has been made elsewhere (*i*).

Porpora was so excellent an instructor in the art of singing, that not only Farinelli, Mingotti, and several other theatrical performers, but all his scholars, whether princesses or professors, were proud to own him for their master.

In 1736, during his residence in England, he published six *Sinfonie da Camera,* or Trios, for two Violins and a Base, which he dedicated to the late prince of Wales; but these, like almost all the instrumental Music of *vocal composers,* except that of Handel

(*h*) See Book II. note (*y*), p. 728.

(*i*) See above, p. 637.

* Leo died from apoplexy. He was found dead, seated at his harpsichord.

** His first opera, ***Basilio,*** was produced before 1710.

and the late John Christian Bach, are fanciless. and no more fit for one instrument than another. Indeed, Vinci, Hasse, Pergolesi, Marcello, and Porpora, the great luminaries of vocal compositions, seem never to have had any good thoughts to bestow on Music, merely instrumental. Perhaps the superiority of vocal expression requires fewer notes in a song than a sonata; in which the facility of executing many passages that are unfit for the voice, tempts a composer to hazard every thing that is new. Thus the simplicity and paucity of notes, which constitute grace, elegance, and expression in vocal Music, render instrumental, meagre and insipid.

Porpora was long the principal master of the *Incurabili* Conservatorio at Venice, for which he composed several masses and motets,* that are held in great estimation by the curious. He retired, however, late in life, to Naples, the place of his nativity, where, in 1767, he died in great indigence, at the advanced age of eighty-two. Signor Corri, who had studied under him five years, was his disciple at the time of his decease; and he says, that though his friends paid him a considerable sum, not only for his instruction, but board, Porpora kept so miserable a table, that he was frequently driven out of the house, by hunger, to seek a dinner elsewhere.

LEONARDO VINCI [1690-1730], of the Neapolitan school, who is said to have run away from the conservatorio of *Gli poveri in Giesu Cristo,* at Naples, where he was the scholar of Gaetano Greco, on account of a quarrel with Porpora, a student of the same school, began to distinguish himself in the year 1724,** when he set the opera of *Farnace,* for the Aliberti theatre at Rome (*k*). So great was the success of this drama, that he was called upon to furnish at least one opera every year till 1730, when he composed two: *Artaserse,* and *Alessandro nell' Indie,* both written by Metastasio. These, as I was informed at Rome, he set for half price, to gratify his enmity to Porpora who was then his rival, in that city.

The vocal compositions of Vinci form an æra in dramatic Music, as he was the first among his countrymen, who, since the invention of recitative by Jacopo Peri, in 1600, seems to have occasioned any considerable revolution in the musical drama. The airs in the first operas were few and simple; but as singing improved, and orchestras became more crouded, the voice-parts were more laboured, and the accompaniments more complicated. In process of time, however, poetry seems to have suffered as much as ever

(*k*) It is probable that most of the masters of this school produced specimens of their abilities at Naples, before they were employed to compose for the capitals of other states; but I have not been able to find any record of their ***Premiers Coups d' Essai.***

* Also many Cantatas, twelve of which were published at London in 1735.

** Vinci had met with success before this with his comic opera *Il falso cieco,* produced in 1719. According to Eitner, Q.L., Farnace dates trom 1720. Porpora's master was Padre Gaetano of Perugia (not Gaetano Greco) of the Conservatorio of S.M. di Loreto. Vinci's master was Gaetano Greco as stated in the text.

from the pedantry of musicians, who forgetting that the true characteristic of dramatic Music is clearness; and that sound being the vehicle of poetry and colouring of passion, the instant the business of the drama is forgotten, and the words are unintelligible, Music is so totally separated from poetry, that it becomes merely instrumental; and the voice-part may as well be performed by a flute or a violin, in the orchestra, as by one of the characters of the piece, on the stage. Vinci seems to have been the first opera composer who saw this absurdity, and, without degrading his art, rendered it the friend, though not the slave to poetry, by simplifying and polishing melody, and calling the attention of the audience chiefly to the voice-part, by disintangling it from fugue, complication, and laboured contrivance.

In 1726, he set Matastasio's *Didone Abandonata* for Rome, which established his reputation; for in this exquisite drama, not only the airs were greatly applauded, but the recitative, particularly in the last act, which being chiefly accompanied, had such an effect, that, according to Count Algarotti, " Virgil himself would have been pleased to hear a composition so animated and so terrible, in which the heart and soul were at once assailed by all the powers of Music (*l*)."

I shall mention the rest of this pleasing and intelligent composer's operas, the airs of which long served as models to other masters, and are not yet become either ungraceful or inelegant.

In 1727, he composed *Gismondo, Re di Polonia*; in 1728 [Q.L. 1727], *Catone in Utica*; in 1729 [Q.L. 1723], *Semiramide Riconosciuta*; and in 1730 [Q.L. 1729], *Alessandro nell' Indie*, and *Artaserse*, all for the theatres in Rome (*m*). The celebrated air at the end of the first act of Artaserse: *Vo solcando un mar crudele*, originally composed for Carestini, is well known, and is perhaps the only production of Vinci by which his merits have been favourably estimated in England. In the printed book of the words Vinci is called *Pro-vice maestro della Real Capella di Napoli*.

I have been able to find no more of his works after this period; so that he must either have begun late, or been cut off early in life, as his great and durable renown seems to have been acquired in the short space of six years of his existence.

The next Neapolitan who entered the lists, as a dramatic composer, was DOMENICO SARRO [b. 1678], vice maestro of the Chapel Royal at Naples, who flourished from the year 1725 to 1734. This master was much esteemed, both for his ecclesiastical and secular productions. Among the many operas he composed for the different theatres of Italy, the two most in favour, were *Tito Sempronio Gracco*, for Naples, 1725; and Metastasio's *Didone*

(*l*) *Saggio sopra l'Opera in Musica.*

(*m*) The two last were performed in the theatre *delle Dame;* the first is dedicated to the Chevalier de St. George, called in the title page *Gioeomo* III. *Re della Gran Brettagna;* and the second, to his consort, *Clementina,* called *Regina della Gran Brettagna.*

Abandonata, for Turin, 1727 [Naples, 1724]. He was one of the early reformers, who, like Vinci, simplified harmony, and polished melody, in his productions for the stage.

ADOLFO HASSE [1699-1783], *detto* IL SASSONE, though a native of Germany, deserves a place in the list of Neapolitan composers, as he had not only instructions from the elder Scarlatti and Porpora, but began first to be noticed as a man of genius at Naples, in 1725 (*n*). Much has already been said of this admirable composer in a former work (*o*); and more information will be collected relative to his numerous productions in speaking of the musicians of his country; I shall therefore only observe here, that he pursued the elegant and simple manner of Vinci in his vocal compositions, and as he long survived this first reformer of lyric melody, he frequently surpassed him in grace and expression; and the operas of Metastasio, which he set for Rome and Venice after the decease of Vinci, were not only more applauded by the public, but more consonant to the ideas of the poet himself, as I discovered in conversing with him on the subject, at Vienna, in 1773.

Hasse began to compose for the great theatre at Naples, by setting the opera of *Sesostrate,* in 1726, the year after the decease of his master, Alessandro Scarlatti. This opera and *Attalo Re di Bitinia,* for the same theatre, in 1728, seem to have been forgotten by the composer himself in the verbal enumeration of his early productions with which he favoured me at Vienna; but being in possession of the printed book of the words of both these dramas, with the above dates, to which his name is prefixed in the following manner: *La Musica è del Signor Giovanni Adolfo Hasse detto il Sassone, Maestro di Capella di S. A. S. il Duca di Brunswick,* the record is indisputable. In 1730, he set two operas for Venice: *Dalisa,* in which the principal singers were Pasi, Amorevoli, and Faustina, whom he married about this time; and *Artaserse,* written by Metastasio, in which the principal parts were performed by Farinelli and Cuzzoni. In one of these he is called Maestro sopra-numerario of the Royal Chapel of Naples; and in the other Maestro di Capella of Augustus King of Poland and Elector of Saxony. In 1732, he composed *Cajo Fabricio,* for Rome; and *Demetrio* for Venice. These dramas, particularly the two written by Metastasio, and the great singers who performed in them, established his reputation, which extended to every part of Europe. Of the numerous operas he composed afterwards for the different courts of Germany, an account will be given elsewhere.

GIUSEPPE PORSILE [*c.* 1672-1750], of Naples, the son of Carlo Porsile, who composed the opera of *Nerone* for that city in 1686, appears to have been in the service of the Emperor at Vienna in 1720. Apostolo Zeno (*p*) speaks of his *bella Musica* to *Spartaco,* an opera written by the Abate Pasquini for the imperial court in

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(*n*) See *German Tour,* Vol. II. p. 183.

(*o*) Ibid. Vol. I.

(*p*) *Lettere,* Tomo. I.

1726. Between which period and 1735, he composed several dramas for the different theatres of Italy. His favour at Vienna, however, appears to have been durable, as he was employed there, in 1733, to set the oratorio of *Giuseppe Riconosciuto,* by Metastasio, which Hasse publicly declared to be the finest Music he had ever heard. I have never met with any of his productions; but his style is said, by others, to have been natural, and full of force and expression (*q*).

Riccardo Broschi, *Maestro di Capella Napolitano,* and the brother of the celebrated Farinelli, whom he instructed in the first rudiments of Music, composed the opera called *L' Isola d' Alcina,* for Rome, in 1728. It was in this opera that the memorable contention happened between Farinelli and a celebrated performer on the trumpet, over whom that matchless singer obtained a complete victory. In 1730, Broschi accompanied his brother to Venice, where he composed the opera of *Idaspe;* in which, not only Farinelli performed, but the Cavalier Nicolini, then old, but still a great actor, and Cuzzoni, young, and at the summit of her favour. Though this was not the first appearance of any of these renowned performers on the Venetian stage, the late Sir Edward Walpole, who was there at the time, used to declare, that the acclamation with which they were received, and the rapture communicated by their talents, surpassed all that he had ever known in any other theatre in Europe.

Francesco Feo [b. *c.* 1685], one of the greatest Neapolitan masters of his time, composed *Ipermestra,* for Rome, in 1728, and *Andromaca* [B.M. Add MS. 24303], for the same city, in 1730. From this period till about the year 1740, his name frequently occurs in the musical dramas of Italy. The few specimens which I have seen of this composer's abilities in vocal Music, seem correct and masterly in counterpoint, and full of fire, invention, and force in the melody and expression of the words.

We are now arrived at a very important period of musical history, when Pergolesi, the child of taste and elegance, and nurstling of the Graces, first began to captivate by his strains. This exquisite composer has so much interested and delighted the musical world, that a dry list of his works seems insufficient to satisfy the curiosity which his productions have excited. I shall, therefore, lay before my readers all the information I was able to procure concerning his short life, in my tour through Italy; at which time, though he had been dead upwards of thirty years, yet I met with several persons, both at Rome and Naples, particularly the late Mr. Wiseman and Barbella, who had been personally acquainted with him, and who communicated to me many of the following circumstances:

Giovanbattista Pergolesi was born at Casoria, a little town about ten miles from Naples, in 1704.* His friends discovering,

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(*q*) *Essai sur la Musique,* Tom. III. p. 224.

* Pergolesi was born at Jesi, near Ancona, in 1710.

very early in his infancy, that he had a disposition for Music, placed him in the conservatorio at Naples [1725], called *Dei poveri in Giesu Gristo,* which has been since suppressed. Gaetano Greco, of whom the Italians still speak with reverence as a contrapuntist, presided then over that celebrated school. This judicious master soon perceiving uncommon genius in his young pupil, took particular pleasure in facilitating his studies, and communicating to him all the mysteries of his art. The progress which the young musician made was proportioned to the uncommon advantages of nature and art with which he was favoured; and at a time when others had scarcely learned the gammut, he produced specimens of his abilities which would have done honour to the first masters in Naples. At the age of fourteen* he began to perceive that taste and melody were sacrificed to the pedantry of learned counterpoint, and after vanquishing the necessary difficulties in the study of harmony, fugue, and scientific texture of the parts, he intreated his friends to take him home, that he might indulge his own fancies, and write such Music as was most agreeable to his natural perceptions and feelings.

The instant he quitted the conservatorio, he totally changed his style, and adopted that of Vinci, of whom he received lessons in vocal composition, and of Hasse, who was then in high favour. And though he so late entered the course which they were pursuing with such rapidity, he soon came up with them; and, taking the lead, attained the goal, to which their views were pointed, before them. With equal simplicity and clearness, he seems to have surpassed them both, in graceful and interesting melody.

His countrymen, however, were the last to discover or allow his superiority, and his first opera, performed at the second theatre of Naples, called *Dei Fiorentini,* met with but little success. The prince of *Stigliano,* first equery to the King of Naples, discovering, however, great abilities in the young Pergolesi, took him under his protection; and from the year 1730 to 1734, by his influence, procured employment for him at the *Teatro Nuovo*. But during this period, the chief of his productions were of the comic kind, and in the Neapolitan dialect, which is unintelligible to the rest of Italy, except the *Serva Padrona,* set for the theatre of *San Bartolomeo*.**

It was not till the year 1735, that an account of his merit penetrated so far as Rome, and inclined the directors of the opera there, to engage him to compose for the *Tordinona* theatre in that city.

Pergolesi, ambitious of writing for a better theatre, as well as for better performers, than those for which he had hitherto been employed; and happy in having the exquisite poetry of Metastasio's

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* This is too early an age for this story.

** Pergolesi had produced a sacred drama in 1731, between the acts of which he introduced the intermezzo *Il maestro di musica.* He had also produced *La Sallustia* with the intermezzo *Nerino e Nibbia,* for the court theatre, before he wrote any thing for the 'Teatro dei Fiorentini.' *La serva padrona* was produced at Naples in 1733.

Olimpiade to set, instead of the Neapolitan jargon, went to work with the zeal and enthusiasm of a man of genius, animated by hope, and glowing with an ardent passion for his art.

The Romans, however, by some unaccountable fatality, received his opera with coldness; and the composer being a young man but little known, they seemed to want to be told by others that his Music was excellent, and would soon, by the admiration of all Europe, make them ashamed of their injustice and want of taste.

To complete his mortification at the ill reception of this opera [Olympiade], *Nerone* composed by Duni, the next that was brought on the stage, and for which his was laid aside, had a very great success.

DUNI [1709-75], a good musician, and a man of candour, though greatly inferior in genius to Pergolesi, is said to have been ashamed of the treatment which he had received; and with an honest indignation declared, that he was out of all patience with the Roman public, *frenetico contro il publico Romano*. He even tried during the short life of this opera, to make a party in its favour among the professors and artists who were captivated with the beauty of the Music; but all their efforts were vain; the time was not yet come when judgment and feeling were to unite in its favour.*

Pergolesi returned to Naples with the small crop of laurels which had been bestowed on him by professors and persons of taste, who in every country compose but a very inconsiderable part of an audience. He was, indeed, extremely mortified at the fate of his opera, and not much disposed to resume the pen, till the Duke of Matalon, a Neapolitan nobleman, engaged him to compose a mass and vespers for the festival of a saint at Rome, which was to be celebrated with the utmost magnificence.

Though Pergolesi had but too much cause to be dissatisfied with Roman decrees he could not decline the duke's proposition, and it was on this occasion that he composed the *Mass, Dixit, & Laudate,* which have been since so often performed for the public, and transcribed for the curious. They were heard for the first time in the church of San Lorenzo in Lucina, with general rapture; and if any thing could console a man of genius for such unworthy treatment as he had lately experienced at Rome, it must have been such hearty and unequivocal approbation as he now received in the same city.

His health, however, daily and visibly declined. His friends had perceived, by his frequent spitting of blood, for four or five years before this period, that he was likely to be cut off in his prime; and his malady was still increased by this last journey to Rome. His first patron, the prince of Stigliano, who had never ceased to love and protect him, advised him to take a small house at *Torre del Greco,* near Naples, on the sea-side, almost at the foot of Mount

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* Duni composed a French opera *Ninette à la cour* in 1755, the success of which induced him to settle in Paris in 1757. He produced about 20 operas there and exercised a great influence upon the growth of *Opéra-bouffe.*

Vesuvius (*r*). It is imagined by the Neapolitans, that persons afflicted with consumptions are either speedily cured, or killed, in this situation.

During his last sickness, Pergolesi composed his celebrated cantata of Orpheus and Euridice, and his *Stabat mater*, at Torre del Greco, whence he used to go to Naples from time to time to have them tried. The *Salve Regina,* which is printed in England, was the last of his productions, and he died very soon after it was finished, in 1737, at the age of thirty-three!*

The instant his death was known, all Italy manifested an eager desire to hear and possess his productions, not excepting his first and most trivial farces and *intermezzi;* and not only lovers of elegant Music, and curious collectors elsewhere, but even the Neapolitans themselves, who had heard them with indifference during his lifetime, were now equally solicitous to do justice to the works and memory of their deceased countryman. Rome, sensible now of its former injustice, as an *amende honorable,* had his opera of *Olimpiade* revived: an honour which had never been done to any composer of the present century before. It was now brought on the stage with the utmost magnificence, and that indifference with which it had been heard but two years before, was now converted into rapture.

Pergolesi's first and principal instrument was the violin, which was urged against him, by envious rivals, as a proof that he was unable to compose for voices. If this objection was ever in force with reasonable and candid judges, it must have been much enfeebled, not only by the success of Pergolesi in vocal compositions, but by Sacchini, whose principal study and practice, during youth, were likewise bestowed on the violin.

It is Mr. Walpole's opinion that Mr. Gray first brought the compositions of Pergolesi into England (*s*). His opera of *Olimpiade* was first performed on our stage in 1742, when Monticelli acquired uncommon applause in the air: *Tremende oscuri atroce,* and the scene where the *aria parlante*: *Se cerca se dice* occurs; which, though it has often been set since to more elaborate and artificial Music, its effect has never been so truly dramatic; all other

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(*r*) This house was shewn to me in 1770, thirty-three years after his death, among the extraordinary things to be seen in the environs of Naples.

(*s*) This exquisite poet went abroad in the spring of 1739, and travelling through France, arrived at Turin in November of the same year. He did not reach Rome, however, till April, 1740. In his letters he only speaks of the Music he heard in that city (see page 86 of Mr. Mason's Mem.) and of a glorious concert at Naples (96). His last letter from Italy is dated at Florence, April 21st, 1741. Mr. Mason says, that he quitted Turin the 15th of August, and began to cross the Alps the next day. But though there is no mention made of Pergolesi in Gray's letters from Italy, yet I have frequently heard from Mr. Walpole, Mr. Mason, and others, of his intimate friends, that he regarded the vocal compositions of this master as models of perfection. His *Salve Regina* was performed in England at the little theatre in the Haymarket, January 8th, 1740, (as appears in the newspapers of the time); so that it could not have been brought first into this country by Mr. Gray, who did not arrive in England from Italy till the August of that year.

* There is no evidence to support the story of his stay at Torre del Greco, and the period immediately before his death was spent at Pozzuli where, tradition asserts, the *Stabat Mater* was composed. Paisiello says that this work was written soon after 1729. Pergolesi died in 1736 at the age of 26.

compositions to those words are languid on the stage, and leave the actor in too tranquil a state for his situation (*t*).

The words *Tremende oscuri atroce,* are not Metastasio's, nor have I ever been able to discover whose they are, or how they happened to be set by Pergolesi; the air, however, *A due cori,* is admirable (*u*).

From all the information that I was able to procure at Rome and Naples, concerning the premature death of Pergolesi, there does not seem the least foundation for the story concerning his having been poisoned. The disease of which he died was a consumption, that preyed upon his lungs during the last five or six years of his existence, and the most active and important of his life. As envy was said to have stimulated his concurrents to have recourse to poison in order to get rid of so formidable a rival, it has been well observed (*x*), that the success of Pergolesi's productions was never sufficiently brilliant to render him such an object of envy to his brethren as to make it necessary to dispatch him by unfair means.

The art of Music, however, did not die with Pergolesi, as we shall see by the list of his successors, who pursuing the track which Vinci, Hasse, and Pergolesi had first traced out, have advanced into new regions of invention, taste, grace, elegance, and grand effects.

I was assured at Rome by a musician who had known him personally, that he was a slow workman; but "the gods fell to mortals," says Epicharmus, "all that is great and beautiful at the price of immense labour (*y*)." Salvini tells us, that the celebrated composer Carissimi being praised for the grace and ease of his melodies, used to cry out: "Ah, with what difficulty is this ease acquired (*z*)?"

He had perhaps more energy of genius, and a finer *tact,* than any of his predecessors: for though no labour appears in his productions, even for the church, where the parts are thin, and frequently in unison, yet greater and more beautiful effects are often produced in performance than are promised in the score. And, indeed, it frequently happens, that a score in which the texture of the parts is very artificial, ingenious, and amusing to the eye, affords nothing but noise and confusion to the ear. As the Italians in the sixteenth century were the masters to all Europe in elaborate composition, even to a pedantic excess, so they have been the first, in modern times, to abjure its absurdity.

(*t*) When I mentioned this circumstance to Pacchierotti, in a conversation on the subject, he very well applied our English vulgar phrase to Pergolesi, by saying, that in setting these words "he had hit the right nail on the head."

(*u*) I have a copy of this air in manuscript to the words: *Torbido in volto e nero,* which are likewise not to be found in the works of Metastasio.

(*x*) *Notices sur la Vie et les Ouvrages de Pergolesi; par* M. Boyer, Mercure de France pour Juillet 1772, p. 191.

(*y*) Πάντα χάλεπὰ τὰ καλά.

(*z*) *Ah! questo facile, quanto è difficile!*

The ease and simplicity of Vinci's and Pergolesi's style, were soon imitated with servility by men of no genius, who always appear more contemptible in light than laboured strains; and these, pushing facility to an insipid excess, soon rendered opera Music proverbially flimsy and frivolous. Of this number were Lampugnani, Pescetti, Pelegrini, Giacomelli, Paleazzi, Schiassi, Pampani, and many others.

The church Music of Pergolesi has been censured by his countryman, Padre Martini, as well as by some English musical critics, for too much levity of movement, and a dramatic cast, even in some of his slow airs; while, on the contrary, Eximeno says, that " he never heard, and perhaps never shall hear, sacred Music accompanied with instruments, so learned and so divine, as the *Stabat Mater*."

As the works of this master form an æra in modern Music, and as general praise or censure is seldom just or satisfactory to discriminative minds, it was my intention to have inserted here, some critical remarks resulting from a late careful examination of his principal productions for the church; but upon calculating the business I have still to do, and the pages left for its reception, I find that critical discussion must give way to matters of fact, or my volume will be rendered too cumbrous and unwieldy.

If the SONATAS ascribed to Pergolesi, for two violins and a base, are genuine, which is much to be doubted,* it will not enhance their worth sufficiently to make them interesting to modern ears, accustomed to the bold and varied compositions of Boccherini, Haydn, Vanhal, &c. They are composed in a style that was worn out when Pergolesi began to write; at which time another was forming by Tartini, Veracini, and Martini of Milan, which has been since polished, refined, and enriched with new melodies, harmonies, modulation, and effects.

No fair and accurate judgment can be formed of the merit of a composer of past times, but by comparing his works with those of his predecessors and immediate competitors. The great progress that has been made in instrumental Music, since the decease of Pergolesi, will not diminish his reputation, which was not built on productions of that kind, but on *vocal compositions*, in which the clearness, simplicity, truth, and sweetness of expression, justly entitle him to supremacy over all his predecessors and cotemporary rivals, and to a niche in the temple of Fame, among the great improvers of the art; and, if not the founder, the principal polisher of a style of composition both for the church and stage which has been constantly cultivated by his successors, and which, at the distance of half a century from the short period in which he flourished, still reigns throughout Europe.

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* It is believed that he composed 30 Sonates for 2 violins and a bass to please the Prince of Stigliano somewhere about the year 1732. 26 of these were published in London, where a set of 8 Lessons for the Harpsichord was also issued (B.M. d. 72). The date of these publications is uncertain, but it was probably about 1780.

To the abilities of the Neapolitan composers Paradies, Cocchi, Guglielmi, Traetta, Sacchini, and Anfossi, who have all been in England, due respect has been paid in a preceding chapter.

GAETANO LATILLA [*c.* 1713-89], an excellent composer of the Neapolitan school, has spent the greatest part of his life at Venice, where he distinguished himself chiefly by his comic operas; he was, however, frequently called to Rome, where his serious operas were likewise very successful. *Temistocle,* his first drama of that kind, was composed for the *Tordinona* theatre in that city, 1737. He continued to compose for the Roman theatre till the year 1740, when his opera of *Siroe,* of which I am in possession of the score, and in which the principal singers were Lorenzini, a soprano; Appiano, contralto; and the celebrated tenor Babbi, had very great success. From this time till 1766, he continued writing alternately for Rome and Venice with uninterrupted success.

His invention was perhaps less fertile than that of many Neapolitan masters; but in the arrangement of his parts, in correctness and knowledge of effects, he has seldom been exceeded. Latilla is, I believe, still living. In 1770, he was an assistant to Galuppi at the church of St. Mark, in Venice, and seemed in great indigence; which, considering his professional abilities, and former favour, excited indignation and melancholy reflexions, at the caprice and ingratitude of the public. Since that time, I have been told that he had the misfortune to be a *patriot*; and was thrown into prison at Venice for speaking too freely of state affairs, and, when enlarged, was ordered to quit the city. To clamour at grievances in any country, without either power or plan to redress them, is useless; but in the minds of despotism, the folly is as great as reasoning with a furious *lion,* whose *mouth is wide open.**

RINALDO DI CAPUA, a Neapolitan composer of great genius and fire, and whose productions were the delight of all Europe during many years, is another melancholy instance of the transient state of a musician's fame and favour. He was living, or rather starving, in 1770 at Rome, the chief scene of all his former glory! His history and opinions have been given at large in another work (*a*); I shall therefore here only mention his principal productions. He seems to have been a successful composer from 1737 to 1758. His first serious opera at Rome was *Il Ciro Riconosciuto,* 1737; and *Adriano in Siria,* the last, in 1758. A very fine air from his opera of *Vologeso* was sung by Monticelli in England, and printed by Walsh among the favourite songs of the opera of *Gianguir, nell' orror di notte oscura,* to which I refer as a specimen of his serious style. Indeed, the whole scene in this opera, beginning by the accompanied recitative, *Berenice, ove sei*? and terminated by the air, *Ombra che pallida,* is so admirable,

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(*a*) *Present State of Music in France and Italy,* Art. ROME.

* Latilla returned to Naples in 1772, and his *Antigono* was performed there in 1775. He died at Naples in 1789. Six string quartets by him were published at London. He wrote altogether about 36 operas.

that I should wish to insert it here as an example of the perfection to which dramatic Music was brought in Italy near fifty years ago, if it would not occupy too much space in my work. The curious will, however, do well to procure a copy of it whenever they have an opportunity.

It has been said (*b*), perhaps with some truth, that the science of this composer is not equal to his genius; for being educated as a dilettante, he probably did not summit to all the drudgery of dry study, which one intended for the profession of Music must necessarily undergo.

DOMENICO TERRADELLAS, or TERRADEGLIAS [1711-51], a Spaniard, born and educated in Catalonia; but, afterwards, a disciple of Durante, at Naples, began to flourish about 1739, when he composed the opera of *Astarto*, and part of *Romolo*, in conjunction with Latilla, for the *Teatro delle Dame*, at Rome.*

In the latter end of the year 1746 he came to England (*c*), where he composed two operas: *Mithridates* and *Bellerophon*. But unfortunately for the composer, none of the singers of this time stood high in the favour of the public. Yet his opera of *Mitridate*, I well remember, received much applause, as Music, distinct from what was given to the performers. And his compositions when executed in Italy by singers of the first class, acquired him great reputation.

Besides the favourite songs in the two operas just mentioned, which are printed by Walsh [B.M. G. 194], Terradellas himself, while he was in England, published [1747], a collection of *Twelve Italian Airs and Duets* in score [B.M. G. 113], which he dedicated to Lady Chesterfield. In these he seems less masterly and original than in his other productions that have come to my knowledge. In the songs he composed for Reginelli, a very learned singer in ruin, we find boldness and force, as well at pathos. And some *arie di bravura* of his composition, for the celebrated tenor singer Babbi, at Rome, abound with fire and spirit. If his productions are compared with those of his cotemporaries. his writings, in general, must be allowed to have great merit; though his passages now seem old and common (*d*).

Terradellas was remarkable, not only for attending, in every situation of the singer, to the spirit of the drama which he had to compose, but for giving good Music to bad singers, and not *under*-writing, as Mr. Bayes calls it, the inferior parts of his theatrical pieces. Indeed, it has always appeared to me, that an exquisite singer who can command attention by the mere tone of his voice

(*b*) *Essai sur la Musque*, Tom. III. p. 177.

(*c*) This was between the departure of Gluck and arrival of Ciampi.

(*d*) This composer having spent his youth in Catalonia, was not regularly initiated into the mysteries of counterpoint in any Neapolitan Conservatorio, having been placed under Durante, for a short time, only as a private scholar; and I think I can sometimes discover in his scores, thro' all his genius and elegance of style, a want of study and harmonic erudition.

* His first opera, *Artaserse* was produced at Naples in 1736.

and who requires only a *canevas,* or out-line, to colour at his pleasure, is in less want of artificial and captivating composition, than an ordinary singer, who is neither possessed of voice nor taste sufficient to interest the audience. And Terradellas seems to have written all his songs for performers of abilities; for his airs are never made easy and trivial in order to spare the singer. Jomelli's pen always flowed with this spirit; for he never rejected a passage that presented itself, because it would be difficult and troublesome in the execution; but this freedom of style, twenty years ago, might be more safely practised than at present: for it is well known, that a company of singers is now reckoned good, in Italy, if the two first performers are excellent; and an opera is sure to please if two or three airs and a duet deserve attention; the audience neither expecting nor attending to any thing else. And the managers, who find this custom very convenient, take care not to interrupt play or conversation by the useless and impertinent talents of the under-singers; so that performers of the second or third class are generally below mediocrity.

Between the year 1725 and 1740, the musical drama in Italy seems to have attained a degree of perfection and public favour, which perhaps has never been since surpassed. The opera stage from that period being in possession of the *poetry* of Apostolo Zeno and Metastasio; the *compositions* of Leo, Vinci, Hasse, Porpora and Pergolesi; the *performance* of Farinelli, Carestini, Caffarelli, Bernacchi, Babbi, la Tesi, la Romanina, Faustina, and Cuzzoni; and the elegant *scenes* and *decorations* of the two Bibienas, which had superseded the expensive and childish machinery of the last century. *Dancing* was at this time likewise substituted in serious operas, to the coarse farces between the acts, called *Intermedj,* or *Intermezzi;* and it was about this period that *Balli* were first composed analogous to the incidents of the piece, which they enlivened and embellished without assuming such a degree of importance as robs the poet, composer, and performer, of their due rank and attention in every musical drama.

Such was the progress of the melo-drama in Italy, when NICOLO JOMELLI [1714-74] began to flourish. This truly great composer was born in 1714, at *Avellino* [Aversa], a town about twenty-five miles from Naples, in which city he had his musical education under Leo and Durante.* The first opera to which I find his name, is *Ricimero Rè de' Goti,* composed for the Argentina theatre at Rome, 1740. And between that period and 1758, he composed for the same city fourteen operas, besides others for Venice and different Italian theatres.

From 1758 till about 1765, he resided in Germany, being engaged in the service of the Duke of Würtemburg, at Stuttgardt, or rather at Ludwigsbürg, his new capital, where Jomelli's works were performed.* Here he produced a great number of operas and other compositions, by which he acquired great reputation, and totally changed the taste of vocal Music in Germany. On his return to Italy, he left all these productions behind him, upon a supposition that he should again resume his station at Ludwigsbürg, after visiting his native country. But as he never returned thither to claim these compositions, they fell into the hands of his patron the Duke of Würtemburg, who preserved them as precious relics of this great master (*e*).

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* He studied first with Feo, and afterwards under Prato and Mancini for singing, and composition with Leo. His first opera *L'errore amoroso* was produced at Naples in 1737, but he allowed it to appear as the work of a minor composer called Valentino. His second opera *Odoardo,* however, appeared as his work.

After he quitted Germany, Jomelli composed a great number of operas expressly for the King of Portugal, who tried every expedient to tempt him to go to Lisbon; which honour though he declined, on account of the delicate state of his wife's health, yet he annually furnished that prince with new productions, as well as with whatever he composed for other purposes.

He composed, after his return to Naples, three operas for that city: *Armida,* in 1769 [1770]; *Demofoonte,* 1770; *Ifigenia in Aulide,* 1771.** And in 1772, *Achille in Sciro,* for Rome, which was his last.

Some of the Music which he composed for the dances of his operas has been much celebrated, particularly his *Chaconne,* which is well known in England, and has served as a model for that species of dance throughout Europe, ever since it was composed.

The operas of Jomelli will be always valuable to professors and curious collectors, for the excellence of the composition; though it has been thought necessary, in compliance with the general rage for novelty, to lay them aside, and to have the same dramas new set for the stage, in order to display the talents, or hide the defects, of new singers.

As Jomelli was a great harmonist, and naturally grave and majestic in his style, he seems to have manifested abilities in writing for the church, superior even to those for the stage. Of the many oratorios which he composed, I am only acquainted with three: *Isacco Figura del Redentore* [1755], *Betulia Liberata* [1743], and *La Passione* [1749], all written by Metastasio and all admirably set. In the first accompanied recitative and air of *Isacco,* at the opening of the second part, beginning: *Chi per pietà*

(*e*) Proposals were published at Stuttgardt in 1783, and in Cramer's *Mag. der Mus.* for September of the same year, for printing by subscription the entire dramatic works of Jomelli in score, which were composed during the twenty years that he was in the service of the Duke of Würtemberg, consisting of fifteen serious operas, five pastoral dramas, and three burlettas; but whether this undertaking was ever accomplished, I have not as yet been able to learn.***
The serious operas which Jomelli composed for Stuttgardt, are the following: *L' Olimpiade, La Clemenza di Tito, Nitteti, Pelope, Enea nel Lazio, Catone in Utica, Il Re Pastore, Alessandro nell' Indie, Ezio, Didone, Demofoonte, Semiramide, Vologeso, Artaserse,* and *Fetonte*. Pastoral dramas: *Imeneo in Atene, Il Pastore Illustre,* and *L' Isola Disabitata*. Comic operas: *Il Matrimonio per Concorso, La Schiava Liberata,* and *Il Cacciatore Deluso*.

* This appointment dates from 1753 and lasted for more than 15 years.

** *Ifigenia in Aulide* was written for Rome in 1751. The 1771 production was *Ifigenia in Tauride* (Riemann). Fétis, however, reverses this order and gives *Ifigenia in Aulide* as being composed 1773.

*** Only one work, *L'Olimpiade,* was published. The *D.D.T., Vols.* 22 *and* 3 published the score of *Fetonte,* and some sacred music has been published by B. & H.; Schlesinger; and Cranz.

mi dice, il mio figlio che fa? in which are painted, with an uncommon degree of agitation and passion the anxiety and terror of Sarah during the absence of Abraham, whom she supposes is in the act of sacrificing her son Isaac, have been justly much admired. I am in possession of a *Te Deum,* and a *Requiem,* of his composition, which manifest him to have been a great master of the church style; though he had acquired great fame as a dramatic composer before he began to exercise himself in this species of writing, concerning which he had never bestowed a thought since he left the Music-school, or conservatorio, till about the year 1751, when it having been determined at Rome that the Music for Passion-week should be as excellent as possible, Durante, Jomelli, and Perez, were employed to set the lessons from the Lamentations of Jeremiah, for the three most solemn days of that holy time. Jomelli's composition was performed on Wednesday, Perez's on Thursday, and Durante's on Good-Friday. The first is entitled LETTIONE PRIMA* *per il mercoledì santo, con Violini, Oboè, Viola. Flauti e Corni da Caccia.* The second LETTIONE PRIMA *del Giovedì santo, a Soprano solo, con Violini, Viola, Oboè, e Corni da Caccia.* And the third LETTIONE TERZA *des Venerdì santo, a* 4 *Voci, con Violini, Viola, e Corni da Caccia.* Having procured a score of these compositions at Rome, and lately examined them, I can venture to say that they all appear to me admirable; and as the composers were all men of great abilities, who exerted themselves on this honourable occasion, it is difficult to determine, in their several styles, which is the best. The productions of Jomelli and Perez are in an elegant and expressive oratorio style; and that of Durante more in the ancient style of church Music; more learned in modulation, more abounding in fugue, and more elaborate in the texture of the parts, as might be expected from his maturer age, and the solemnity of the day on which his Music was to be performed.**

But though Jomelli acquired considerable fame by this composition for the church, yet he was so far from being intoxicated by it, that in a visit to Padre Martini, at Bologna [*c.* 1741], soon after, he told this learned contrapuntist that he had a scholar to introduce to him. Padre Martini assured him, that he should be glad to instruct any one so well recommended. And a few days after, the good father asking who and where was the disciple he had talked of? Jomelli, answered, *Padre son io;* and, pulling a *studio* of paper out of his pocket, on which he had been trying his strength in modulation and fugue upon *canto fermo,* begged of him to examine and point out his errors.

From this period he produced many admirable compositions for the church, in which he united elegance with learning, and grace with bold design. Among other productions of this kind, the two following merit commemoration. An *Offertorio*, or motet, for five voices without instruments, followed by an *Alleluja* of four parts in chorus; and a *Missa pro defunctis* [B.M. Add. MSS. 31681], or burial service, which he composed at Stuttgardt for the obsequies of a lady of high rank and favour at the court of his patron the Duke of Wurtemburg. These compositions, which are learned without pedantry, and grave without dulness, will be lasting monuments of his abilities as a contrapuntist.

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* There is a MS. copy of a portion of Jomelli's *Lettione Prima* in the B.M. Add. MS. 31683.

** If the date given by Burney for the composition of the Lamentations (1751) is correct, then they must have been written after his association with Martini, which took place about 1741.

But the most elaborate of all his compositions, is the *Miserere*, or fifty-first psalm, translated into Italian verse, by his friend Saverio Mattei, which he set for two voices, accompanied with instruments, in 1773, the year before his decease. In this production, which breathes a pious gravity, and compunction of heart suited to the contrite sentiments of the psalmist, there is a manifest struggle at extraneous modulation and new effects, perhaps too much at the expence of facility and grace. Though all the movements of this composition are slow, yet the execution is so difficult, both to the voices and instruments, that when it was performed in London at Marchetti's benefit, it was the opinion of the late Mr. Bach, that Jomelli had purposely written what he could not execute himself, in order to perplex the performers. This, however, must have been said in pleasantry, for Jomelli had no malevolence in his disposition; perhaps in striving at excellence with too great solicitude, he sometimes had recourse to art and study, instead of giving away to his own feelings. There are, however, admirable strokes of passion as well as science in the Music that he has set to this psalm, which, though above the comprehension of common hearers, will afford great pleasure to those that are able to read the score, or to follow the performers through the labyrinths of art.*

This admirable composer had, in general, such a facility in writing, that he seldom courted the Muse at an instrument; and so tenacious a memory, that Sacchini assured me he frequently composed an air on opening a book of lyric poetry, while, like a peripatetic, he has been walking about a room, which he remembered a year after, and then committed it to paper, as fast as he could write a letter.

Jomelli has been called, in a splenetic fit, a *Ciarlatano*, by a great and celebrated composer of the same school. If writing too well for common ears, and too learnedly for lazy hearers, is quackery, Jomelli was certainly guilty. As Raphael had three manners of painting, Jomelli had three styles of composition. Before he went to Germany, the easy and graceful flow of Vinci and Pergolesi pervaded all his productions; but when he was in the service of the Duke of Würtemberg, finding the Germans were fond of learning and complication, he changed his style in compliance with the taste and expectations of his audience; and on his return to Italy, he tried to thin and simplify his dramatic Music, which, however, was still so much too operose for Italian ears, that in 1770, upon my asking a Neapolitan how he liked his opera of *Demofoonte,* he cried out with vehemence—*è scelerata, Signore*!

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* The *Miserere* was published by Rochlitz.

Climate seems to operate so much on Music, however its influence may be disputed in manners and government, that what is admired in one country is detested in another. In cold climates *labour* is necessary to circulation; in hot, *ease* is the grand desideratum. This principle is carried to such excess in Italy, that whatever gives the hearer of Music the least trouble to disentangle, is Gothic, pedantic, and *scelerata.* As to difficulties of *execution,* in a *single part,* the composers and performers may spin their brains, and burst their blood-vessels, and welcome, provided the texture of the parts is clear and simple.

The Gothic inventions, as they call them, of fugues, canons, and laboured counterpoint of the sixteenth century, they are willing to resign to the Flemings, who first brought them into Italy; but of which all the natives, except a few obstinate pedants, struggled to divest their Music, particularly that for the stage, during the last century.

I entirely agree with Martial, that *Turpe est* DIFFICILES *habere nugas*; but that the art is to be enervated to the level of ignorance, idleness, and caprice, I deny. It is the *excess* of learning and facility that is truly reprehensible by good taste and sound judgment; and *difficult* and *easy* are relative terms, which they only can define. To lovers of Music who have heard much in various styles, little is new; as to others who have heard but little, all is new. The former want research and new effects, which to the latter, old Music can funish. Palates accustomed to plain food find *ragouts* and *morceaux friands* too highly seasoned; while to those who have long been pampered with dainties, simplicity is insipid. How then is a composer or performer to please a mixed audience. but by avoiding too much complacence to the exclusive taste of either the learned, or the ignorant, the supercilious, or the simple?

The health of Jomelli began to decline soon after I had seen him in perfect health at Naples, 1770. He was then corpulent, and reminded me of the figure of Handel. In 1771, he had a stroke of the palsy, which, however, did not impair his intellects, as he composed *Achille in Sciro,* for the Roman theatre, and a cantata for the safe delivery of the Queen of Naples, in 1772; and in 1773, his Italian *Miserere,* the most elaborate and studied of all his works.

His friend Signor *Saverio Mattei,* the translator of the psalms into Italian verse, from whose version Jomelli had taken the *Miserere,* or fifty-first psalm, gives the following account of the public funeral and works of the great musician, in his *Saggio di Poesie Latine ed Italiane,* published at Naples immediately after his decease.

Naples, September, 1774. "Yesterday all the musicians of this city united in celebrating the funeral of the great Jomelli. The church was very finely ornamented; and a great number of wax tapers were placed about the pompous bier. Two orchestras of three rows each could scarcely contain the vocal and instrumental performers who assisted in executing the Music that was expressly composed on the occasion by the worthy Sabatini, who beat the time himself, as maestro di capella. It was the celebrated Genaro Manna, composer of the archiepiscopal church, who first suggested this plan of a public funeral, in which all these musicians had an opportunity of manifesting their regard for Jomelli, and of furnishing an example to posterity of the gratitude due to great talents, which may likewise stimulate young artists to merit equal honours. At the desire of Signor Manna, not only every musician attended the funeral and performed gratis, but contributed likewise towards the expences of this solemnity. I drew up the inscriptions myself, and the Abate Sparziani sent some sonnets from Rome, that were written by him and his friends on the occasion.

"Jomelli was my friend; he lived two years in my neighbourhood, and I had frequent opportunities of conversing with him, and of admiring his captivating manners, particularly his modesty in speaking of rival artists, whose compositions he readily praised, though their authors were not equally candid in speaking of him.

"Jomelli had acquired considerable knowledge in other arts than Music: his poetry was full of taste, and there is a fine ode of his writing, in the collection published at Rome, on the subject of the reconciliation between the Pope and King of Portugal.

"He was ambitious of distinguishing himself from other composers in a way peculiar to himself. His invention was always fertile, his style lyrical and Pindaric; and just as Pindar darted from one subject to another, Jomelli changed his tones and themes in a way wholly new, and learnedly irregular.

"But though his learning and elaboration, which appeared in his works, procured him the esteem of consummate musicians, they sometimes lost him that of the multitude. He found the theatre at Naples, and indeed almost all the theatres of Italy, in the greatest corruption; where, in and out of the orchestra, all is noise and confusion. No one thing or circumstance harmonises with another; the company regardless of what is acting, and wholly ignorant of the text, after much noise, chattering, and inattention, are scarce quiet when a particular interresting air is performing by a singer of the first class. A learned and ingenious Music, like that of Jomelli, full of harmony and contrivance, which requires a careful execution, and the utmost stilness and attention in the audience, could not satisfy the frivolous and depraved taste of the Italians, who used to say, that the Music of Gluck, Jomelli, Hasse, and Bach, was too rough and German, and pleased them less than the songs of the Gondolieri and airs with few accompaniments and many graces and divisions.

"It was without sufficiently reflecting upon the present depraved taste of his countrymen, that Jomelli set *Ifigenia,* his last opera, for Naples, in such a scientific and elaborate style, that the audience was dissatisfied with it; but, to say the truth, most of the singers, who had but little time to rehearse, Jomelli having only finished the opera, entirely, on the day of representation, executed this learned composition in a very imperfect manner: and in a few evenings it was withdrawn. This production, however, by a caprice, not uncommon in theatrical matters, is now admired, and thought far superior to the two former; and every judge and lover of good Music has it on his harpsichord desk, and would for ever continue to hear it with delight.*

"Jomelli was extremely chagrined at the reception of this opera, and had soon after a paralytic stroke; of which, however, he entirely recovered; and, notwithstanding the ill usage of the public, he composed, at the desire of the Duke of Arcos, a cantata on the delivery of the Queen, which has many inimitable beauties in it, that astonish, shake, and affect every mind. His last composition was my *Miserere,* which was performed in my house to a very distinguished assembly, by two great singers, Signor Aprile and Signora de Amicis; and a second time, before her excellence the Marchioness Tanucci and a select number of the first people of Naples.

"Metastasio, to whom I transmitted a copy of this *Miserere,* the last work of the admirable Jomelli, writes to me as follows:

"Yesterday I received the psalm of the great Jomelli. Full of impatience, Mademoiselle Martinetz flew to her harpsichord and sung it with the utmost attention, being obliged to stop in different places to express her astonishment and admiration of passages at which she was particularly affected, and which she repeated. We did not find in this composition his usual rich and enchanting invention; but we believe he checked his ideas, designedly, from too free a range, as a flowery or fanciful style would not have suited the humiliation and penitence of the psalmist. And it is manifest, that he sought to supply the want of invention by learning and solemnity, as well as by the ingenuity and texture of the accompaniments, which leave no vacuity or room for embellishments; and in this richness of harmony the great merit of this excellent composer shines with so much lustre. Mademoiselle Martinetz and myself are greatly obliged to you for this precious gift. We shall be often gratified by it, and use our best endeavours that justice may be done to it by those who are capable of feeling its great and superior merit." Farewell my dear friend.

Vienna, 17*th of October,* 1774.

"I have only this to add (says Signor Mattei) that though I am so zealous an admirer of Jomelli, and at his death was eager to bear testimony to his worth and abilities, yet I am always an enemy to pedantry, party, and injustice. And it is vexatious to hear certain young people, in the spirit of party, cry out, that Jomelli is a barbarian, and that there is no other great man than Piccini. What? Piccini, say a Jomellist, Piccini may compose farces and songs for the street. What signifies disputing about Piccini and Jomelli, says a third, Cafaro is the only contrapuntist now living—What wretched prejudice and injustice is this? Is it impossible for Cafaro to be a great man unless Piccini is ignorant? Or for Piccini to be praised without pronouncing Jomelli a barbarian? And must Jomelli be praised by depreciating both Cafaro and Piccini? Such quarrels of thoughtless or malignant partizans must be odious to each of these composers, who through different paths have arrived at that great renown which all Europe agrees to allow them."

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* *Ifigenia* was first produced at Rome in 1751. See Editor's Note p. 928.

David Perez, the son of Juan Perez, a Spaniard, settled at Naples, was born in 1711, and brought up in the conservatorio of *Santa Maria di Loreto,* in that city, under Antonio Gallo and Francesco Mancini (*f*). His progress in composition was rapid, and discovered an uncommon genius. When he quitted the conservatorio, his first perferment was at Palermo in Sicily, where he was appointment maestro di capella of the cathedral in that city, at a considerable salary, the half of which he was permitted to enjoy, not only after he quitted Sicily, but even Italy, to the time of his death.

He composed his first operas for the theatre at Palermo,* from 1741 to 1748, and then returned to Naples, where his *Clemenza di Tito* [1749] was performed with such great applause at the theatre of San Carlo, as to extend his fame to Rome, whither he was invited the next year to compose for the theatre *delle Dame*. Here he produced *Semiramide* and *Farnace*; and for other cities in Italy *La Didone Abbandonata, Zenobia,* and *Alessandro nell' Indie*.

In 1752, he went to Portugal, where he was engaged in the service of King Joseph. His first opera at Lisbon, *Demofoonte,* was received with very great applause. Gizziello was the principal *soprano*, and the celebrated Raaf** the tenor (*g*). It was besides rendered magnificent in the performance by a powerful orchestra and decorations that were extremely splendid. But the new theatre of his Portuguese Majesty, which was opened on the Queen's birthday, March 31st, 1755, surpassed, in magnitude and decorations, all that modern times can boast. On this occasion Perez new set the opera of *Alessandro nell' Indie,* in which opera a troop or horse appeared on the stage, with a Macedonian phalanx. One of the King's riding-masters rode Bucephalus, to a march which Perez composed in the *Manege,* to the *grand pas* of a beautiful

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(*f*) According to Barbella, his chief instrument was the violin, upon which in his youth he had great execution: *fù suonatore difficilissimo di violino*.

(*g*) Gizziello had a salary from the court of Lisbon, amounting to £4,000 sterling.

* His first opera, *Siroe,* was produced for San Carlo, Naples, in 1740.

** The friend of Mozart, who wrote the part of *Idomeneo* for him. Mozart speaks of him as his "best and dearest friend."

horse; the whole far exceeding all that Farinelli had attempted to introduce in a grand theatre under his direction at Madrid, for the fitting out of which he had unlimited powers. Besides these splendid decorations, his Portuguese Majesty had assembled together the greatest singers then existing (*h*); so that the lyric productions of Perez had every advantage which a most captivating and perfect execution could give them.

The operas by which he acquired the greatest fame in Portugal were *Demetrio* and *Solimano,* with which, as they were to be alternately performed with the operas of *Vologeso* and *Enea in Latio* that Jomelli had been requested by his most faithful Majesty to compose for his theatre, were produced with a degree of exertion and emulation, which rendered him superior to himself. Jomelli on this occasion was chiefly admired for the ingenious and learned texture of the instrumental parts; and Perez for the elegance and grace of his melodies, and expression of the words.

His Music for the church, of which a specimen has been printed in England (*i*), is grave, ingenious, and expressive.

But though Perez has composed a *Te Deum*, which is greatly esteemed at Lisbon, and his *Lezione prima per il Giovedì santo,* mentioned above, has considerable merit, yet it appears on examining his scores, that this master had not, like Jomelli, much exercised his pen in the composition of fugues or learned counterpoint for the church, to the perfection of which, genius alone can contribute but little, without the assistance of great study and experience.

There is, however, an original spirit and elegance in all his productions; in which, if any defect appears, it is the want of symmetry in the phraseology of his melodies, in which there may sometimes be found what the French call *phrases manquées,* and *contre-tems,* to which critical ears, in modern times, are much less accustomed than formerly. An ear for *measure* and an ear for harmony and the accuracy of tones, seem to be totally different gifts of nature; and it frequently happens that a person who dances perfectly well in time, knows not one tune or tone from another.

Perez, like Handel, was corpulent and *gourmand,* a propensity which has been supposed to have somewhat shortened his days. After living much admired, beloved, and respected, twenty-seven years in Portugal, where he was maestro di capella to his most faithful Majesty, and master to the royal family, at a salary exceeding £.2000 *per* annum, he died extremely regretted at the age of sixty-seven (*k*). His remains were deposited in the church of the

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(*h*) See a list of them, page 800, note (*i*).

(*i*) *Matutino de i Morti,* published by Bremner, in score [with portrait, 1774].

(*k*) Like Handel, he was likewise blind, during the latter years of his life; but after this calamity, when confined to his bed, he frequently dictated without an instrument compositions in parts to an amanuensis. According to the account of his very intimate friend, Gerard De Visine, Esq., a gentleman long resident at Lisbon, and well enabled to appreciate his merit, from whose information most of these particulars are derived, he sung in an exquisite taste, particularly *arie di cantabile,* or airs of a pathetic kind.*

* Perez died at the age of 69. He visited England in 1755 when his opera *Ezio* had considerable success.

Italian Barbadindros, and a solemn dirge of his own composition was performed at his funeral, by a concourse of the best musicians in Lisbon.

After the recent loss of Jomelli, Perez, Ciccio di Majo, Genaro Manna, Cafaro, Sabbatini, Sacchini, and Traetta, the Neapolitan school of counterpoint is by no means left destitute of able professors. being still in possession of Piccini, Paesiello, Guglielmi, Alessandri, Anfossi, Latilla, Cocchi, Fischietti, Cimarora, Mortellari, Monopoli, Sala, and Tarchi, who, by their genius and abilites, have rendered their names dear to all true lovers of Music, and who, it is hoped. will long enjoy their well-earned fame, before they become objects of history to some future annalist, zealous for the honour of the musical art. Besides these masters, whose names are well known to the rest of Europe, there are many young dramatic composers of the Neapolitan school in different parts of Italy, whose works have not yet penetrated into other countries, such as: Andreozzi, Amiconi, Astaritta, Caruso, Curcio, Fabrizi, Franceschini, Marinelli, Monti, Perillo, Platone, Ponzio, Rava, Rispoli, Tritta, Valentini, and Zaugorella. These noviciates, these candidates for a place in the temple of Fame, will some of them, doubtless be crowned with success, and enrolled among their illustrious predecessors.

Chapter IX

Opera Composers employed at Rome, and Tracts published in Italy on the Theory and Practice of Music, during the present Century

NO dramas seem to have been composed expressly for the Roman theatres, during the first eleven years of the present century, by any other masters than the two Scarlattis, and Gasparini, except one opera by Bencini, and one oratorio by Ciccioni in 1708. Caldara began his career at Rome with Amadori, in 1711. In 1712, Orlandini and Polaroli; 1715, Predieri; 1718, Mancini and Porpora; and in 1721, Bononcini set his opera of *Crispo* for that city. About this time the Scarlattis and Gasparini seem to have retired. In 1723, Vivaldi and Micheli were first employed there; and in 1724, Vinci's name appears for the first time. The same year *Tigrane* was set by three different composers: the first act by Micheli, second by Vivaldi, and third by Romaldi. The first operas of Falconi and Sarro were likewise performed at Rome this year. In 1726, Leo and Albinoni; 1727, Costanza; 1728, Feo and Broschi; 1729, Auletta and Fischietti; 1731, Araija, Giacomelli and Caballone; 1732, Giaj, Porta, and Hasse; 1734, Vasnieri; 1735, Ciampi, Duni, and Pergolesi; 1737, Latilla and Rinaldo di Capua, who are still living; 1738, Arena and Logroscino; 1739, Terradellas; 1740, Jomelli; 1741, Bernasconi and Lampugnani; 1742, Manna and Selliti; 1743, Conti and Cocchi; 1747, Abos and Buranello; 1749, Perez; 1752, Sabatini; 1753, Pampani and Aurisicchio; 1755, Garzia, Conforto, and Scolari; 1756, Gluck; 1757, Eurichelli and Traetta; 1758, Piccini; 1759, Monopoli and Ciccio di Majo; 1761, Orgitano; 1763, Guglielmi; 1764, Sacchini and Bertoni; 1766, Sarti, Franchi, and Souza; 1768, Borghi; 1769, Anfossi and Monza; 1770, Gasman; 1771, Zanetti; 1772, Paesiello; 1773, Gazaniga; 1775, Masi; 1776, Iberger, Mortellari, Cimarosa, and Marcello di Capua; 1777, Borroni, Ottani, Caruso; 1778, Salieri and Bianchi; 1780, Pitticchio, Curzio, Monti, Tarchi, and Cavi; 1781, Alessandri and Merandi; 1783, Cherubini and Rust; 1784, Mareschalchi and Marinelli; 1786, Tritta, Gius. Giordani, Albertini, Zingarelli, Giuliani, Amiconi, and Fabrizj; 1788, Manfredini, Bernardini, and Platone. A Roman audience being more fastidious than any other in Italy, Rome is regarded as the post of honour for musicians. This dry list, therefore, of mere names and dates, will at least inform the reader how quick and constant has been the succession of masters who have worked their way thither during the present century, by first distinguishing themselves elsewhere.

Of theoretical tracts and didactic treatises upon Music, that have been written in Italy during the present century, I shall only be able to furnish my readers with a mere list, not having room at present for a minute and critical account of them. Indeed, their number bears no proportion to the practical works and excellent compositions with which that country has furnished all Europe.

In 1703, GASPARINI published a small but useful tract, entitled *L'Armonico pratico al Cimbalo* [1708], of which a fifth edition was printed at Venice 1764. This work is chiefly confined to accompaniment (*a*).

On the Art of SINGING, *del Canto figurato*, TOSI published a tract at Bologna 1723 (*b*); and MANCINI another at Vienna 1774, which are excellent.*

On the subject of DRAMATIC MUSIC, or the OPERA, QUADRIO has treated largely, but not with much intelligence or taste, in his *Storia d' Ogni Poesia;* ALGAROTTI has written an essay: *Saggio dell' Opera in Musica* [1755]; PLANELLI, a treatise: *Trattato dell' Opera*, 1772; NAPOLI SIGNORELLI, an excellent critical history: *Storia critica de' Teatri*, 1783; and ARTEAGA on the revolutions of the musical theatre: *Revoluzioni del Teatro Musicale*, 1783. and much enlarged in 1785. This is an eloquent writer who loves poetry better than Music.

TARTINI, the principal Italian *Theorist* of the present century, published in 1754 his *Trattato di Musica;* and in 1767, his *Dissertazione de' pricipj dell' Armonia Musicale contenuta nel Diatonico genere*. Tartini's system has been confuted in the scientific part; and yet, however defective he may be in his calculations as a geometrician, there are frequently to be found in his writings such admirable ideas, traits of modulation, and curious harmony, as are invaluable to practical musicians. If, therefore, instead of wandering in the mazes of conjecture, and calculating, unscientifically, which every dry mathematician can discover, he had given us a well-digested practical treatise on composition, what a treasure it would have been to the musical world!

In 1761 [1765], PADRE PAOLUCCI published a work, in two volumes folio, called *L' Arte pratica di Contrappunto;* the design of which was to teach composition by examples from the most classical masters of harmony, which the editor has illustrated with a learned

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(*a*) The republication of this elementary tract so lately as 1754, says M. de la Borde. Tom. III. p. 344, "proves that harmony makes a very slow progress in Italy, Gasparini not being arrived at the *Regle de l'Octave.*" But did the French themselves, or any other people, follow that rule, or the *fundamental base*, when Gasparini's book was published? And does the counterpoint of Durante, Jomelli, Galuppi, Piccini, or Sacchini, manifest a want of rules or knowledge of harmony?

(*b*) Tosi's treatise was well translated into English by Galliard in 1742.

* This was by Giamb. Mancini (1716-1800), not Francesco Mancini, the composer who produced *Hydaspes* at London in 1710.

commentary. A plan similar to this was published by P. Martini in his *Saggio di Contrappunto*.

In 1767, *Musica Ragionata,* by Testore. This author builds his instructions on Rameau's principles.

No HISTORY OF MUSIC has been attempted in Italy since Bontempi's in 1695, except that of PADRE MARTINI, which has been left unfinished. This learned father began his work on so large a scale, that, though the chief part of his life seems to have been dedicated to it, only three volumes were published before his decease, in 1783 [1784]. The first volume, which is wholly confined to Hebrew Music, appeared in 1757. The second and third volumes, which treat of the Music of the ancient Greeks, in 1770 and in 1781. In 1774 [and 1775], this profound master of harmony published his *Saggio di Contrappunto,* a work which has been so frequently cited and praised in the course of this history, that no further account of it seems necessary here.

In 1774, EXIMENO [1729-1808], a Spanish Jesuit, published at Rome a work entitled *Dell Origine e delle Regole della Musica,* in which, too confident of his own powers, he imagined himself capable, with four years study only, intuitively to frame a better system of counterpoint than that upon which so many great musicians had been formed. Possessed of eloquence, fire, and a lively imagination, his book has been called in Italy, " a whimsical romance upon the art of Music, in which is discovered a rage for pulling down, without the power of rebuilding (*c*)." The author has certainly, with shrewdness and accuracy, started several difficulties, and pointed out imperfections in the theory and practice of Music, as well as in the particular systems of Tartini and Rameau; but his own resources and experience are totally insufficient to the task of correcting the errors of the old system, or forming a new one that is more perfect. He has more eloquence of language than science in Music. His reasoning is ingenious and specious, even when his data are false; but his examples of composition are below contempt; and yet, they are courageously given as models for students, superior to those of the old great masters of harmony.*

In 1779, PADRE VALLOTTI [1697-1780] published at Padua the first book of a treatise entitled *Della Scienza Teorica e Pratica della moderna Musica*. This first book is purely theoretical. The author promises three other books, the publication of which has not come to my knowledge. Book second is to contain the practical elements of Music; the third, the precepts of counterpoint; and the fourth, rules of accompaniment.**

(*c*) *Bizzarro Romanzo di Musica, con cui vuol distruggere senza poter poi rifabbricare.* Elogij Italiani, Tom. VIII.

* Historically, Eximeno is an important figure, as in this work can be found the ideas which were amplified later by Wagner. He also wrote a satirical novel in imitation of *Don Quixote,* substituting counterpoint for chivalry as the cause of his hero's madness. He also pleaded the cause of nationalism in music.

** The work was not completed, and this was the only volume published.

In 1782, letters were published at Milan by ZANOTTI, P. MARTINI, and P. SACCHI, upon the division of time in Music, dancing, and poetry; on the succession of fifths in counterpoint, and on the rules of accompaniment. A quarto pamphlet.

The same year was published at Venice, in folio, a treatise on "the Science of Sounds and of Harmony: *La Scienza de' Suoni, e dell' Armonia,*" chiefly intended to explain the phœnomena of sound, as far as they may be useful to the practice of counterpoint, by the Abate GIUSEPPE PIZZATI. This author gives an account of modern discoveries in harmonics, of the systems of Rameau and Tartini, and the laws of harmony, in their present extent.

Chapter X

Of the Progress of Music in Germany, during the present Century

THE materials for this chapter, which I collected in my German tour, have been so much augmented since, by the acquisition of subsequent publications and a constant intercourse with the natives of that country, that an entire volume would be insufficient to contain them. But to do justice, individually, to *all* the great musical professors that Germany has produced during the period which I have now to describe, would occupy much more space in my work than it is in my power to allow. Indeed, the curiosity and wants of the generality of my readers will probably be less pressing about foreigners, whose names and talents have hardly penetrated into our country, than about such as tradition has celebrated or acquaintance endeared. It is therefore hoped, that omissions of minute details, or deep researches, concerning the Music of every other country but our own, will be excused.

It has been already related that operas, either in Italian or German, were established, in the principal cities of the empire, during the latter end of the last century. At Hamburg, operas in the German language continued to be performed till about the year 1738 of the present century. Though the chief part of these dramas were set to Music by Keiser, yet other composers were sometimes employed. It was here that the Muse of Handel first took wing, in the year 1704 [Jan. 8, 1705], when his German opera of *Almira* was first performed.* Mattheson, Telemann, and others, contributed to the entertainment of the city of Hamburg, where six operas were sometimes produced in a year; of which a list is given in Marpurg's Historical and Critical Essays (*a*).

The Emperors, from the time of Ferdinand II. to Charles VI. seem to have had an invariable partiality for the Italian language and Music. Leopold and Joseph, during the beginning of the present century, had the Italian composers Ziani, Conti, and the

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(*a*) *Historische-Kritische Beyträge.*

* Some of the libretto of *Almira* was in Italian. The opera was an immediate success and ran without a break until Feb. 25th. It was followed by *Nero*, also by Handel, but after three performances this was withdrawn, and although the libretto is known the music has been lost.

two Bononcini's in their service; and soon after the accession of Charles the Sixth, the lyric poets Pariati and Apostolo Zeno were severally honoured with the title of imperial laureat.

On the birth of an arch-duchess, 1724, an opera was exhibited at Vienna with uncommon magnificence and splendor. The performers were all persons of high rank, and his imperial Majesty himself accompanied the voices on the harpsichord, as principal director. The opera called Eurysteus, written by Apostolo Zeno, was set by Caldara. A minute account of that performance was inserted in the *Daily Courant,* May 30th of this year, with the names of all the illustrious performers, vocal and instrumental. Caldara is said to have trembled for the fate of his Music from the execution of dilettanti only; but was delighted, says the account, when he heard how well all the parts were performed. There were seven singers, and twenty-two instrumental performers. The dancers even were persons of the highest rank, among whom were two arch-duchesses.

The Emperor was so pleased, that after the third representation of this opera, he made a lottery for the performers, with prizes of five hundred, one thousand, and two thousand florins value, in jewels, gold repeating watches, &c. The arch-duchess Maria Theresa, afterwards Queen of Hungary and Empress, sung the principal part on the stage in this drama. It was her boast to Faustina many years after.

In 1729, the admirable Metastasio was invited to VIENNA, where he continued to fill the place of imperial laureat till his decease in 1782. Most of the operas and oratorios which this poet wrote for Vienna, were set to Music by Caldara. However, between the year 1702 and 1729, several dramas were set by the learned contrapuntist and imperial maestro di capella, Fuchs.

From the death of the Emperor Charles VI. in 1740, few serious operas seem to have been performed at Vienna till after the peace of Paris, 1763. In 1764, the year in which the present Emperor was crowned King of the Romans, GLUCK was the composer, and Guadagni the principal singer. It was in this year that a species of dramatic Music, different from that which then reigned in Italy, was attempted by Gluck in his famous opera of ORFEO,* which, with Gaudagni's admirable action, succeeded so well, that it was soon after attempted in other parts of Europe, particularly at Parma and Paris. This is not the place to discuss its merit; I shall here only observe, that the simplifying dramatic Music in Gluck's manner, in favour of the poet, at the expence of the composer and singer, is certainly very rational, where an opera is performed in the language of the country, and the singers have no great abilities to display, as in France; but in England, where we have frequently singers of uncommon talents, and where so small a part of an opera audience understands Italian, by abridging the symphonies, and prohibiting divisions and final cadences, in favour of an unintelligible drama, we should lose more than we should gain.

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* *Orfeo* was produced at Vienna in 1762. 1764 is the date of the first printed edition, published at Paris. Guadagni sang in the 1766 production of *Orfeo* at Vienna. The part of *Telemacco* produced at Vienna in 1765 was written for him.

In 1766, we find in the list of musicians at Vienna the following names, which have since acquired celebrity all over Europe: Christopher Wagenseil, Leopold Hofmann, Charles Ditters, and Joseph Haydn.

In 1769 [1767], *Alceste,* Gluck's second opera upon the reformed plan, written by Calsabigi, author of *Orfeo,* was performed at Vienna with still more applause and admiration than the first. In 1771 [1770], this opera and *Paride,* Gluck's third drama upon the new, or rather old French construction, with better Music, in which Millico was the principal singer, afforded the audience such pleasure, as seemed in 1772, when I was at Vienna, to have impressed the lovers of Music in the imperial capital with a partiality for that species of dramatic Music, which was not likely to be soon removed.

No serious operas were, however, performed, after this period, till the summer of 1785, when their favour was revived by the great talents of Signor Marchesini, who performed in Sarti's elegant and graceful opera of *Giulio Sabino.*

Italian operas were established in a very magnificent manner at DRESDEN in 1718. Handel went thither from England in 1719, to engage singers for the Royal Academy of Music; and Telemann tells us in his life, written by himself and inserted in Mattheson's *Ehren-Pforte,* or "Triumphal Arch," that he heard two operas there, during this time, composed by Lotti, and performed by Senesino, Berselli, Guicciardi, and the Santa Stelli, Lotti's wife, with the Durastanti, then called the countess, and the Tesi. Here he likewise heard, for the first time, the famous performer on the violin, Veracini.

In 1754, the opera orchestra at Dresden, under the direction of the famous Hasse, was regarded as the most judiciously arranged, and the best disciplined, in Europe (*b*). In 1756, the singers were Monticelli, Anibali, and Amorevoli, with the Faustina, the Negri, and the Todeschini. However, in 1766, most of these performers, except Anibali and Amorevoli, were dispersed or deceased. Hasse was, indeed, still nominally principal maestro di capella, and the list of the band was numerous, and contained the names of great musicians: among whom were Neruda, an excellent composer, as well as performer on the violin, two Berozzi's, father and son, with Fischer on the hautbois, Stötzel on the flute, Weiss the famous lutenist, and August and Binder on the harpsichord. Naumann, the Elector of Saxony's maestro di capella, at present, was now just nominated assistant composer, and was in Italy on his travels. But the horrors of war long rendered this court unable

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(*b*) See Rousseau's *Dictionaire de la Musique,* art. Orchestra.

to cherish the arts of peace, nor has it yet recovered its former splendor.

The late Electress Dowager of Saxony, when her time was no longer occupied by cares of state, applying herself wholly to the study of the fine arts, and travelling into Italy, not only wrote two serious dramas in the Italian language: *Talestri* and *Il Trionfo della Fedeltà,* but set them to Music. This princess had learned to sing at an early period of her life of Porpora, and been taught the principles of composition by Hasse, and both sung and wrote in such a manner as did honour to those great masters, as well as her own genius and application.

Comic operas are again revived at Dresden, but there has been no serious musical drama attempted there since the siege of that city by the late King of Prussia.

Music, according to Telemann, was extremely honoured and cherished at BERLIN in the beginning of the present century, at which time he heard two operas of John Bononcini performed there. His friends contrived to secrete him in the room during the exhibition with great difficulty, as the performers chiefly consisted of persons of high birth: a princess, afterwards married at Hesse Cassel, sung, and the Queen Sophia Charlotte herself accompanied her, while the orchestra swarmed with great professors, among whom were Attilio Ariosti, the two Bononcini's, Antonio and John, with Fedeli, and Conti.

From the death of Frederic I. 1713, till the year 1742, there were no operas performed in this capital. But after the accession of his late Majesty, in 1740, the musical establishment of the court at Berlin was the most splendid and constant of any in Germany. Of this establishment, however, as well as that of many other courts in the empire, so many particulars have been inserted in my German Tour, that to avoid repetition and to save room, I am obliged to refer my readers to that publication. But before I quit Berlin, it seems necessary to mention, that in the year 1754, besides the composers Graun and Agricola, his late Majesty's opera establishment consisted of fifty performers vocal and instrumental, among whom Carestini and the Astrua were the principal singers, and among the instrumental performers were the concert-master, Graun, the two Benda's, Emanuel Bach, Baron the lutenist, and Quantz on the German-flute. Though there was a succession of principal singers from Italy, among whom were Monticelli, Salimbeni, Mazzanti, Amadori, Porporino, and Concialini; the composers and instrumental performers were constantly the same, except Em. Bach, who in 1767, on the death of Telemann, was appointed music-director at Hamburg.

Graun [Karl H.], the opera composer, dying in 1759, was succeeded by Agricola,* soon after whose decease, in 1774, his place was supplied by Mr. Reichardt, his Prussian Majesty's maestro di capella, at Berlin.

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* He was appointed director of the Royal Chapel, but owing to the King's annoyance with him with regard to his marriage to the singer Moltini, the title of Roy. Hofkapellmeister was not granted. Reichardt was advanced to the post of Court Composer in 1775.

The court of MUNICH has at all times patronised the art of Music, and had great professors in its service. And operas have been supported there with great splendor during the present century, particularly by the late Elector, who was not only an excellent performer on the viol da gamba, but a good composer.

At the court of MANHEIM, about the year 1759, the band of the Elector Palatine was regarded as the most complete and best disciplined in Europe; and the symphonies that were produced by the maestro di capella, Holtzbaur, the elder Stamitz, Filtz, Cannabich, Toeski, and Fräntzel, became the favourite full-pieces of every concert, and supplanted concertos and opera overtures, being more spirited than the one, and more solid than the other. Though these symphonies seemed at first to be little more than an improvement of the opera overtures of Jomelli, yet, by the fire and genius of Stamitz [1717-57], they were exalted into a new species of composition, at which there was an outcry, as usual, against innovation, by those who wish to keep Music stationary. The late Mr. Avison attributed the corruption and decay of Music to the torrent of modern symphonies with which we were overwhelmed from foreign countries. But though I can readily subscribe to many of the opinions of that ingenious writer, we differ so widely on this subject, that it has long seemed to me as if the variety, taste, spirit, and new effects produced by contrast and the use of *crescendo* and *diminuendo* in these symphonies, had been of more service to instrumental Music in a few years, than all the dull and servile imitations of Corelli, Geminiani, and Handel, had been in half a century.

The musical dramas of STUTTGARD, by the excellence of the composition, and magnificence of the spectacle, was long celebrated throughout Europe; particularly those set by Jomelli, who resided at the court of Würtemburg from 1757 [1753] to 1769. During this time, he seems to have occasioned a revolution in the taste of the greatest part of Germany; but Germany and Jomelli were of mutual service to each other: the one perhaps wanted grace, and the other solidity. Jomelli on his arrival at Stutgard [1753] composed in his first manner, which was thin and artless; but finding that the Germans delighted in rich harmony and contrivance, he met them half way, and by a mixture of styles, both were improved and more generally admired.

When Dresden was in its glory, serious operas were frequently performed at LEIPSIC, during the fair, by the best musicians and to the greatest personages in Germany. At present the comic operas of Mr. Hiller,* in the language of the country, and without recitative, are the favourite amusements of that city (*c*). The airs

(*c*) Every part of Europe, except Italy, seems unanimous in banishing recitative from their comic operas; indeed, every nation has *melodies* of its own, but there is no recitative, except the Italian, which is fit for dramatic purposes.

* Johann Adam Hiller (1728-1804) played a considerable part in the revival of the old German *Singspiel* operas.

of these burlettas have been long in general use and favour among the unlearned lovers of Music throughout Germany.

Operas are frequently performed in the Italian language at BRUNSWICK, where a good taste has been long established by the elegant and expressive productions of Messrs. G. Benda, Schwanberger, and Fleischer.

To this general and summary account of the local establishment of lyric theatres in Germany, I shall add a list of the great opera composers which that country has produced during the present century. At the head of these must be placed HANDEL, whose Italian operas alone, exclusive of his German operas, oratorios, and other works, amounted to thirty-nine; HASSE more than a hundred; GRAUN twenty-seven; and GLUCK, who was a dramatic composer more than forty years, in his two styles must have composed at least fifty (*d*). After these, the German composers whose works have been performed in Italy, and equally admired with those of the best masters of that country, may be enumerated JOHN CHRISTIAN BACH, GASMAN, and MISLIWECEK. MOZART composed an opera for Milan at twelve years old;* and NAUMANN, the present maestro di capella at Dresden, worked his way through Italy at an early period of his life; as did SCHUSTER, the second maestro di capella at Turin and Dresden; and the Abbé STERKEL, who has published so many works for the piano forte, which are admirable in point of taste, as well as the celebrated PLEYEL,** have each of them composed an opera for Naples [1785]. Besides these, Mr. REICHARDT, the chapel-master at Berlin, who is now gone to Italy; RUST, the Music director at Dessau; and GRESNICH, have distinguished themselves as composers of Italian dramas; and in the *Indice de' Teatri,* there are many names of Germans, who, in some way or other, have acquired a place in that annual publication among opera composers.

Having furnished my readers with a list of the *vocal composers* which Germany has produced during the present century, I shall proceed to the *instrumental,* among whom, however, many of the masters already mentioned must have an honourable place.

Telemann, Handel, Sebastian Bach, the concert-master Graun, Emanuel Bach, Kirnberger, Francis and George Benda, Quantz, Müthel, Holtzbaur, and J. Stamitz. The rest, who are many of them living, I shall name alphabetically: Abel, John Christian Bach, Cannabich, Cramer, Ditters, Eckard, Eichner, Filtz, Fischer, Frëntzl, Graaf, Haydn, Hofmann, Kœfler, Lidl. Mozart,

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(*d*) Agricola, the successor of Graun, as opera composer at Berlin, was an able musician, but his works, neither in number nor excellence, bear any proportion to the great masters just mentioned.

* Mozart was writing operas at this early age, but not for Milan. When he was 12 he wrote *Bastien & Bastienne* (a parody on Rousseau's *Devin du Village*). The first opera written for Milan was *Mitridate* in 1770 when Mozart was 14 years old.

** Pleyel was one of Haydn's favourite pupils, and the six quartets op. 20 were dedicated by Haydn to him. Mozart thought highly of some of Pleyel's string quartets, as is shown by a letter dated April 24, 1784.

Pleyel, Rosetti, Schobert, Schroeter, Schwindl, Ch. Stamitz, Toeski, Vanhal, and Wagenseil.

Besides these, there have been during the present century, and still are, many excellent composers in Germany, whose names are little known in England: as Kuhnau, Heinechen, Schmidt, Krieger, the elder Fasch, John Gaspar Fischer, whom Marpurg calls the Couperin of Germany; Janitsch, Hoeckh, Neruda, and Krause, composers for violins, all much admired in their day; Nichelman, Schaffrath, Rolle Music director at Magdeburg, Fasch junior, Wolf, Zelenka, Graupner, Stölzel, Homilius, all old masters much esteemed in their own country. Among the younger instrumental composers, of whose works we know but little, the chapel-master Reichardt, Schultz, and Ernst Benda, the son of George Benda of Brunswick, merit a distinguished place.

It has been already observed that Music being taught with reading and writing in common schools in Germany, gives an opportunity to the inhabitants, during youth, of discovering and cultivating genius wherever it subsists. And to this advantage we must add the great number of books of instruction and criticism on the subject of Music, which have been published during the present century chiefly in the German language, and which must greatly contribute to make a musician of every reader who has ears, and critics of all who have understandings.

Of the principal of these books I shall give some account in chronological order.

The imperial maestro di capella, FUCHS, appears as a theorist in 1701, when he published his *Concentum Musico-instrumentalem in 7 Partitas divisum,* and dedicated the work to Joseph I. King of the Romans. In 1725, he published his *Gradus ad Parnassum, sive Manuductio ad Compositionem Musicæ, &c.* This work, which is esteemed the best practical treatise on composition which Germany can boast, was translated into German and published at Leipsic in 1742 by Mitzler (*e*).

In 1727, BARON [1696-1760] published an *Historical Treatise on the Lute,* in which he inserted anecdotes of various kinds, which procured him readers not only among the few lutenists then remaining, but among lovers of Music in general (*f*).

In 1728, HEINICHEN, whom Marpurg calls the Rameau of Germany, published a treatise on *Accompaniment and Composition,* which is very much admired for its clearness and science (*g*).

In 1732 was published Walther's excellent *Musicalisches Lexicon.* Of all the books that I have consulted for information concerning musicians and their works, I have never met with more satisfaction than from this lexicon; which, though compressed into a moderate-sized octavo, is so ample and accurate, that I have

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(*e*) It was likewise translated into Italian and published at Carpi, 1761, by Manfredi, with a letter of recommendation by Piccini, who styles Fuchs: *Tedesco pieno di senso Italiano.*

(*f*) *Historisch-Theoretisch und Practische Untersuchung des Instruments der Laute.*

(*g*) *Von dem General-Bass in der Composition.*

seldom been disappointed or deceived. This little volume contains, not only all the technica of ancient and modern Music, but biography, as far as names, dates, and works, of almost every eminent musician that has existed in ancient and modern times, till the year in which the book was published. The author's information, of course, concerning Germany is the most ample, but Italy and France have had a considerable share of attention. A continuation of this work to the present time, would be a great acquisition to professors and lovers of Music and musical history. M. Marpurg of Berlin, and M. Hiller of Leipsic, have made considerable additions to it for Germany in their writings of twenty or thirty years ago, and other books have since been published, whence sufficient materials may be acquired to render a new edition complete for every country.

MITZLER'S Musical Library, published at Leipsic from 1736 to 1739, is a scientific and useful work, though written in a dry style.

MATTHESON'S [1681-1764] best musical writings are his *Critica Musica*, 1722; *Complete Chapel-Master,* 1738 [1739]; and his *Ehrenpforte,* or *Glory of Music*, literally, *Triumphal Arch,* 1740 (*h*).* Mattheson, with all his pedantry and want of taste, was the first popular writer on the subject of Music in Germany; the rest were scientifically dry and didactic; but as taste improved both in Music and literature, better writers sprung up. Among the first of these was JOHN ADOLPHUS SCHEIBEN [1708-76], chapel-master to the King of Denmark, who, in 1737, began a periodical work called *Der Critische Musikus,* or the *Critical Musician,* which he continued to the year 1741. This work, which was collected into one thick volume in octavo 1745, and printed at Leipsic, contains much musical criticism, as well as many characters and anedotes of the great musicians who had then distinguished themselves throughout Europe.

The arts, perhaps, are enjoyed in their infancy with more enthusiasm than in a more mature state, when criticism has intimidated the artist, and frequent perfection rendered his judges more severe.

From the year 1742, when the late King of Prussia fixed the musical establishments of his opera and court, so many eminent musicians were engaged in his service, that Berlin seems to have given the law to the rest of Germany, not merely from the great number of excellent composers and performers within its precincts, but theoretical and critical writers. The first, the most voluminous and most enlightened of these, was FRED. WILLIAM MARPURG [1718-95], whose *coup d' essai,* as a writer, was a periodical work called *the musical Critic on the Spree,* 1749 [1750]. Then followed his *Art of Playing the Harpsichord,* in three parts, published from 1750 to 1755. After which, *A Treatise upon Fugue and Counterpoint,* in German 1753, and in French 1756. This is the

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(*h*) This work contains the lives of above 150 musicians, chiefly Germans, and many of them written by themselves, at the request of the editor.

* A modern edition of the *Ehrenpforte* was published by Max Schneider at Berlin in 1910.

best book of the kind that is extant, except Padre Martini's *Saggio di Contrappunto*, which, for vocal fugues, is perhaps superior; but for instrumental, M. Marpurg's work is still more useful. The historical part, however, is scanty and inaccurate: for in the enumeration of organists of different countries, though M. Marpurg, who had been in France and civilly treated there, is very grateful, yet he mentions no English composer of any kind but the feeble and flimsy Festing, who though a worthy man and much esteemed by his friends, was far from a great player or good composer. Among organists he just mentions Stanley and Keeble; but of Handel's sublime oratorio choruses and manner of playing the organ he is wholly silent; nor does he ever seem to have heard of our great organists Roseingrave, Magnus, J. James, Kelway, or Worgan, who in 1756 was an excellent extempore fughist. And the examples of canon and fugue are too indiscriminately given to serve as models of excellence to young students. Indeed, M. Marpurg was so ingenuous as to confess to me, at Berlin, that he had injured his work by partiality to friends, whose productions he had frequently cited, against his judgment (*i*). In 1754, M. Marpurg began the publication of his *Historical and critical Essays towards the Advancement of Music*; this work was closed in 1762 [1778], and consists of five volumes octavo. These essays, with his Critical Letters on the Art of Music, from 1760 to 1762, called the attention of Germany to musical criticism; which Hiller's weekly essays on the same subject continued from 1764 to 1770. The chief of M. Marpurg's works, theoretical and practical, which are very numerous, were published between 1749 and 1763, about which time he was appointed by the King of Prussia, secretary of assize. After this he devoted his whole time to political calculations, except what he bestowed on musical ratios in an *Essay on Temperament*, [1776], to which he added an appendix on Rameau's and Kirnberger's rules for accompaniment, or thorough-base, 1770, octavo.

In 1752, QUANTZ [1697-1773], who had the honour of being the late King of Prussia's master on the German-flute, published in German and French an excellent treatise on the art of playing that instrument (*k*); a work not only useful to flute-players, but to every kind of musician. His counsel to young students in Music are built upon good sense and experience; and though his genius for composition was not original, he was a keen observer of the beauties and defects of others, both in composition and performance. His advantages in hearing at Dresden, in the most flourishing time of that court, the greatest performers then living, and afterwards

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(*i*) About this time (1756) *fugues* began to lose their favour, even in Germany, where their reign had been long and glorious; but Rousseau's *Lettre sur la Musique Françoise*, and the beautiful melody, taste, expression, and effects of theatrical compositions, so much cultivated in Italy and in all the German courts, brought about a general revolution in Music, which Vinci, Hasse, and Porpora began, and Pergolesi finished.

(*k*) *Essai d' une Methode pour apprendre à jouer de la Flut traversiere. Versuch einer Anweisung die Floete zu Spielen.* Berlin [1752].*

* The *Versuch* was reprinted at Leipzig in 1906, edited by A. Schering.

travelling through Europe for improvement, with an acute understanding and an insatiable thirst for knowledge, enabled him to embellish his instructions with anecdotes and observations, which, notwithstanding the vicissitudes of taste and style, are still extremely valuable.

The original, great, and learned C. P. Em. Bach, in 1753, when his reputation was at its acme as a composer and performer, published the first part of an essay on the true art of playing the harpsichord. The second part of this admirable work did not appear till 1762. The instructions and compositions given in illustration of his doctrines are truly worthy of this great musician.

In 1756, Leopold Mozart [1719-87], father of the present eminent musician of that name, published a treatise on playing the violin (*l*). This work is very well digested, and useful; and though Geminiani's art of playing the violin was published in England eight years sooner, it does not appear that any materials for this work have been drawn from that source.*

In 1757, Agricola, composer to the King of Prussia, published an excellent translation of Tosi's *Arte del Canto figurato*, or Art of Singing, with additions and notes. This is still regarded as the best book on the subject, in German, as the original is in Italian.

These, and innumerable other musical tracts and treatises, about this time, with endless controversies between the authors and severe treatment of each other, made musical people in the northern parts of Germany much more wise and fastidious, perhaps, than happy. Of late years the monthly and annual publications of musical critics, of different musical sects and principles, are carried on with great spirit (*m*).

It is difficult to reconcile it with the present religious tranquility of Germany, and progress of human reason; but there seems an unwillingness in the inhabitants of the protestant states of Germany to allow due praise, even to the musical works and opinions of the Catholics. And, on the contrary, the Catholics appear equally unwilling to listen to the musical strains of the Protestants. Thus the compositions of the Bachs, Grauns, and Bendas are little known at Vienna; and at Berlin or Hamburg, those of Wagenseil, Hofmann, Ditters, Gluck, Haydn, Vanhal, and Pleyel, are not only less played and approved than at Vienna or Munich, but infinitely less than in France, Spain, Italy, or England. Messrs. Mattheson and Marpurg, who have written so much and so well on the Music

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(*l*) *Versuch einer gründlichen Violin schule*, Augsburg, quarto [1756].

(*m*) Germany had in 1773, at least thirty reviews for different branches of literature, to which have been since added innumerable works of criticism on musical productions: as Reichardt's *Musicalisches Kunst-magazin*, or *Magazine for the musical Art;* Cramer's *Magazin der Musik;* Forkel's *Musicalisch-Kritische Bibliothek*, and *Musical Almanack*, with an *Almanack for Music and Painting*, &c., &c. What Hudibras says of reformers and religious disputants, seems applicable to these tuneful discussions in Germany:

> "As if their Music were intended
> For nothing else but to be mended."

* Geminiani's *Art of Playing the Violin* was published *c.* 1734, or about 22 years before Leopold Mozart's work.

of most other parts of Germany, hardly seem to have remembered that there is such a place as Vienna; and yet, in that city, there have been long employed the best lyric poets, composers, and singers, that could be found in Europe. Pariati, Apostolo Zeno, and Metastasio to write; Bononcini, Conti, and Caldara to compose; and Faustina Farinelli, and Monticelli to sing. There seems to be a mutual rivalry between the German Protestants and Catholics still subsisting since the long religious wars in that country, which, though diminished by political arrangements and philosophy, is still lurking in the hearts and habits of the several inhabitants. The musicians of each country encourage these prejudices on a principle of self-defence; and envy and hatred in others, is but emulation in them. But the same kind of rivalry appears in every country: in our own, it is observable between university and university, college and college, class and class, and even between individual and individual of the same class. And if such discord reigns in the mansions of science and philosophy, there is little reason to expect that the interested and unenlightened members of other professions and communities should be possessed of more wisdom and candor, or be more exempt from human weakness than their betters.

The founders of styles, and authors of revolutions in the Music of Germany, during the present century, seem to have been the following: Keiser and Handel, at the beginning of the century, seem to have had no formidable rivals among their countrymen. However, about the year 1740, Hasse and Graun acquired the favour of the public by a new style. Gluck, John Christian Bach, Misliwecek, and Gasman, were next in favour; and at present Schwanberger, Naumann, Reichardt, Schuster, Seydelmann, Rust, and Gresnich, are in possession of most of the German theatres, where operas are performed in Italian.

In organ-playing and composition, Handel and Sebastian Bach seem not only to have surpassed their cotemporaries, but to have established a style for that instrument which is still respected and imitated by the greatest organists in Germany. The harpsichord Music of these great masters gave way, about the middle of the century, to the more elegant and expressive compositions of C. P. Emanuel Bach, who was soon imitated so universally in Germany by writers for keyed-instruments, that there have been few works published for them since, which are not strongly tinctured with his style; those of Wagenseil, Schobert, and Schultz excepted; but Geo. Benda, C. Fasch, Fleischer, Ernst Benda, Reichardt, &c. &c. are strong Bachists.

For violins, after Telemann, the concert-master, Graun, Fr. Benda, Neruda, Janitsch, were in favour through Prussia and Saxony; while only Hofmann, Schwindl, and Wagenseil were heard at Vienna; Holtzbaur, J. Stamitz, Filtz, Cannabich, Toeski, and Fräntzl, at Manheim; and Bach and Abel in London. But in less than ten years all these have been superseded by Haydn, Ditters [Dittersdorf], and Vanhal. At present Rosetti, Mozart, and Pleyel share with them the public favour; indeed, there has lately been a rage for the Music of Pleyel, which has diminished the attention of amateurs and the public to all other violin Music. But whether this ingenious and engaging composer does not draw faster from the fountain of his invention than it will long bear, and whether his imitations of Haydn, and too constant use of semitones, and coquetry in *rallentandos* and *pauses* will not be soon construed into affectation, I know not; but it has already been remarked by critical observers, that his fancy, though at first so fertile, is not so inexhaustible, but that he frequently repeats himself, and does not sufficiently disdain the mixture of common passages with his own elegant ideas.

The great German composers for the church, about 1773, were classed by an excellent critic of that country (*n*), in the following order: Fuchs, Sebastian Bach, the elder Fasch, Stölzel, and Telemann. To these he joins Hasse and Graun; but observes, that the Homer and Virgil of church Music is HANDEL; yet confesses, that the style of good church Music came from Italy. I am but little acquainted with the church Music of Fuchs,* except what is inserted in his *Gradus ad Parnassum*, and P. Martini's *Saggio di Contrappunto*: but M. Marpurg says (*o*), that his masses and motets are full of exquisite fugues. Sebastian Bach set innumerable cantatas for the church, besides the *Sanctus* three times, with accompaniments, excellent in harmony and expression; *Kyrie cum Gloria* six times, all for four voices with instruments; with a *Credo* for five voices with accompaniments, of which I am in possession of the score, which is one of the most clear, correct, and masterly, I have ever seen. Of J. Fr. Fasch** and Stölzel's compositions, I have little knowledge, except from tradition; but according to the report of excellent judges, who are well acquainted with them, they have great merit. Telemann [1681-1767] set more spiritual cantatas, or anthems, than Alessandro Scarlatti secular. As he lived to the great age of eighty-eight [86], and was more than forty years music-director, he annually composed, *ex officio*, a *Passionsmusik*, or Music for Passion-week, from 1721 till his death in 1767. And besides these, he left behind him thirty-two choral compositions for the induction of preachers at Hamburg; thirty-three annual anthems performed before the chief magistrate; twenty compositions for royal occasions of jubilation; four funeral anthems; ten oratorios, &c. &c. Hasse, besides his innumerable operas, masses, and motets, had, in 1769, composed eleven oratorios. Graun's cantatas, or anthems, for Passion-week, among which is *Der tod Jesu*, or *Death of Christ*, are excellent in melody, harmony,

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(*n*) *Versuch einer Kuserlesenen Musikalischen Bibliotheck.*

(*o*) *Art de la Fugue.*

* Proske in his *M.D.* prints seven compositions for Church use and some Masses, motets, etc., will be found in the *D.T.O.* (Vols. I, II and IX).

** Bach must have thought highly of Fasch (1688-1758) as he made copies of 5 orchestral suites by him. Fasch started a "Collegium musicum" which may be considered the progenitor of the "Grosse Concerts" which in turn were followed by the famous Gewandhaus concerts.

taste, and learning. His *Te Deum* for the victory obtained by the King of Prussia at Prague, 1757, is well known throughout Europe.

The organs of Germany in magnitude, and the organists in abilities, seem unrivalled in any other part of Europe, particularly in the use of the pedals. In Marpurg's *Beyträge*, or *Essays*, Vol. III. there is a minute inventory of the organs at Freyberg in Saxony, Halberstadt, Halle in Magdeburg, Königsberg in Prussia, Magdeburg, and Meerane in Saxony, of all which the longest pipe of the manuals is sixteen feet long, and of the pedals thirty-two (*p*).

Among organists of the present century, Handel and Sebastian Bach are the most-renowned. Of Handel's performance, there are still many living who can remember the grandeur, science, and perfection; and Sebastian Bach is said, by M. Marpurg (*q*), to be many great musicians in one: profound in science, fertile in fancy, and in taste *easy* and *natural* (*r*). Among organists of the present time, Albrechtsberger of Vienna is said to play in the true original style, and to make good fugues; William Friedeman Bach, elder son of Sebastian Bach, who died lately, was the best organist in Germany, in style, fancy, and knowledge of harmony; John Christ. Friederich Bach plays in his father's elaborate style. Rittel, organist of Erfert, one of the best scholars of Sebastian Bach, plays extempore fugues, and other movements in three, four, and five parts; and his choral Music is entirely in the rich, learned, and ingenious style of his master (*s*). Of Binder at Dresden, Dulsick of Czaslau in Bohemia, and Pothoff of Amsterdam, an account has been given elsewhere (*t*).

Nor shall I satisfy my own mind, or think I have performed my duty as a musical historian, if I close this chapter before I have borne further testimony to the peculiar merit of some of the great musicians already mentioned but without sufficient discrimination.

Concerning the admirable JOHN ADOLPHUS HASSE, maestro di capella to the court of Saxony, who was the favourite opera composer of Italy and Germany from 1730 to 1755, so much has been said in my *German Tour*, at a time when he had nearly finished his career, that I have little to add here, except the melancholy record of his death at Venice, in 1784 [1783], whither

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(*p*) One of the largest organs in Germany, but which has been omitted in this list, is at Görliz, in Upper Lusatia.

(*q*) *Art de la Fugue.*

(*r*) To this part of the encomium many are unwilling to assent; as this truly great man seems by his works for the organ, of which I am in possession of the chief part, to have been constantly in search of what was new and difficult, without the least attention to nature and facility. He was so fond of full harmony, that besides a constant and active use of the pedals, he is said to have put down such keys by a stick in his mouth, as neither hands nor feet could reach. He died at Leipsic, 1754 [1750].

(*s*) *Musikalischer Almanac fur Deutschland,* 1782. Leipsic.

(*t*) *State of Music in Germany, &c.,* 1772. To this list it seems but justice to add the name of J. GOTTFRIED MOSES, organist of Auerbach, in Voigtland, a professor who has done me the honour of publicly addressing to me a work, entitled *Handbuch fur Orgel Spieler,* or *a Manuel for Organ-Players,* Part II, and for which I take this public opportunity of thanking this able master of harmony and of his instrument.

he had retired with his wife Faustina to end his days, soon after the year 1773, when I left him at Vienna.

Ch. Hen. Graun, the idol of the Berlin school, besides his numerous operas, which continued to be performed almost exclusively during the life of the late King of Prussia, composed masses and spiritual cantatas innumerable. He likewise composed a considerable number of harpsichord concertos for princess Amelia of Prussia, which are graceful and pleasing in melody, artful in the disposition of the parts, excellent in harmony, and yet very easy. This elegant musician, who sang as well as he composed, died in 1759; and when Fr. Benda carried the news of his death to the King of Prussia, then in Dresden, his Majesty shed tears (*u*), and said, " we shall never hear such another singer again;" which proves, says M. Reichardt, author of the anecdote (*x*), that the King's first affliction was the loss of his singing, not composition, though he knew its worth.

Of the Chevalier Gluck, the merit is well known to all Europe, and his peculiar claims to applause as a dramatic composer have been so fully stated in my *German Tour,* and will again be discussed in the next chapter, that I shall only acquaint my reader here, that after returning to Vienna from Paris [1775], and being disabled from writing by a paralytic stroke in 1784, he only lingered in a helpless state till last autmun 1787, when he died at the age of seventy-three.

Of the illustrious musical family of Bach I have frequently had occasion for panegyric. The great Sebastian Bach, music-director at Leipsic, no less celebrated for his performance on the organ and compositions for that instrument, than for being the father of four sons, all great musicians in different branches of the art: *William Friedemann,* lately deceased, the greatest organ-player in Germany, particularly in the use of pedals. *C. Ph. Emanuel,* music-director at Hamburg, has been long regarded as the greatest composer and performer on keyed-instruments in Europe. *John Christopher Frederic* [1732-95], concert-master at Bückeburg, an eminent composer and performer on keyed-instruments. And *John Christian Bach,* the late celebrated opera composer and symphonist, whose merit is well known throughout Europe. Kernberger, in an advertisement of his master Sebastian Bach's chants, of which he was lately editor, calls him the greatest master of harmony in any age or country; and says that these chants are the greatest specimens of German art. M. Reichardt, in his Magazine, still goes farther, and says that no composer of any nation, not even the deepest Italian, exhausted every possibility of harmony so much as S. Bach. And adds, " if he had been possessed of the simplicity, clearness, and feeling of Handel, he would have been a greater man."

(*u*) The tale "drew iron tears from Pluto's cheek." *Milton.*

(*x*) *Musicalisches Kunnstmagazin.*

If Sebastian Bach and his admirable son Emanuel, instead of being musical-directors in commercial cities, had been fortunately employed to compose for the stage and public of great capitals, such as Naples, Paris, or London, and for performers of the first class, they would doubtless have simplified their style more to the level of their judges; the one would have sacrificed all unmeaning art and contrivance, and the other been less fantastical and *recherché*, and both, by writing in a style more popular, and generally intelligible and pleasing, would have extended their fame, and been indisputably the greatest musicians of the present century.

Emanuel Bach, in his life, written at my request, by himself, had some excellent reflexions on his own style, which he formed and polished by hearing the greatest performers, vocal and instrumental, of his youth, who visited his father, or were employed in the theatre at Berlin. When the critics, says he, are disposed to judge impartially, which seldom happens, they are frequently too severe on works that come under their lash, from not knowing the circumstances that gave them birth, or remembering the author's original intention. But how seldom are critics found to possess feeling, science, probity, and courage? qualities without which no one should set up for a sovereign judge. It is a melancholy truth, that musical criticism, which ought to be useful to the art, is in Germany a trade, commonly carried on by dry, malignant, and stupid writers. He then declares that of all his works those for the clavichord or piano forte are the chief in which he has indulged his own feelings and ideas. His principal wish has been to play and compose in the most *vocal* manner possible, notwithstanding the great defect of all keyed-instruments, except the organ, in not sustaining their tone. But to make a harpsichord or piano forte sing, is not easily accomplished; as the ear must not be tired by too thin a harmony, nor stunned by too full and noisy an accompaniment. In his opinion Music ought to touch the heart, and he never found that this could be effected by running, rattling, drumming, or arpeggios.

If Haydn ever looked up to any great master as a model, it seems to have been C. P. Em. Bach: the bold modulation. rests, pauses, free use of semitones, and unexpected flights of Haydn, remind us frequently of Bach's early works more than of any other composer. But in writing for violins he has surpassed his model in facility and invention; freaks, whim, and even buffoonery, appear natural to Haydn, which in the works of his imitators seem downright caprice and affectation. Em. Bach used to be censured for his extraneous modulation, crudities, and difficulties; but, like the hard words of Dr. Johnson, to which the public by degrees became reconciled, every German composer takes the same liberties now as Bach, and every English writer uses Johnson's language with impunity.

GEO. CHR. WAGENSEIL [1715-1777], chamber-composer to the Emperor, if living, must have completed his hundredth year, having been born in 1688 (*y*). From the spirited compositions of this master for the harpsichord, before the piano forte was brought to any perfection in our country, the lovers of Music received great pleasure, about thirty years ago. The Germans long allowed them to be lively and easy, but those attached to the more refined and expressive style of Emanuel Bach thought them too trifling.*

Of Fr. Benda [1709-86], first violin to the King of Prussia, a very sincere eulogium has been inserted elsewhere (*z*); I shall only add here, that besides symphonies, violin concertos, and trios, he has published eight sets of solos for that instrument, which are extremely admired for their good taste and truly cantabile style.

His brother Geo. Benda [1722-95], many years in the service of the court of Gotha, published, in 1757, a very elegant set of sonatas for the harpsichord, in the style of Emanuel Bach, and in 1780 and 1781 two collections of harpsichord pieces full of taste and pleasing passages; but besides these and several German comic operas, he composed in 1778 *Ariadne in Naxos* [1774] and *Medea,* two works which he calls Duodrames, upon a new plan, of which the hint was perhaps suggested by Rousseau's *Pygmalion,* which M. Benda has likewise set.** The author has manifested great abilities and feeling in the expressive and picturesque symphonic composition with which he has told the story and painted the distress of *Ariadne*, when abandoned by *Theseus* in the island of Naxos. This is done wholly without singing. The narrative part is spoken in blank verse, and the several passions and sentiments are seconded and highly coloured in fragments of symphony, like those of accompanied recitative of the most select, impassioned, and exquisite kind.

Schobert [*c.* 1720-67] is well entitled to a niche in an English history of Music, his pieces for the harpsichord having been for many years the delight of all those who could play or hear them. His first works were published at Strasburg about 1764; soon after this period he went to Paris, and was engaged in the service of the prince of Conti.*** About the year 1770 [1767], he and the chief part of his family were poisoned by eating *faux champignons,* or what we call toad-stools, taking them for mushrooms. In 1766, I was the first who brought his works to England from Paris. His style never pleased in Germany so much as in England and France. Those of Emanuel Bach's party allowed him to be a man of genius, but spoiled by his affectation of a new and extraordinary style, accusing him of too frequently repeating himself. The truth is, the spirit and fire of his pieces require not only a strong hand but a *harpsichord,* to give them all their force and effect. They are too

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(*y*) He was living in 1784.

(*z*) *German Tour,* Vol. II.

* There has been much confusion as to the dates of the birth and death of this composer. From the editor's inserted dates it will be seen that he died at the age of 62.

** Rousseau's *Pygmalion* was not produced until 1775, the year after the composition of Benda's *Ariadne.*

*** Schobert settled in Paris in 1760, and his first works were published there in that year. A selection of his compositions will be found in the *D.D.T., Vol.* 39, edited by Riemann.

rapid, and have too many notes for clavichords or piano fortes, which supply the place of harpsichords in Germany. The novelty and merit of Schobert's compositions seem to consist in the introduction of the symphonic, or modern overture style, upon the harpsichord, and by light and shade, alternate agitation and tranquillity, imitating the effects of an orchestra. The general use of piano fortes, for which the present compositions for keyed-instruments are chiefly written, has more contributed to lessen the favour of Schobert's pieces, than their want of merit.

Of the same school, with less spirit and originality, is JOHN FRIED. EDELMAN, born at Strasburg, 1749.*

EICHNER [1740-77], who was in this country about twelve years ago [1773], and died at Potzdam in 1778, introduced a style between that of Schobert and the present; with less fire than Schobert, and more taste and expression. He was accused by the critics of his own country of being too modern.

There are many great German musicians dispersed throughout Europe, whose merit is little known in England, or even in their native land; among these is ECKARD [1735-1809], who has been fifty years at Paris. This musician has published but little; yet by what has appeared, it is manifest that he is a man of genius and a great master of his instrument.

KERNBERGER [1721-83], of Berlin, lately deceased, was a scholar of Seb. Bach, and possessed of great musical learning (*a*). His knowledge of counterpoint, and of all the laws and subtilties of canon and fugue, were indisputable. But in his compositions he is often dry and crude, and perpetually striving at new passages and effects, with which his invention did not very liberally supply him.

ROLLE [1718-85], of Magdeburg, likewise lately deceased, was an excellent composer for the church, as well as author of pieces for the organ and harpsichord of great merit. His oratorio of *Thirsa and her Sons* is full of good taste, new passages, pleasing effects, and pathos.

Of FR. GOTTLOB FLEISCHER, of Brunswick, born 1722 [d. 1806], all the Music I have seen is excellent. His harpsichord-pieces are in a good taste, and full of grace and fancy; and his German comic opera of the *Oracle*, composed in 1771, is more in the best modern style of Italy, than any Music of that kind and period that I have seen.

ERNST WILLIAM WOLF [1735-92], chapel-master at Weimar, has not only composed a great number of favourite German comic operas, but excellent pieces for the harpsichord; and, in 1782, published an *Easter Cantata*, or anthem in score, of which the Music is admirable, though the airs are perhaps a little too dramatic for the church.

The trios and symphonies of SCHWINDL [d. 1786], which were thought so pleasing and excellent, before the Vienna school was

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(*a*) He is said by Reichardt frequently to have corrected Rameau, in his work called *Kunst des reinen Satzes.*

* Edelmann was guillotined at Strasburg in 1794, during the French Revolution.

known, seem to have been wholly laid aside in our country since the departure of Giardini with whom they were in high favour. But even twenty years ago, though they were admired by dilettanti in Germany, professors, who allowed the author to have genius, denied him taste and correctness.

The spirited, natural, and unaffected symphonies of VANHAL [1739-1813], seem to have preceded those of Haydn, at least in England. The quartets and other productions for violins by this excellent composer certainly deserve a place among the first productions, in which unity of melody, pleasing harmony, and a free and manly style are constantly preserved.

I am now happily arrived at that part of my narrative where it is necessary to speak of HAYDN! the admirable and matchless HAYDN! from whose productions I have received more pleasure late in my life, when tired of most other Music, than I ever received in the most ignorant and rapturous part of my youth, when every thing was new, and the disposition to be pleased undiminished by criticism or satiety.

It having been reported in 1778, that Haydn was dead, I took the liberty of applying to Sir Robert Keith, his Majesty's minister plenipotentiary at the imperial court, for information concerning him; who not only contradicted the report, but condescended to honour me with the following particulars, which his German secretary had procured from the best authority.

JOSEPH HAYDN [1732-1809], maestro di capella to his serene highness prince Esterhasi, was born at Rhorau, in Lower Austria, in 1733 [1732]. His father, a wheelwright by trade, played upon the harp without the least knowledge of Music, which, however, excited the attention of his son, and first gave birth to his passion for Music. In his early childhood he used to sing to his father's harp the simple tunes which he was able to play, and being sent to a small school in the neigbourhood, he there began to learn Music regularly; after which he was placed under Reuter, maestro di capella of a cathedral [St. Stephen's] at Vienna; and, having a voice of great compass, was received into the choir, where he was well taught, not only to sing, but to play on the harpsichord and violin. At the age of eighteen, on the breaking of his voice, he was dismissed from the cathedral [*c.* 1749]. After this, he supported himself during eight years as well as he could by his talents, and began to study more seriously than ever. He read the works of Mattheson, Heinichen, and others, on the theory of Music; and for the practice, studied with particular attention the pieces of Emanuel Bach. At length he met with Porpora, who was at this time in Vienna [1752], and, during five months, was so happy as to receive his counsel and instructions in singing and the composition of vocal Music. In 1759, he was received into the service of Count Marzin [Morzin] as director of his Music, whence, in 1761, he passed to the palace of prince Esterhasi, to whose service he has been constantly attached ever since.

The first time I meet with his name in the German catalogues of Music, is in that of Breitkopf of Leipsic, 1763, to a *Divertimento à Cembalo, 3 Concerti à Cembalo, 6 Trios, 8 Quadros* or *Quartets,* and 6 *Symphonies in four and eight parts*. The chief of his early Music was for the chamber. He is said at Vienna to have composed before 1782, a hundred and twenty-four pieces for the *bariton,* for the use of his prince, who is partial to that instrument, and a great performer upon it (*b*). Besides his numerous pieces for instruments, he has composed many operas for the Esterhasi theatre, and church Music that has established his reputation as a deep contrapuntist. His *Stabat Mater* [1771] has been performed and printed in England, but his oratorio of *Il Ritorno di Tobia*, composed in 1775 for the benefit of the widows of musicians, has been annually performed at Vienna ever since, and is as high in favour there, as Handel's *Messiah* in England. His instrumental *Passione* ["The Seven Last Words." 1785], in parts, is among his latest and most exquisite productions. It entirely consists of slow movements, on the subject of the last seven sentences of our Saviour, as recorded in the Evangelists. These strains are so truly impassioned and full of heart-felt grief and dignified sorrow, that though the movements are all slow, the subjects, keys, and effects are so new and so different, that a real lover of Music will feel no lassitude, or wish for lighter strains to stimulate attention.

His innumerable symphonies, quartets, and other instrumental pieces, which are so original and so difficult, have the advantage of being rehearsed and performed at Esterhasi under his own direction, by a band of his own forming, who have apartments in the palace and practice from morning to night, in the same room, according to Fischer's account, like the students in the conservatorios of Naples. Ideas so new and so varied were not at first so universally admired in Germany as at present. The critics in the northern parts of the empire were up in arms. And a friend at Hamburg wrote me word in 1772, that "the genius, fine ideas, and fancy of Haydn, Ditters, and Filtz, were praised, but their mixture of serious and comic was disliked, particularly as there is more of the latter than the former in their works; and as for rules, they knew but little of them." This is a censure which the admirable Haydn has long since silenced: for he is now as much respected by professors for his science as invention (*c*). Indeed, his compositions are in general so new to the player and hearer, that they are equally unable, at first, to keep pace with his inspiration. But it may be laid down as an axiom in Music, that "whatever is *easy* is *old,* and what the hand, eye, and ear are accustomed to; and, on the contrary, what is *new* is of course *difficult,* and not only scholars but professors have it to learn. The first exclamation of an embarrassed performer and a bewildered hearer is, that the Music is very *odd,* or very *comical;* but the queerness and

(*b*) This is the same instrument as Lidl played, described below.

(*c*) The extent of Haydn's fame may be imagined from his being made the hero of a poem called *The Art of Music,* in Spanish, and printed at Madrid ten years ago.

comicality cease, when, by frequent repetition, the performer and hearer are at their ease. There is a general chearfulness and good humour in Haydn's allegros, which exhilerate every hearer. But his adagios are often so sublime in ideas and the harmony in which they are clad, that though played by inarticulate instruments, they have a more pathetic effect on my feelings, than the finest opera air united with the most exquisite poetry. He has likewise movements that are sportive, *folatres,* and even grotesque, for the sake of variety; but they are only the *entre-mets,* or rather *intermezzi,* between the serious business of his other movements.

Gretry, of Liege, is claimed by the Germans, but this fertile and agreeable composer will have a place in the next chapter.

Naumann [1741-1801] goes on writing, in what seems to me an Italian style, too feeble and placid for those who admire the originality and force of Piccini and Paesiello.

Mozart [1756-91], who astonished all Europe by his premature talents during infancy, is now no less the wonder of the musical world for his fertility and knowledge, as a composer.

Charles Stamitz [1746-1801], the son of the great Stamitz of Manheim, has all the fire of his father, and has kept pace with the times without the servile imitation of any style.

Kozeluch [1754-1818], is an admirable young composer of Vienna, whose works were first made known in England by the neat and accurate execution of Mademoiselle Paradis, the blind performer on the harpsichord, in 1785. And his productions have since greatly increased in number and in favour. They are in general excellent, abounding with solidity, good taste, correct harmony; and the imitations of Haydn are less frequent than in any other master of that school.

The Abbé Sterkel [1750-1817] has not travelled through Italy unprofitably; his harpsichord pieces, though not very learned or consonant to harmonical rules, are full of spirit, taste, and pleasing passages; and he has not only collected all the vocal flowers of the greatest opera singers of the present times, but scattered them liberally through his works. His violin accompaniments generally consist of passages of effect, and such as give importance to the player. Indeed, his pieces, though not very original, are less tinctured with Bachism, or Haydnism, than those of his countrymen who have not visited Italy. And though less solid and less his own property, than Kozeluch's, yet they are more easy to execute, and more intelligible to unlearned hearers.*

Schultz [1747-1800], of Berlin, is a nervous and excellent composer as well as an elegant writer on Music (*d*).

And Reichardt [1752-1814] is an animated and rapid writer and composer, a great admirer of Handel, and a patriotic and decisive critic.

(*d*) He is author of the musical articles in the second part of Sultzer's *Theory of the fine Arts.*

* See *Grove's Vol. V. p.* 135 for an interesting account of a meeting between Beethoven and Sterkel in 1791.

HERSCHEL [1734-92], master of the King's band at Hanover, and brother of the great astronomer, is an excellent instrumental composer, in a more serious and simple style than the present; more resembling that of Abel than Haydn.

HILLER, of Leipsic, the favourite composer of German comic operas, is likewise a candid critic, and an useful writer upon Music.

The music-director of Göttingen, FORKEL, is a composer, voluminous musical critic, and historian (*e*).

Professor CRAMER, of Keil, a dilettante, began to publish at Hamburg, in 1783, a *Musical Magazine*.

Professor ESCHENBURG, of Brunswick, the celebrated translator of Shakspeare into German, Brown's Dissertation on the Rise, &c. of Music and Poetry, Webb on the same subject, and the oratorio of Judas Maccabæus, has done me the honour to translate the Dissertation on the Music of the Ancients, prefixed to the first volume of this work, and my Account of the Commemoration of Handel.

ABEL, and the German musicians who have long resided in England, will be reserved for the last chapter concerning miscellaneous matters and the general state of Music in our own country.

German Dilettanti

Among these his late Majesty the KING OF PRUSSIA [Frederick the Great, 1712-86] is entitled to the first place in talents, as well as rank. This heroic and accomplished prince having had Quantz early in life for his master on the German-flute and in composition, played no other pieces than his own and those of his master, which were never allowed to be printed. His Majesty during more than forty years of his busy reign, when not in the field, allotted four hours a day to the study, practice, and performance of Music. All the German masters allowed him the first place among dilettanti composers, as well as performers on the flute. Fischer, however, who was some time in his service before he first came to England, did not seem to like his musical productions, thinking them, even then, somewhat dry and old-fashioned. This prince had certainly great professors in his service, though he never was partial to Emanuel Bach, the greatest of them all. His Majesty, besides a great number of pieces for the flute, and some for the harpsichord, composed sometimes for the voice; particularly in the pastoral opera of *Galatea & Alcides*, in 1747, of which the overture and recitatives were Graun's, and the airs by the King jointly with

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(*e*) I am sorry that the third volume of this author's *General History of Music* which is to be confined chiefly to the Music of Germany, was not published before this chapter was written; as it would probably have saved me as much trouble in seeking, selecting, and arranging the materials, as my 1st vol. seems to have saved him, as far as he has hitherto advanced in his work; which from the great resemblance of its plan to that of my own, I can hardly praise with decency.*

* Forkel (1749-1818) is chiefly remembered as being the first biographer of J. S. Bach. (Leipzig, 1802).

Quantz and Nichelmann.* Sometimes, the day before performance, his Majesty would send a new song to the maestro di capella to be introduced in an opera, and this was universally believed to be his own production in all its parts. During the last years of his life, according to his chapel-master, Reichardt, his Prussian Majesty having lost some of his front teeth, not only discontinued the practice of the flute, but his evening concerts, and became totally indifferent to Music: a proof that his Majesty's chief pleasure in the art was derived from his own performance.

To the late Elector of Bavaria and his sister the late Electrice Dowager of Saxony, I have already paid my respects; yet it is but justice to the memory of that prince to say, that upon a late examination of the score of an entire mass for four voices, with instrumental accompaniments, of his composition, of which his serene highness honoured me with a copy, I find the design and composition much superior to the generality of dilettante productions.

Prince Lobkowitz,** and his most amiable and accomplished niece, the Countess Thun, as well as Mademoiselle Martinetz, were justly ranked among dilettanti of the first class at Vienna, in 1772,

The late syndic of the state of Hamburg, Schuback, the worthy and ingenious imitator of Handel, is well entitled to a distinguished place among dilettanti, for his oratorio called the *Disciples at Emaus,* printed in score, 1778.

Beecke, captain of dragoons in the regiment of prince Frederic of Würtemberg at Vienna, has been a composer and publisher more than twenty years. His pieces for the piano-forte are much admired at Vienna.

Baumgarten, an officer in the Prussian service, has new set *Zemire et Azor,* in German; *Andromeda,* a *Monodrame,* and the *Mufti's Tomb,* a comic opera, 1777.

The principal *printers, publishers,* and *venders of manuscript Music* in Germany are

Breitkopf, *of Leipsic,* who annually prints catalogues of new publications in types; and besides a general catalogue, with the prices marked of printed and manuscript Music, ever since the year 1762, he has distributed *Theme-catalogues,* in which the subject of each piece is exhibited in notes, so that a musical collector is enabled to discover whether he is already in possession of any of the works specified in his list of new Music.

The Hummels, of Amsterdam and Berlin, are considerable engravers of Music.***

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* In 1889 B. & H. published 120 pieces written by Frederick the Great. These were edited by Spitta. Burney is unjust in his criticism of this king's love for music. He was playing the flute in 1773, the date of the death of Quantz, who wrote his 300th flute concerto in that year. Shortness of breath compelled the king to give up flute playing, but he recommenced the study of the clavier.

** Ferdinand Philip Lobkowitz (1724-84) was a patron of Gluck. Burney in his "Musical Tour in Germany" tells a story of the writing of a symphony by this prince and Emmanuel Bach, each composing a bar alternately. Ferdinand's son, Joseph Francis (1772-1816), is well known because of his connection with Beethoven.

*** This firm ceased to exist in 1821.

WESTPHAL and Co. of Hamburg, whose catalogues contain all the musical publications of France, Italy, England, Germany, Denmark, and Sweden, engraved, types, and manuscript.

HAFNER, of *Nuremberg,* engraves Music on copper, in a more neat manner than most other publishers.

ARTARIA,* of *Vienna,* has lately opened an extensive commerce in the sale of Music of the Austrian school, neatly engraved; which, in the year 1772, when I was in Germany, could only be obtained in manuscript.

And now, neither justice nor candour will permit me to quit Germany and its numerous great musicians, without totally disavowing the opinion of another person, which was inconsiderately inserted in the first edition of my *German Tour,* before I was able to examine its truth: for I am now more than ever convinced, that this opinion, which accused Germany of want of genius, was unjust, and founded on prejudice and ignorance of Teutonic discoveries and atchievements in the whole circle of arts and sciences. There can be no physical cause assigned for want of genius in a whole people on any part of the globe, within the temperate zone. And to pronounce, that an empire extending over at least a twelfth part of Europe, and whose inhabitants amount to a seventh part of the people to be found in that quarter of the globe, should be deficient in genius, was not only unjust, but inconsistent and absurd; particularly in the book of a man who during his whole life has been an enthusiastic admirer of German musicians, from Handel and Hasse, to Bach and Haydn. So far therefore from letting a second-hand prejudice warp my judgment or influence my opinions in writing my General History, I have long been keeping double guard over my pen and my principles, having been as angry with myself as the most patriotic German can be, for ever having given admission to such a reflection.

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* Artaria's are famous for their relations with Mozart, Haydn, and Beethoven.

Chapter XI

Of the Music of France during the Present Century

MUSIC, during this period, seems to have been patronised in France with as much zeal as in Italy or Germany, though perhaps with less effect upon its cultivation. But the long and pertinacious attachment to the style of Lulli and his imitators in vocal compositions, to the exclusion of those improvements which were making in the art in other parts of Europe, during the first fifty years of this century, have doubtless more impeded its progress, than want of genius in this active and lively people, or defects in their language, to which Rousseau and others have ascribed the imperfections of their Music.

The names of the serious opera composers in France between Lulli and Rameau are now easier to be found than their works; their panegyrics are not suffered to die, whatever may be the fate of their Music.

COLASSE [1649-1709], the scholar and immediate successor of Lulli, in 1687, finished the opera of *Achille & Polyxene,* of which only the first act could be found among his master's papers. Between this period and 1706, he furnished the Academie Royale with eight entire operas.

CHARPENTIER, DEMARETS, CAMPRA, COSTE, and DETOUCHES, are all enrolled among the French opera composers, who began to distinguish themselves soon after the death of Lulli. These were followed by BERTIN, in 1706; MOURET, 1714; MONTECLAIRE, 1716; FRANCOEUR, and REBEL, who composed operas in conjunction from 1725 to 1760, as our Beaumont and Fletcher did plays; by BLAMONT in 1731, and by BRISSAC in 1733, the same year as that in which Rameau produced his first opera.

The lyric theatre at Paris, after the decease of Lulli [1687], was conducted by his son-in-law, FRANCINE, who obtained a patent for ten years, upon condition that he paid a pension of 10,000 livres a year to the widow and children of Lulli. In 1698, Francine entered into partnership with DUMONT, and obtained a new patent for ten years more. In 1704, the patentees had incurred a debt of 380,780 livres; after this, the patent was transferred to Guyenet, and, in evil hour, from him to others; for not one of all the *entrepreneurs* and projectors who have embarked in this hazardous undertaking, from the time of Lulli to the present, seem to have escaped ruin.

The government of an opera, says M. de la Borde (*a*), is a painful and embarrassing employment. It is necessary that the director of so complicated a machine should know how to manage all the springs, remove every obstacle to their motion, gratify the taste and sometimes the caprice of the fickle public, unite in one interest a crowd of different rival talents, excite emulation without jealousy, distribute rewards with justice and delicacy, censure and punish with address, limit the unbounded demands of some by flattery, check the independence of others by apparent concessions, and try to establish in the interior government of this republic as much harmony as reigns in the orchestra. It is manifest that nothing but the most subtile, artful, and pliant character can hope to accomplish such Herculean labours.

But though the revolutions in the opera government have been so numerous since the death of its first legislator, Lulli, Music remained stationary for near a century, in spite of the several attempts that were made in order to stimulate activity and enterprize.

In 1702, the publication of a pamphlet entitled *Paralele des Italiens et des François en ce qui regarde la Musique et les Opera,* by the Abbé RAGUENET, a man of taste and intelligence, who had resided some time at Rome, gave birth to a long, but ineffectual controversy, concerning the degrees of perfection, and superiority of French and Italian Music. The book was licensed by Fontenelle, who said in his testimony that " he thought it would be very agreeable to the public, provided they were capable of equity." This declaration, however, did not prevent *Freneuse,* the continuator of Bonnet's *Histoire de la Musique,* from attacking the author and Italian Music, in a most furious manner, treating both with equal contempt and obloquy.

The French, after this period, seem to have enjoyed their lyric *sommeils* in great comfort and tranquillity till 1752; when the performance of Pergolesi's *Serva Padrona* at Paris, by a company of burletta singers from Italy, set the musical republic in a flame which has not yet been extinguished.*

There had, indeed, been a *sensation* excited, that was rather turbulent, and tending to a civil war, on the first appearance of Rameau as a dramatic composer in 1733, who by new harmonies and accompaniments had given offence to the true believers in the worship of Lulli; but this soon subsided, and the nation not only heard his compositions with rapture, but reverenced him as " a theorist, to whom Music was as much indebted as physics and philosophy to Newton."

(*a*) Tom. III. p. 486.

* *La Serva Padrona* was first performed at Paris in 1746 but with little success. The 1752 performance was between the acts of Lully's *Acis et Galathée.*

Minutely to discuss the merits of this musician in the practice and theory of his art would occupy more pages in my book than I have now to spare. I shall, however, confess the effect his compositions and writings have had on myself, in spite of early perjudices against the vocal Music of France in general, and still more against its execution at the serious opera.

John Philip Rameau [1683-1764], composer to the King of France and Chevalier de St. Michel, was born at Dijon 1683. He went early in his life to Italy, [1701], and at his return was appointed organist at Clermont en Auvergne, where his *Traité de la Musique* was written, in 1722.* He was afterwards elected organist of St. Croix de la Bretonnerie at Paris [1732]. Here his time was chiefly employed in teaching; however, he published harpsichord lessons and several other theoretical works, without distinguishing himself much as a vocal composer, till the year 1733, when, at fifty years of age, he produced his first opera of *Hippolite & Aricie*. The Music of this drama excited professional envy and national discord. Party rage was now as violent between the admirers of Lulli and Rameau, as in England between the friends of Bononcini and Handel, or, in modern times, at Paris, between the Gluckists and the Piccinists.

When the French, during the last century, were so contented with the Music of Lulli, it was nearly as good as that of other countries, and better patronised and supported by the most splendid prince in Europe. But this nation so frequently accused of more volatility and caprice than their neighbours, have manifested a steady persevering constancy to their Music, which the strongest ridicule and contempt of other nations could never vanquish.

Rameau only answered his antagonists by new productions which were still more successful; and, at length, he was acknowledged by his countrymen to be not only superior to all competition at Paris, but sole monarch of the musical world. From 1733 to 1760 he composed twenty-one operas [and ballets], of which the names and dates are annually published in the *Spectacles de Paris*, and in many other periodical works.

Rameau's style of composition, which continued in favour almost unmolested for upwards of forty years, though formed upon that of Lulli, is more rich in harmony and varied in melody. The *genre*, however displeasing to all ears but those of France, which had been nursed in it, was carried by the learning and genius of Rameau to its *acme* of perfection; and when that is atchieved in any style, it becomes the business of subsequent composers to invent or adopt another, in which something is still left to be done, besides servile imitation.

The opera of *Castor and Pollux* [1737] having been long regarded in France as the master-piece of this composer, I shall here insert a few remarks upon it, that have been made on a recent examination.

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* This appointment lasted from 1702-5. In 1706-8 he was at Paris, and in 1709-14 was organist at *Notre Dame*, Dijon, *vice* his father. He was organist at the *Jacobins*, Lyons, in 1715, and in that year returned to Clermont-Ferrand where he was appointed Cathedral organist, and where his *Traité de l' harmonie was written.*

The overture is the best of this author, upon Lulli's plan (*b*). The opening symphony is beautiful; but why the same melody was not applied, in the same measure, to the poetry, I know not, unless the versification required a change of time; but, in that case, why write the symphony on a subject that would not suit the words? But those eternal changes in the measure, which teaze and disappoint the ear of all that are used to other Music, is general in serious French operas, and seem as much the fault of the poet as musician. It is, however, wonderful, that this defect was not sooner discovered. The over-charged tenderness of Rameau's Music appears in all his slow movements, which are in one style, and generally in triple time. This master perpetually discovers himself to be a great harmonist; but inured to a bad taste and style of composition, as well as to bad singing, he has only augmented the defects of his predecessors, and rendered what was rude and clumsy in Lulli, still more offensive, by endeavours at sweetness or high seasoning. The appoggiaturas, or leaning notes, being so frequently incorporated in the harmony, renders it crude, and the hanging on every note, as if unwilling to relinquish it, checks and impedes the motion of the air, and gives it a slow and languid effect, however lively the theme on which it is composed. Every passage in such melody resembles a French heroic verse:

> "Each is an *Alexandrine*, through the song,
> That like a wounded snake, drags its slow length along."

The opening of the second act: *Que tout gemisse*, is very fine, and the pathos well applied; but the subsequent air, which is cast in an admirable mould, is spoiled by frequent and unnecessary changes of measure; and yet in spite of these defects, and the vocal outrages of Mademoiselle Arnould, I was more pleased and affected by this scene, than any other I ever heard at the French serious opera. The march, which has few appoggiaturas in it, is like other Christian Music.

The *prelude tendre*, at the opening of the third act, abounds with too many of these drags, which being equally harsh to the ear and injurious to pulsation, seem to prevent the performer from ever falling on his feet; and bar eleventh, the chord of the superfluous fifth, which makes all nature shudder, except our Gallic neighbours, is here continued so long, that it distorts the countenance of every other hearer, like *hiera picra*. The major minuet, page 121, after so long and tiresome a minority, is rich in harmony and graceful in melody. The voice is worse used by the composer than the most insignificant instrument. For after several symphonies that are extremely promising, and the ear has been made to expect a

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(*b*) "The overtures of Lulli," says M. D'Alembert, "are all cast in the same mould; yet, insipid as they are, they have been the invariable models of all other overtures for sixty years; during which time, there has been but one overture heard in our operas, if even that can be called one." *Melanges de Litt.* Tom. IV. p. 457.

continuation of the prefatory strain, nothing is given to the vocal part but broken accents and dislocated measures. In the *chaconne,* which is admirable, the measure is well marked and well accented. This must long have preceded Jomelli's favourite chaconne, and have served as a model to him, Theller, and others, in composing this species of dance. More genius and invention appear in the dances of Rameau than elsewhere, because in them, there is a necessity for motion, measure, and symmetry of phrase. And it may with truth be said, that nothing in Lulli's operas was imitated or adopted by the rest of Europe, but the style of his overtures, or in Rameau's, but the dances.

After frequent perusals and consultations of Rameau's theoretical works, and a long acquaintance with the writings of his learned commentator D' Alembert, and panegyrists, the Abbé Roussier, M. de la Borde, &c. if any one were to ask me to point out what was the *discovery* or *invention* upon which his system was founded, I should find it a difficult task.

The base to a common chord has been known ever since the first attempts at counterpoint; and it only seems as if Rameau had given new names to old and well-known combinations, when he calls the key-note, with $\genfrac{}{}{0pt}{}{5}{3}$, *Generateur, Basse-fondamentale.* But the Italians, ever since the time of Zarlino, have distinguished this lowest sound by calling it the *first base,* 1*mo. basso:* and the other parts of the chord when made the base, *basso rivoltato,* or 2*do. basso.* But Brossard in his Musical Dictionary, published 1702, in defining *Trias harmonica,* or the three sounds of a common chord in its first state, calls the under-note *basse,* or *son fondamental;* and afterwards remarks that among the three sounds that compose the *Triade harmonique,* the gravest is called *basis,* or *sonus fundamentalis.* And what has Rameau told us more, except that that the *harmoniques* produced by a string or pipe, which he does not pretend to have first discovered, are precisely the third and fifth in question. This is the practical principle of the fundamental base; the theoretic was surely known, of harmonical, arithmetical, and geometrical proportion and ratios of sound, with which so many books have been ostentatiously filled ever since the time of Boethius.

The Abbé Roussier, his most learned apostle and able champion, candidly confessed in his first work, that "the system of a *fundamental base* ought not to be regarded as one of those principles which precedes the consequences to be deduced from it." *Le mérite de cette découverte consiste, à avoir réduit en un systême simple, commode, et facile à saisir, toutes les opérations des grands maîtres de l' harmonie.* Traité des Accords, 1764.

Rameau's system, as compressed and arranged by D'Alembert (*c*), is perhaps the shortest, clearest, and best digested, that is extant; and yet, from the geometric precision with which it has been drawn up by that able mathematician, many explanatory notes and examples are wanting to render Rameau's doctrine

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(*c*) *Elemens de Mus. Theor. et Prat. suivans les Principes de Rameau,* 1752 and 1762.

intelligible to musical students in the first stages of their application; and even after that, the work, to be rendered a *complete theory*, would require many additions of late discoveries and improvements, both in the theory and practice of harmony (*d*).

About the year 1760, the System of a Fundamental Base, by Rameau, gave occasion to much discussion in Germany. By some it was adopted there as well as in Italy, by others disputed. It seems, however, as if this system, ingenious as it is, were somewhat over-rated by French theorists, who would persuade the world that all Music not composed on Rameau's principles should be thrown into the flames—*Jusqu' à mon systeme* says Rameau himself; and M. de la Borde says, that " Music since the revival of arts was abandoned to the ear, caprice, and conjecture of composers, and was equally in want of unerring rules in theory and practice—Rameau appeared, and chaos was no more. He was at once Descartes and Newton, having been of as much use to Music as both those great men to philosophy." But were Corelli, Geminiani, Handel, Bach, the Scarlattis, Leo, Caldara, Durante, Jomelli, Perez, &c. such incorrect harmonists as to merit annihilation because they never heard of Rameau or his system? Indeed, it may be further asked, what good Music has been composed, even in France, in consequence of Rameau giving a new name to the base of a common chord, or chord of the seventh? The Italians still call the lowest sound of Music in parts the base, whether fundamental or derivative; but do the French imagine that the great composers above-mentioned, and the little composers who need not be mentioned, were ignorant whence every supposed base was derived? The great harmonists of the sixteenth century seldom used any other than fundamental bases. And the fundamental base to the hexachords has always been the key-note, and the fifth above and fifth below, just as Rameau has given it in his theoretic tracts.

But though the several merits of this musician have been too much magnified by partizans and patriots in France, and too much depreciated by the abettors of other systems and other styles, as well as patriots of other countries, yet Rameau was a great man; nor can the professor of any art or science mount to the summit of fame, and be elected by his countrymen supreme dictator in his particular faculty, without a large portion of genius and abilities.

The successful revival of his opera of *Castor and Pollux* in 1754, after the victory obtained by his friends over the Italian burletta singers who had raised such disturbance by their performance of Pergolesi's intermezzo, the *Serva Padrona* was regarded as the most glorious event of his life. The partizans for the national

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(*d*) Many opinions concerning melody, taste, and even harmony, which were current forty or fifty years ago, would now only excite contempt and laughter. IMAGINATION, which had been manacled by narrow rules, formed on Gothic productions, at length broke loose and liberated, flutters and flies about from flower to flower, sipping like the bee its native food wherever it can be found.

honour could never hear it often enough. " This beautiful opera, says M. de la Borde, without any diminution in the applause or pleasure of the audience, supported a hundred representations, charming at once the soul, heart, mind, eyes, ears, and imagination of all Paris (*e*)."

From this æra to the time of his death, in 1767 [1764], at eighty-four [81] years of age, Rameau's glory was complete. The Royal Academy of Music, who all regarded themselves as his children, performed a solemn service in the church of the Oratory, at his funeral. And M. Philidor had a mass performed at the church of the Carmelites, in honour of a man whose talents he so much revered.*

The cotemporary and subsequent composers of operas with Rameau, of the old school, were MONDONVILLE, from 1742 to 1758; BERTON, from 1755 to 1775 (*f*); AUVERGNE, from 1752 to 1773;** and TRIAL, from 1765 to 1771.

In 1752, a troop of Italian burletta singers having been engaged to perform at Rouen, the *Academie Royale de Musique,* which presides over all provincial operas as well as those of the capital, refused to let them appear at Rouen, before they had performed at Paris. In August they exhibited, at the Opera-house, in the *Serva Padrona* of Pergolesi, which was performed between the acts of Lulli's opera of *Acis & Galatea,* as an intermezzo, its original use. This performance made so many proselytes to Italian Music, that the friends of Rameau and the national opera took the alarm. Innumerable pamphlets were written on both sides, and among the rest, the celebrated *Lettre sur la Musique Françoise,* by Rousseau. There was too much good sense, taste, and reason in this letter for it to be read with indifference; it was abused, but never answered. The author was burnt in effigy at the Opera-house door. And while it was read by all the rest of Europe as an excellent piece of musical criticism, full of new ideas and views concerning dramatic Music, it was held in execration by the adherents to the ancient style of opera Music, and has been lately called " a wretched performance, dictated by spleen, bad taste, want of judgment, and inconsistence," by a writer (*g*) who, on some occasions, seems to know better, and to have ideas of good

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(*c*) *Essai sur la Musique,* Tom. III. p. 465.

(*f*) This master was not only a composer of new operas, but a reviver of the operas of Lulli and other old masters, which he retouched with equal tenderness for their reputation, and respect for modern improvements in the drama.

(*g*) M. de la Borde, Tom. I. p. 412.

* A complete edition of the works of Rameau was commenced in 1894 under the general editorship of Saint-Saens.

** D'Auvergne (1713-97) was one of the earliest French Composers to write in the form of the Italian intermezzo. His first attempt in this style was *Les Trocqueurs* produced on July 30, 1753.

Music, more worthy of a master of harmony and the present state of the art in every part of Europe (*h*).

In 1753, Rousseau's *Devin du Village* was first performed at the great Opera-house as an *Intermede,** and being composed in a familiar pleasing ballad style, neither entirely French nor Italian, and sung in the language of the country, was universally applauded. The same year Pergolesi's *Stabat Mater* was performed at the Concert Spirituel, which convinced many reasonable Frenchmen that their church Music was not so perfect as they had imagined it. Caffarelli was this year sent for express from Naples by Marshal Richelieu, to gratify the curiosity of the Dauphiness, a princess of the house of Saxony, who had expressed a wish to hear him.** After fulfilling the object of his journey, and performing once at the Concert Spirituel, this singer returned to Naples without building towns or softening rocks in France.***

And all these attempts at Italian Music, after the first fermentation subsided, only made the return to the ancient national psalmodic strains more welcome to patriotic ears, when the operas of Lulli and Rameau were revived, which they now were, with universal applause. And the driving away the *buffoons,* as the Italian comic singers are called in France, is recorded in all the periodical publications concerning the theatres in 1754, with great triumph. In the *Spectacles de Paris,* they were compared to noxious vapours which infect the *air.* The opera of *Titon & Aurore* of Mondonville, and the *Castor & Pollux* of Rameau, *tranquilised les esprits.*

In 1755, the motets *à grand choeur* of La Lande and Mondonville were in great favour at the Concert Spirituel, and no profane mixture of Italian Music was heard there, except the performance of the two celebrated Bezozzi on the hautbois and bassoon, which there were a few so wicked as to admire, *de bon cœur.*****

This year was performed at Paris Noverre's [1727-1810] celebrated ballet, called *Les Fêtes Chinoises,* which was afterwards

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(*h*) It is not my wish to be thought an implicit believer in the paradoxes of Rousseau. When he says that the French have no Music, nor ever, from the nature of their language, can have any, and if they have, *tant pis pour eux,* I regard it more as a sarcastic *bon mot,* than a truth which will admit of demonstration. But all he has said of French recitative, false expression, want of measure and melody, is so true, that the most reasonable part of the nation have long since given up these points, and only wish to preserve their language in the lyric theatre, and to graft upon it the Music of Italy; which by no means seems impracticable, if with the melody of Italy the singing of that country could likewise be adopted.

* It had, however, been performed before the King at Fontainebleau in October, 1752.

** Caffarelli was invited to Paris in 1750 by the Dauphine, and sang at some concerts there.

*** The *Concert Spirituel* was started in 1725 for the performance of music which was neither operatic nor French. The promoter of this design was Philidor and the first performance took place on March 18, 1725. The performances always took place on the days on which there was no performance at the opera. The original Concert Spirituel was discontinued in 1791, but in 1805 it was revived, and concerts are still given during Passion Week.

**** The brothers Besozzi appeared at the Concert Spirituel in 1735.

attempted in England to the great destruction of Mr. Garrick's dramatic plans and property.*

In 1758 [1757], DUNI, an Italian composer of Parma, began first to adapt the melody of his own country to French words, for the comic opera. And about 1761, PHILIDOR [1726-95] and MONSIGNY had the address to betray the French into a love for Italian melody, or at least a melody resembling that of the burletta operas of Italy then in circulation. In 1764 and 1765, I was at Paris, and if the singing had been less national, should have been very much pleased with the Music of the Theatre Italien, particularly in *Rose et Colas, Anette et Lubin, Le Roi et le Fermier, Le Maréchal Ferrant, Le Sorcier,* and *Isabelle et Gertrude,* in all which the singing of Caillot, as well as the acting, were such as vanquished all prejudice against French singing in general. All these were produced previous to GRETRY'S arrival at Paris 1768, who brought with him all the taste of Italy, which, however, in compliance with the language and national taste of France, he has been frequently obliged to sacrifice, in order to please his protectors and judges.

In 1770, I visited Paris again expressly to listen critically to the reigning Music of that capital; and though the comic opera was in possession of many new and pleasing dramas that were well written and admirably set, the serious opera had not advanced a step towards perfection, or even variety, in five years' time, if the opera of *Ernelinde,* by Philidor, be excepted, in which that ingenious composer quitted the ancient opera style of his country, accelerated the recitatives, and terminated his scenes with many excellent airs, *à l' Italienne* (*i*).

The year 1774 was rendered remarkable in the annals of French Music, by the arrival of the Chevalier GLUCK at Paris, whose operas, by his conforming to the genius of the French language, and flattering the ancient national taste, were received with acclamation. He began his career in this capital by his celebrated opera of *Orphée,* of which the reputation was already established; and this was followed by *Iphigenie,* taken from one of Racine's best tragedies, which had all the success that may be imagined from the force of his genius applied to a favourite drama, set in the style of their favourite composers, Lulli and Rameau.**

In his opera of *Cythere Assiegée,* 1775, where more delicacy and tenderness, than force, were required in the composition, he was not so successful. Nor was his *Alceste,* the year following, received with the same rapture as at Vienna. Indeed, his *Armide,* in 1777, did not quite fulfil the ideas of grace, tenderness, and pathos, which some of the scenes required, and auditors accustomed to Italian Music expected: however, his operas were excellent

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(*i*) The first run of *Ernelinde* [1767] was not very considerable, but it has since been revived [as Sandomir in 1769] with more applause than it received during its first performance.

* Noverre came to England in 1755 at Garricks' invitation, producing *Les Fêtes Chinoises* at Drury Lane on Nov. 8, 1755.

** Gluck's first Paris production was *Iphegénie* on April 19, 1774. The production of *Orpheus* was on August 2, 1774.

preparations for a better style of composition than the French had been used to; as the recitative was more rapid and the airs more marked, than in Lulli and Rameau: there was likewise more energy, fire, and variety of movement, in his airs in general, and infinitely more force and effect in his expression of grief, fear, remorse, vengeance, and all the violent passions.

Gluck's Music is so truly dramatic, that the airs and scenes, which have the greatest effect on the stage, are cold, or rude, in a concert. The situation, context, and interest, gradually excited in the audience, give them their force and energy.

Indeed, he seems so much the national musician of France, that since the best days of Rameau, no dramatic composer has excited so much enthusiasm, or had his pieces so frequently performed (*k*). And the French, who feel very enthusiastically whatever Music they like, heard with great rapture the operas of Gluck, which even the enemies of his *genre,* allowed to have great merit of a certain kind; but though there is much real genius and intrinsic worth in the dramatic compositions of this master, the congeniality of his style with that of their old national favourites, Lulli and Rameau, was no small merit with the friends of that Music. The almost universal cry at Paris was now, that he had recovered the dramatic Music of the ancient Greeks; that there was no other worth hearing; that he was the only musician in Europe who knew how to express the passions: these and other encomiums preparatory to his apotheosis, were uttered and published in the journals and newspapers of Paris, accompanied with constant and contemptuous censures of Italian Music, when Piccini arrived [1776]. This admirable composer, the delight and pride of Naples, as Gluck of Vienna, had no sooner erected his standard in France, than all the friends of Italian Music, of Rousseau's doctrines, and of the plan, if not the language, of Metastasio's dramas, inlisted in his service. A furious war broke out, all Paris was on the *Qui vive?* No door was opened to a visitor, without this question being asked previous to his admission: *Monsieur! estes vous* PICCINISTE *ou* GLUCKISTE?—These disputes, and those of musical critics, and rival artists throughout the kingdom, seem to me to have soured and diminished the pleasure arising from Music in proportion as the art has advanced to perfection. When every phrase or passage in a musical composition is to be analised and dissected during performance, all pleasure and enthusiasm vanish, and the whole becomes a piece of cold mechanism. It is certainly necessary for professors to study and make themselves well acquainted with the fundamental rules of their art; but I would advise true lovers of Music to *listen* more than talk, and give way to their feelings, nor lose the pleasure which melody, harmony, and expression ought to give, in idle enquiries into the nature and accuracy of their auricular sensations.

(*k*) It has lately been said in the *Journal de Paris,* that each of his pieces had supported two or three hundred representations.

Nicola Piccini, born in 1728 [d. 1800], may be ranked among the most fertile, spirited, and original composers that the Neapolitan school has produced. An invincible passion for Music frustrated the intentions of his father, who designed him for the church. He practised in secret, and was discovered by accident to have made a considerable progress in the art, before his father could be prevailed on to let him have a master. In 1742, he was placed in the conservatorio of *St. Onofrio,* under Leo, and after his death under Durante. Piccini spent twelve years in study before he quitted the conservatorio in 1754, and began his career at the Florentine theatre in Naples with a comic opera called, *Le Donne Dispettose* [1755]; and the next year, *Le Gelosie,* and *Il Curioso del suo Proprio Danno,* of all which the success increased in a duplicate ratio. At length, in 1756, he set the serious opera of *Zenobia,* for the great theatre of San Carlo, which was crowned with still greater success than his comic operas. In 1758, he composed *Alessandro nell' Indie,* for Rome; and after this, every theatre in Italy was eager to engage him. In 1760, his celebrated comic opera of the *Buona Figliuolo* had a success that no musical drama could boast before. It was no sooner heard at Rome than copies were multiplied, and there was no musical theatre in Europe where this burletta was not frequently performed, in some language or other, during many years. In 1761, he composed six operas, three serious and three comic, for different theatres of Italy; and was at once applauded in Turin, Reggio, Bologna, Venice, Rome, and Naples. Sacchini assured me, in 1776, that Piccini had composed at least three hundred operas, thirteen of which were produced in seven months.* On his arrival at Paris, he received many mortifications before his reputation was firmly established, from the partizans of the old French Music, as well as the friends of Gluck. The success of his operas of *Roland* [1778], *Atys, Iphigénie en Tauride* [1781], *Adele de Ponthieu, Didon, Diane & Endymion,* and *Penelope,* seems to have solved a problem which was long thought insolvable: "Whether the French language was capable of receiving Italian melody?"

In 1783, the opera of *Renaud* was set by Sacchini for the French theatre, and in 1784, *Chimene* and *Dardanus. La Colonie* and *L' Olimpiade*** of this graceful and expressive composer, though performed to French words for which they were not originally intended, had made him so many friends in France, that the operas composed expressly for the use of that country, in which he had established himself on his leaving England, were heard with willing ears and heart-felt rapture (*l*). Anfossi, Paesiello, and Salieri, have

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(*l*) *Oedipe a Colone,* left unfinished by Sacchini, was brought on the stage in 1787, with the greatest success.***

* Piccini was, without doubt, a prolific composer, but Sacchini was exaggerating. Eitner in his *Q.L.*, gives a list of 85 operas by him.

** These last two operas had been heard at Paris in 1775 and 1777.

*** *Oedipe à Colone* was completed in 1785 and produced at Versailles on April 4, 1786.

in their turn been heard at Paris; where, though much of the business of reformation remains to do, yet much has already been done, within these thirty years, by the comic operas of Duni, Philidor, Monsini, and Gretry, as well as by the serious operas of Piccini and Sacchini. Indeed, those of Gluck, though manifestly on the plan of Lulli and Rameau, are greatly superior to both those composers in rhythm and effects. But by comparing the French operas even of Piccini and Sacchini, with the Italian of these excellent masters, I can easily discover a complaisance for the ancient musical taste of France, as well as the fetters of language; and sometimes an imitation of the *tour de phrase et de periode* in the melody, as well as recitative. But who can blame them for accommodating their strains to the taste of their judges? If good Music and performance are ever heartily felt in France, it must be progressively. Not only Lulli and Rameau must be wholly forgotten, but a totally different style of singing must be adopted and established; otherwise it will be in vain for the greatest composers, with the assistance of the best lyric poets in the universe, to attempt the reformation (*m*).

A singing-school is now established at Paris, with Piccini for principal master; but if his assistants are not Italians, and the Music upon which they form the voice is not Italian, and set to Italian words, it may be safely predicted, that many ages will elapse before any scholars will be produced that foreigners will hear with pleasure; and that the period is still more distant when the national taste in singing will be so meliorated by their performance, as to escape censure from the rest of Europe.

In 1778, a spirited and enterprising director of the opera, M. de Visme du Valguay, gave the nation an opportunity of hearing the Music of Italy, performed by the natives of that country, in their own language, which was the most likely expedient to bring about a speedy reformation in the vocal art; but though Piccini, Sacchini, Anfossi, and Paesiello, were the composers, and the celebrated tenor *Caribaldi,* and the *Chiavacci,* and *Baglione,* the principal singers, the plan did not succeed, and they were dismissed the next year, with patriotic triumph, not sorrow.

Many of the instrumental composers and performers of France, during the present century, have been celebrated in other countries. M. Marpurg in his Musical Essays, published at Berlin, gives a list in 1755 of thirty-three eminent organists and harpsichord players then living, who had likewise distinguished themselves as composers: at the head of these were *Calviere, D' Aquin, Rameau, Clairembault, D' Agincourt,* and *Couperin.* And the harpsichord pieces of *Rameau, Mondonville,* and *Duphly,* with the violin solos of *Le Clair,* were printed in England, about thirty years ago, and in

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(*m*) Even M. Chabanon, a good musician and enthusiastic admirer of good composition, flatters the French with telling them, that "an Italian either in swelling or in aspirating a tone is guilty of an exaggeration, which is offensive to French ears." And, in the next page, "that the French manner of singing, more sober and more *mitigated* than the Italian, preserves every charm of that Music (Piccini's) reputed foreign." *De la Musique,* p. 88, edition of 1785. There are many new, ingenious, and excellent reflexions in this tract; but it is not difficult to discover, that this elegant writer has heard but few Italian singers of the first class.

general use and favour. And in more modern times, the names and merit of *Philidor, Duport,* and *Hülmandel,* are well known in our country. But the number of practical musicians, natives of France who have distinguished themselves during the present century, in different parts of that Kingdom, is very considerable. Of these, the several talents have been so lately displayed with patriotic zeal by M. de la Borde, in his *Essai sur la Musique,* that I shall refer my curious readers to that entertaining work. I shall, however, mention at least the names of the most remarkable, to facilitate farther enquiry.

BERNIER [b. 1664], scholar of Caldara, is regarded by M. de la Borde, as one of the greatest contrapuntists and fughists that ever existed. He died in 1734.*

MARCHAND [b. 1669] was one of the greatest organ-players in Europe, during the early part of the present century. Rameau, his friend and most formidable rival, frequently declared, that the greatest pleasure of his life was hearing Marchand perform; that no one could be compared to him in the management of a fugue; and that he believed no musician ever equalled him in extempore playing (*n*). This musician died 1732.**

CALVIERE is ranked by his countrymen among the greatest organists that ever existed, and one whose facility in playing extempore fugues on the most whimsical and difficult subjects, was truly wonderful.

The younger BOUSSET is celebrated among French organists, who were followed by the lovers of Music wherever they played.

The great COUPERIN [b. 1668], who died in 1733, was not only an admirable organist, but, in the style of the times, an excellent composer for keyed-instruments. His instructions for fingering, in his *Art de Toucher le Clavecin* [1716], are still good; though his pieces are so crouded and deformed by beats, trills, and shakes, that no plain note was left to enable the hearer of them to judge whether the tone of the instrument on which they were played was good or bad.***

BALBASTRE [1729-99], an excellent organist of Rameau's school, is still living. His organ concertos, at the Concert Spirituel, were long the delight of Paris.

Among the violin performers of France, during the present century, Le Claire, Guignon, and Gavignié, are the most celebrated. The compositions of Le Claire [b. 1697] manifest original genius, as well as knowledge of harmony, and of his particular instrument. Le Claire, in returning at night from Paris to a small country house,

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(*n*) The Germans relate a story, which no French writer has confirmed: that Marchand, being at Dresden, challenged to a trial of skill all the organists of Germany, which none but Sebastian Bach ventured to accept. It was an honour, says M. Marpurgh, for Pompey to be only defeated by Cæsar, and to Marchand to have no superior but Bach.

* According to Riemann, Bernier was one of the first French cantata composers.

** For an account of his famous musical contest with J. S. Bach at Dresden, see *Grove's Vol. III. p.* 317.

*** His works for the clavecin have been published in 4 volumes by Durand at Paris.

to which he had retreated after being tired of the great world, was murdered in 1764, without its ever being known by whom, or for what.

Blavet was long regarded as one of the best performers on the German-flute in Europe. This celebrated musician, who was born in 1700, at the age of sixty-eight, died under an operation for the stone.*

At present Rault [b. 1736] is the favourite performer on the flute at Paris; and Blaise [d. 1772], who set the comic opera of *Isabel et Gertrude* [1759], and Cugnier, are the principal bassoons.

Among genuine French composers not yet mentioned, is Gossec [1734-1829], who, in 1784, was appointed director-general of the new *Royal School of Singing*.** His panegyrist, M. de la Borde, says, that " all the foreign composers upon earth will never make Frenchmen forget the beautiful productions of Philidor and Gossec; of which, when the violent admirers of the new style, *le nouveau genre*, are come to their senses, they will be obliged to confess the worth." According to this zealous defender of the principles of Rameau, Gossec is the better musician for having had no master, and being of no school. He has composed for the serious and comic opera; but his symphonies performed at the Concert Spirituel, his mass for the dead, and his oratorios, have placed him at the head of the best composers of France.***

To the fertile and pleasing composer, Gretry, who was born at Liege in 1743 [1741-1813], though not a native of France, as he has been more than twenty years settled in that kingdom, where, in all the musical vicissitudes of its capital, he has been the constant favourite of the public, an honourable niche seems due in this chapter. This admirable master had his musical education in Italy, and at the age of seventeen [24] he distinguished himself at Rome by the composition of an intermezzo, called *Le Vende Miatrice* [1765]. Sacchini used to say, that he remembered him at Naples, where he regarded him as a young man of genius, who wrote as much in the style of that school as any of the natives of Italy; but when he heard his comic operas at Paris, many years after, he did not find that he was much improved, by composing to French words, and for French singers. However, from the small number of good composers in France, compared with those in every great city of Italy, he has enjoyed an unrivalled fame in his present station, which no composer is sure of at Venice, Rome, or Naples. He has, at least, improved the French taste as much as they have corrupted his; they have met him half way, and perhaps the genius of the language, style of singing, and national prejudices, if he had been inflexible, could not have admitted a nearer approximation.

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* Blavet was the composer of one of the first French opéras-comiques.

** Later incorporated into the Conservatoire de Musique in 1795, with Gossec, Cherubini, Lessueur, and Méhul, as Inspectors.

*** Gossec's work in connection with the development of the orchestra is of paramount importance, and *Grove's* (*Vol. III, p.* 726) gives him credit for establishing the symphonic orchestra a short time before Haydn. Gossec's first symphony dates from 1754, i.e., the year before Haydn's first quartet. He was influenced by Stamitz who published works at Paris.

This inventive composer has produced, since his arrival in France, more than thirty comic operas for the *Theatre Italien,* and six or seven musical dramas, serious and comic, for the great Opera-house, or *Academie Royale de Musique,* of which *Zemire et Azor,* and *Richard Cœur de Lion,* have been translated, and successfully brought on the English stage.

Among Italian composers, whose works are in present favour at Paris is ANTONIO SALIERI [1750-1825], maestro di capella to the Emperor; a young composer, born in the Venetian state, and the scholar first of Pescetti, and, after his decease, of Gasman. He has set operas in Italian, German, and French; but has chiefly distinguished himself at Vienna, where he set thirteen operas mostly comic, before he returned to Italy, where he composed for five or six different theatres. In 1784, he set *Les Danaïdes,* a serious opera for the *Academie Royale de Musique* at Paris, which had great applause, even in competition with the operas of Gluck,* Piccini, and Sacchini. Since that period he has produced for the same theatre, *Les Horaces* [1786], and *Tarare*;** this last has had a very uncommon success.

The number of musical treatises, tracts, systems, essays, critical dissertations, and pamphlets, published in France, during the present century, is too considerable for even a complete list of them to be inserted here. With the titles and principles of the chief that have come to my knowledge, I shall, however, terminate this chapter.

BROSSARD'S [*c.* 1654-1730] *Musical Dictionary* was first published in 1702 [1703], and translated into English by Grassineau 1740, but not called a *translation,* which it ought to have been; though the English editor ingenuously confesses himself to be much indebted to the learning and materials of Brossard's work, which is more than plagiarists always do on such occasions.

In 1705, a *Treatise on the Rules of Composition* was published by MASSON, which went through several editions, and was regarded as a classical work till Rameau's treatise appeared, in 1722.

In 1710 [1691], AFFILARD published *Easy Rules for Singing at Sight,* in which the time of the airs is regulated by a *chronometre,* or pendulum.

In 1743 and 1751, ROMIEU, of Montpellier, published what he called *A new Discovery of the grave Harmonics,* meaning the third sound, resulting from the coincident vibrations of two acute simultaneous sounds; a phenomenon which Tartini had discovered in 1714, and upon which he afterwards built his system, or *Trattato di Musica,* published in 1754.

In 1752 [Q.L. 1754], BETHISY [1702-81] published a treatise entitled an *Explanation of the Theory and Practice of Music according to the new Discoveries.* The author has availed himself of Rameau's principles, but not so implicitly as a true believer should have done.

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* It was Gluck who recommended Salieri to the Académie de Musique.

** *Tarore,* which was produced on June 8, 1787, was afterwards known as Axur, Re d'Ormus.

The same year, D'ALEMBERT published *Elements of Music,* upon the principles of Rameau, a well-digested and excellent epitome of Rameau's doctrines.

In 1753, SERRE [b. 1704], of Geneva, published very ingenious *Essays upon the Principles of Harmony;* and in 1763, *Observations upon the same Subject.* These tracts contain many curious discussions and critical remarks, on disputable points in the theory and practice of harmony, which will both entertain and instruct a musical student.

In 1756 [1767], was published, BLAINVILLE'S [*c.* 1711—*c.* 69] *History of Music;* a work for which the author's materials seem to have been so scanty, that he was reduced to fill two-thirds of his thin quarto volume, with an indigested treatise on composition.

1759. *The Composer's Guide,* by GIANOTTI [d. 1765], built on Rameau's system of the fundamental base. The author of this work having been long in the practice of explaining this system to his scholars, has drawn it up in a clear and intelligible manner.

The same year, the Abbé MORELET published a small pamphlet on *Musical Expression and Imitation,* which is full of ingenious ideas, and written with elegance.

1764. *A Theory of Music,* by BALLIERE of Rouen [1729-1800], built on the harmonics, and the disputed and unsafe basis of the column of air in a French-horn when caused to sound. Several of the intervals of this instrument and the trumpet, are so false in practice, that though they are expressed by the numbers 1, 2, 3, 4, 5, 6, they do not all correspond with musical proportions. JAMARD [b. *c.* 1720], in his *Recherches sur la Theorie de la Musique,* 1769, extends this theory, till, by multiples, he arrives at the acute and inappreciable scale of birds.

The same year was published by the learned and accurate theorist, the Abbé ROUSSIER [1716-90], *A Treatise upon Chords and their Succession* [Q.L. 1764]. In 1765 [1st ed. 1755], *Observations upon different Points of Harmony;* 1770, a *Memoir concerning the Music of the Ancients;* and 1776 [Q.L. 1775], *Practical Harmony,* or *Examples for his Treatise upon Chords.* All this profound writer's treatises are built upon the principles of Rameau, but Rameau sublimed. The Abbé's favourite discovery and systematic principle is the TRIPLE PROGRESSION, upon which he endeavours to prove that the musical systems of the Egyptians, Greeks, and Chinese, were founded. By triple progression is meant a series of perfect fifths, so that the word temperament equally disturbs his system and his temper. It is to be feared that the good Abbé in this particular, and in his principles in general, is too rigid and inflexible a theorist for the fanciful melody and licentious modulation of modern composers.

Our countryman, Salmon's proposal for reducing all Music to *one clef* (*o*), has frequently been revived in France without the least allusion to him or his work; which are both so much out of the question, that the French writers have frequently disputed *among themselves* the right to the invention. And so late as January 1786, a proposal was published in the *Journal de Paris*, for adopting a *single clef*, as a *new* discovery.

Dubreuil published in 1767, a *Manuel Harmonique*, or Table of practical Chords, according to the *regle de l' octave*, which M. de la Borde condemns as inaccurate and deficient in variety; but with due deference to this author and his friend the Abbé Roussier, I must say, that this rule for accompanying the scale in the base, ascending and descending, with a few exceptions easy to retain, comprehends the harmony of almost all the good compositions that have been produced within these thirty years.

In 1768, Rousseau's lively and instructive *Musical Dictionary* was published; and as he gave no quarter in it to French Music, the admirers and defenders of that Music have treated his opinions with equal severity. It is, however, the business of true critics not only to point out the errors of a work, but, if it has any, the merit. There may be mistakes in Rousseau's Dictionary; but are there no *good* articles, no marks of refined taste, and nice observation in speaking of dramatic Music? No short, clear, and happy definitions of musical technica? And is everything he has said of French Music thought so absurd and paradoxical at present, even in France, as it was thirty years ago? The Abbé Roussier and his disciple M. de la Borde, who treat as *absurd* and stupid whatever seems unfavourable to their doctrines, were awed perhaps by the thunder of Rousseau's eloquence, while alive; but no sooner were they sure that the lion was dead, than they plucked up a courage, and boldly attacked him at all points.*

The feuds in France between the Gluckists and Piccinists, not only gave birth to daily verbal disputes, but literary. The contention was not left to the decision of youth and beauty in the theatre, but the partizans of each Music had the venerable assistance of learning and science. I have read, and tried to read, many tracts and *brochures* that were produced on the occasion, but was pleased with none so much, as with M. Marmontel's *Essai sur les Revolutions de la Musique Françoise* 1778, and M. Chabanon's *Dissertation sur la Musique considerée en elle-meme, et dans ses Rapports avec la Parole, les Langues, la Poesie, et le Theatre*, 1785, in which these learned academicians and elegant writers have attacked and defended different sides with all that reason and eloquence can offer; but, at last, it will probably be found, that sense, habit, and prejudice, will not leave the decision to cold

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(*o*) See Book III. p. 473.

* Rousseau's *Dictionnaire de musique* was completed in 1764, but although he was granted permission to print it at Paris in 1765 the work did not make its appearance there until 1768. An edition printed at Geneva appeared in 1767. An English edition by Wm. Waring was published in 1770 at London.

reason or warm eloquence, but insist upon having a vote on the occasion.

La Poëtique de la Musique, par M. Le Conte DE LA CEPEDE, 1785, contains many excellent reflexions and precepts for a young composer of lyric dramas, particularly French, from which the author draws all the illustrations of his principles.

I must not close this chapter without making my acknowledgements to M. DE LA BORDE [1734-94], author of the *Essai sur la Musique,* published at Paris 1780, in four volumes quarto; a work to which I have so often referred, and which contains such an ample and curious collection of materials, as nothing but a long and unwearied diligence could amass. It has, however, frequently given me much concern to see the spirit of system operate so strongly on the author, as to affect both his candour and consistence. The critique upon musical writers in the third volume, seems only a vehicle for general censure of all that have *not* subscribed to the *fundamental base* of Rameau, the *triple progression* of the Abbé Roussier, and praise of all that *have.* There is no middle state, no Music or musical merit of any kind, theoretical or practical, unsanctioned by these dogmas. But will M. de la Borde venture to assert, or can he even believe, that till the publication of Rameau's *Systeme de la Basse fondamentale,* and the Abbé Roussier's *Memoire sur la Musique des Anciens,* there was no good Music in the world, or that all which has been produced since, by innumerable great masters in several parts of Europe, who never studied or heard of either, is execrable? That there is great method and merit in the systems of both these theorists, no candid judges of the subject will deny; and perhaps there are few who will not grant that the principles of harmony have not been formed into a code, equally luminous and useful to students, by any other writers, and yet will not shut their ears to all Music not built upon their principles. The inconsistency of *individually* praising Italian composers in such glowing terms, and yet seizing every opportunity to censure and sneer at Italians and foreigners in *general,* proves the work to have been compiled by persons of different principles. What a coil is made (Vol. III. p. 690) about a sharp fifth used merely as an appoggiatura, or note of taste, with which the base or harmony has nothing to do, and which, therefore, has no effect on the modulation! And yet M. de la Borde can bear the *quinte superflue,* and have patience to give a rule for its use in composition! Can any one sincerely praise the compositions of Piccini, Sacchini, and Paesiello, who is distgusted by those happy licences, in which the very soul of Italian Music consists?

M. de la Borde gives us his musical creed in pretty plain terms, tom. III. p. 639, in answer to a remark of M. Jamard, who expresses his surprize, that "the Italians without any formal system, compose better Music than the French, who are in possession of the true principles of harmony." This M. de la Borde is so far from granting, that, on the contrary, he is certain the French Music, with respect to counterpoint, is infinitely superior to the Italian; and that the Italians surpass the French in nothing but dramatic Music, which is not like other Music, subservient to the laws of counterpoint!—" We will allow," continues he, "that the Italians are superior to us in *melody*; but they in return must grant, that with respect to *harmony* we write in a manner superior to them in correctness, purity, and elegance." What! superior to Leo, Feo, Durante, Abos, Jomelli, Caffaro, and Manna. But neither melody nor harmony, alone, can constitute good Music, which consists in the union of both; and melody without harmony, or harmony without melody, is as imperfect as a man with one arm, or one leg, to whom nature has originally given two.

With respect to all the feuds and contentions lately occasioned by Music in France, they seem to have annihilated the former disposition of the inhabitants to receive delight from such Music as their country afforded. There are at present certainly too many critics, and too few candid hearers in France as well as elsewhere. I have seen French and German *soi-disant connoisseurs* listen to the most exquisite musical performance with the same *sans-froid* as an anatomist attends a dissection. It is all analysis, calculation, and parallel; they are to be wise, not pleased. Happy the people, however imperfect their Music, if it gives them pleasure! But when it is an eternal object of dispute; when each man, like Nebuchadnezzar, sets up his own peculiar *idol*, which every individual is to fall down and worship, or be thrown into the fiery furnace of his hatred and contempt, the blessing is converted into a curse.

Chapter XII

General State of Music in England during the Present Century

MUSIC has at all times been called in to the assistance of the weak plays and unattractive actors of our national theatres; and incidental songs, and singing between the acts, have been found so alluring, that when there was no plan formed for exhibiting musical dramas, singers have been engaged at considerable salaries, expressly for that purpose.

Before the present century, the art of singing, indeed, seems to have been little cultivated among us, by either sex, beyond what concerned time and tune. The honourable Roger North, in his manuscript *Memoirs of Music,* speaks of the younger Banister as an excellent singing-master; but the players, who sung Purcell's songs on the stage, seem to have had nothing but voice and action to recommend them: such as Bowen, Harris, Freeman, and Pate, among the men; and among the women, Mrs. Davies, Miss Shore, afterwards wife to Colley Cibber, Mrs. Cross, Miss Champion, and Mrs. Bracegirdle. It was, however, a powerful recommendation to a song, during the last century, to say that it had been performed at the Play-house. How different from modern times! *Church Music,* by the gay and fastidious frequenters of the opera, before, as well as after it has been heard, is pronounced to be *old-fashioned,* and play-house Music *vulgar.* Till the reign of Queen Anne, indeed, the gentlemen of the Chapel Royal were occasionally allowed to sing on the stage; but that Princess thinking the practice indecent, prohibited its continuance. There are few instances of vocal performers, especially female, being brought on our stage, but by accident. The fear of seduction, profligacy, and the world's opinion, deters parents from educating their children with a view to a profession, which nothing but uncommon success and prudence, can render honourable in the eyes of the most serious part of the nation. The generality of female singers, therefore, having every thing to learn after leisure for study is no longer in their power, usually remain ignorant of the principles of their art, and so totally dependent on a master, as to be obliged to perpetuate that apprenticeship, which ought to have been served before they set up for themselves.

At the beginning of this century, Weldon and Banister were the composers at Drury-lane, and Eccles at Lincoln's-Inn Fields. JOHN ECCLES [*c.* 1650-1735] was a popular and ingenious composer for the stage; and during the reign of Queen Anne, his entries, and play-house tunes and dances, were very much esteemed, as well as incidental songs to several plays, which, after the death of Purcell, were the next in favour of any by our own countrymen. "A soldier and a sailor," in Congreve's *Love for Love* [1695], and a rope-dancing tune, with two or three catches, have the stamp of original merit. About the year 1730,* he was appointed master of the King's band, and set the odes till the time of his death, in 1735, when he was succeeded by Dr. Greene.

In 1701, *Acis and Galatea*, a masque written by Motteaux, and set by Eccles, was performed at Drury-lane, in which Mr. Hughs, Mr. Leveridge, Mrs. Lindsey, and Mrs. Campion, were the singers. This musical drama was likewise frequently performed in 1702 and 1703 at Lincoln's-Inn Fields.

In 1702, *The Judgment of Paris*, written by Congreve, and set by Daniel Purcell, brother of Henry. was performed at Drury-lane. This Music had been composed in 1699, on occasion of an advertisement in the London Gazette, N° 3585, acquainting musical composers, that "several persons of quality having, for the encouragement of Music, advanced two hundred guineas, to be distributed in four prizes: the first of one hundred, the second of fifty, the third of thirty, and the fourth of twenty guineas, to such masters as should be adjudged to compose the best;" [1700] those who intended to become candidates were referred to Jacob Tonson, at Grays-Inn-Gate, for further information. Weldon obtained the first prize, Eccles the second, Dan. Purcell the third, and Godfrey Finger, the best musician perhaps among the candidates, the fourth. Dan. Purcell was a wicked punster, and no less wicked composer. His right to the first title is recorded in Joe Miller, and to the second, in the score of his *Judgment of Paris*, which he printed, it should seem, to convince the world how righteously he had been judged. Indeed, he seems to have had little other merit than that of being brother to Henry Purcell, whose Music of all kinds was now in the highest favour throughout the kingdom.**

In 1703, Mrs. Champion, the singer performed a piece upon the harpsichord at her benefit in Lincoln's-Inn play-house; the first feat of the kind that was announced in the newspapers; and this year Mrs. Tofts, whose performance was afterwards so much admired in the first operas, sung several Italian and English songs at a subscription concert in the same theatre.

In 1704, Weldon's *Judgment of Paris* was brought on the stage at Drury-lane, in which Mrs. Tofts performed the part of Pallas.

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* His appointment as Master of the King's Band was in 1700 in place of Dr. N. Staggins deceased.

** About 1699 or 1700 Eccles published 3 vols. of *Theatre Music,* but without specifying the plays for which the tunes were written, and about 1710 a collection of nearly 100 songs by him was published. This collection was selected from songs written for 46 dramatic works.

There was this year a benefit concert at York-buildings for Corbet, who was afterwards the leader at the opera. The singers at this concert were Mrs. Lindsey, and Messrs. Hudson, Hughs, and Laroon.

Margarita [DE L'EPINE], who the preceding year had sung at Lincoln's-Inn Fields, began this year to sing, between the acts, at Drury-lane, songs composed by her master, Greber. And Godfried Pepusch, from Berlin, had a concert by seven young musicians whom he had brought over; the Music composed by John Christian Pepusch, his brother, afterwards Dr. Pepusch.

The first attempt at an *opera* in the Italian manner, was the most important musical event of the year 1705 (*a*). And to the account of the following year already given, nothing remains to be added, but the appearance of two new singers at Drury-lane, RAMONDON and HOLCOMB, who afterwards become considerable favourites. Holcomb [*c*. 1690-*c*. 1750], who had been brought up in Salisbury Cathedral, was called *the boy,* as long as his treble voice continued. He afterwards quitted the stage and taught singing, for which, by a constant attendance at the Italian opera, he qualified himself in a manner superior to most Englishmen of his time.

In the original edition of the Tatler, N° 101, for September 29th, 1709, a performance of Music was advertised at Stationers-hall, for the benefit of Mr. Turner, consisting of songs for one, two, and three voices, besides several full-pieces of Music for trumpets, hautbois, violins, &c. by Mr. Dean, Mr. Manship, and others. But what renders this concert worth mentioning here, is, that in the advertisement a solo of the famous *Arcangelo Corelli* was promised to be performed by Mr. Dean. This is the first time that I have seen such a promise in the newspapers (*b*). Corelli's solos, though published at Rome in 1700, had not yet been printed in England.*

About this time, the names of two foreign musicians, Pepusch and Galliard, appear so frequently in theatrical advertisements, that it seems necessary to give some account of them.

JOHN CHRISTOPHER PEPUSCH [1667-1752] was born in 1667 at Berlin, and had made so great a progress in Music at the age of fourteen, that he was sent for to court, where he gave such proofs of his abilities that he was appointed to teach the prince, father of the late King of Prussia. He remained at Berlin till he was about twenty, when he went into Holland,** where he first began to publish his compositions; but after continuing there about a year, he came to England [*c*. 1700] soon after the Revolution. His first employment in London was playing the tenor in the band at

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(*a*) See above, p. 654.

(*b*) The price of admission to this concert was 2*s*. 6*d*.

* See editor's note Book III, p. 399, with regard to the dates of Corelli's Sonates.

** He remained at Berlin until he was 30, and left after witnessing a terrible act of despotism by the King.

Drury-lane play-house; but having convinced the managers that he deserved a better place, he was advanced to the harpsichord, about 1700. In 1707, he had acquired English sufficient to adapt Motteaux's translation of the Italian opera of *Thomyris* to airs of Scarlatti and Bononcini, and to new set the recitatives. In 1709 and 1710 several of his works were advertised in the first edition of the Tatlers, particularly a set of sonatas for a flute and base, and his first book of cantatas. In 1713, he obtained, at the same time as Crofts, the degree of doctor of Music at the university of Oxford. And soon after this, upon the establishment of a choral chapel at Cannons, he was employed by the Duke of Chandos, as maestro di capella;* in which capacity he composed anthems and morning and evening services, which are still preserved in the Academy of Ancient Music. In 1715, he composed the masque of *Venus and Adonis*, written by Cibber; and in 1716 *The Death of Dido*, by Booth, both for Drury-lane. These pieces, though not very successful, were more frequently performed than any of his other original dramatic compositions. In 1723, he published an ode for St. Cecilia's Day,** which he had set for the concert in York-buildings. And about the year 1724, Dr. Berkeley, dean of Londonderry, afterwards bishop of Cloyne, having formed a plan for erecting a college in one of the Summer Isles, or Bermudas, among the several persons of distinguished abilities whom he had engaged to accompany him thither, fixed on Dr. Pepusch. But having embarked with his associates for the intended settlement, the ship was wrecked, and the undertaking frustrated.

Being returned to England after this accident, Dr. Pepusch married Margarita de l'Epine,*** who had quitted the stage, where she had acquired a fortune that was estimated at £.10,000. These possessions however, did not incline the doctor to relax in his musical studies or pursuits. He had always been a diligent collector of ancient Music and musical tracts, and he was now enabled to gratify this passion without imprudence. He still continued to compose for the play-house in Lincoln's-Inn Fields, and had the *'Squire of Alsatia* for his benefit there in 1726, "with singing by Mrs. Chambers, also singing in Italian and English by Mrs. Forsyth, Mrs. Davies, and Mrs. Grimaldi, being the first time of their respective appearances on the stage." Soon after [1728], he was very judiciously chosen by Gay, to help him to select the tunes for the *Beggar's Opera*, for which he composed an original overture upon the subject of one of the tunes (I'm like a skiff), and furnished the wild, rude, and often vulgar melodies, with bases so excellent, than no sound contrapuntist will ever attempt to alter them.

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* This appointment dates from 1712. Pepusch became Musical Director of Lincoln's Inn Fields Theatre shortly after taking his degree in 1713.

** This was the masque *The Union of the Three Sisters*. The above masques were written during his directorship at Lincoln's Inn Fields Theatre.

*** He married de l' Epine in 1718.

After this period, he composed but little, applying himself chiefly to the theory of Music, and explaining the mysteries of composition to young professors. He had always been extremely anxious for the prosperity of the Academy of Ancient Music, of which he was one of the first founders [1710], and continued very active in its service to the time of his death. As a consequence of his musical erudition and zeal for the advancement of his art, he published in 1731, a correct edition of a short *Treatise on Harmony,* which the late Earl of Abercorn is supposed to have assisted him in putting into English (*c*). This work contains many elementary rules of composition that are practical and useful; but it likewise contains many prejudices and exploded doctrines, which, to revive, would shackle genius and throw the art back into Gothic times.

In 1737, he was appointed organist of the Charter-house, which afforded him a tranquil retreat well suited to his time of life and love of study; and here he was visited and consulted as an oracle, not only by young musical students, to whom he was always kind and communicative, but by every master who modestly supposed he had still something to learn (*d*). Here he greatly augmented his library, which consisted of musical curiosities, theoretical and practical, of all kinds.

In 1739, he lost a son, his only child, upon whose genius and disposition there was every reason to found the greatest expectations; and in 1740 [1746], Mrs. Pepusch died; after which, his time seems to have been chiefly devoted to the study of the genera and systems of the ancient Greek Music, concerning which he presented a paper to the Royal Society in 1746 (*e*), and was soon after elected a member of that learned body.

From this period till the year 1752, when he died at the age of eight-five, he persisted in the study of Greek Music; and, having dispatched the *Genera,* was trying to illustrate the doctrines and prejudices of Isaac Vossius concerning the *Rhythmus* of the ancients, but left no papers behind him on the subject, that were either useful or intelligible to those who had the possession of them after his decease.

This profound musician was buried in the chapel of the Charter-house, where a tablet was placed, and inscribed to his memory, by his friends and associates of the Academy of Ancient Music [in 1757].

As a practical musician, though so excellent a harmonist, he was possessed of so little invention, that few of his compositions

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(*c*) This nobleman had so long studied composition under Dr. Pepusch, and so frequently conversed with him on the subject, that he was supposed more able to explain his principles in English than the doctor himself. The first edition of this small tract appeared without the plates or the consent of the author [1730].

(*d*) In one of my visits to this venerable master, very early in my life, he gave me a short lesson which made so deep an impression, that I long endeavoured to practise it. "When I was a young man, said he, I determined never to go to bed at night, till I knew something that I did not know in the morning."

(*e*) No. 481, and Martin's Abridg. Vol. X.

were ever in general use and favour, except one of his twelve cantatas, *Alexis*, and his airs for two flutes or violins, consisting of simple easy themes or grounds with variations, each part echoing the other in common divisions for the improvement of the hand. Indeed, though only one cantata of the two books he published was ever much noticed, there is considerable harmonical merit in them all; the recitatives are in general good, and the counterpoint perfectly correct and masterly. The fifth cantata of the second book seems much superior to the rest: the first air would admit of modern taste and expression, the harmony is rich, and the parts are well arranged; and the second air, with a trumpet accompaniment, is spirited, and if sung by a powerful and cultivated voice, would have a good effect. But these cantatas are by no means in the style of Ales. Scarlatti, as has been suggested; they rather resemble the cantatas of Gasparini, whose melodies were simple and modulation timid, than the original cantilena, and extraneous modulation of Scarlatti. Among all the publications of Pepusch, the most useful to musical students was, perhaps, his correct edition of Corelli's Sonatas and Concertos in score, published in 1732.

He treated all other Music in which there was fancy or invention with sovereign contempt (*f*). Nor is it true, as has been asserted, that " he readily acquiesced in Handel's superior merit." Handel despised the pedantry of Pepusch, and Pepusch, in return, constantly refused to join in the general chorus of Handel's praise (*g*).

The sole ambition of Pepusch, during the last years of his life, seems to have been the obtaining the reputation of a profound theorist, perfectly skilled in the Music of the ancients; and attaching himself to the mathematician De Moivre and Geo. Lewis Scot, who helped him to calculate ratios and construe the Greek writers on Music, he bewildered himself and some of his scholars with the Greek genera, scales, diagrams, geometrical, arithmetical and harmonical proportions, surd quantities, apotomes, limmas, and everything concerning ancient harmonics, that was dark, unintelligible, and foreign to common and useful practice (*h*). But with all his pedantry and ideal admiration of the Music of the ancients, he certainly had read more books on the theory of modern Music, and examined more curious compositions, than any of the musicians of his time; and though totally devoid of fancy and

(*f*) About the year 1746, I was so fortunate, at the late Dr. Arne's, as to be introduced to his acquaintance, of which from his great reputation for science, I was very ambitious. The first time I had the honour to play to him, I ventured to attempt a very difficult lesson of Scarlatti, and when I had done, he both flattered and frightened me extremely, by saying: "pray young man play me that *bagatelle* again." What a great man must this be, thought I, who calls a lesson that has cost me such immense labour to execute, a *bagatelle*! But it was neither a fugue nor a canon.

(*g*) After playing a lesson of Handel to him at the Charter-house, in the year 1747, I was sufficiently young and ignorant of the world, to ask him how he liked that master's works? When all the answer I could obtain from him, to my silly question, was that he thought him "a good *practical* musician."

(*h*) In his attempts at calculation, the old French mathematician, De Moivre, used to call him a stupid German dog, who could neither count four, nor understand any one that did. And Mr. Scot, who helped him to construe the Greek theorists, used to say that he had very little Latin and less Greek; as I have been assured by Dr. Pepusch's scholar and friend, the late Sir John Turner, who had these opinions from De Moivre and Scot themselves.

invention, he was able to correct the productions of his cotemporaries, and to assign reasons for whatever had been done by the greatest masters who preceded him. But when he is called the most learned musician of his time it should be said, in the Music of the sixteenth century. Indeed, he had at last such a partiality for musical mysteries, and a spirit so truly antiquarian, that he allowed no composition to be Music but what was old and obscure. Yet, though he fettered the genius of his scholars by antiquated rules, he knew the mechanical laws of harmony so well, that in glancing his eye over a score, he could by a stroke of his pen, smooth the wildest and most incoherent notes into melody, and make them submissive to harmony; instantly seeing the superfluous or deficient notes, and suggesting a base from which there was no appeal.

His admirable library, the most curious and complete in scarce musical authors, theoretical and practical, was dispersed after his death. He bequeathed a considerable part of his best books and manuscripts to Kelner, an old German friend, who played the double-base in the theatres and concerts of the time; some to Travers, and these and the rest were at last sold, dispersed, and embezzled, in a manner difficult to describe or understand.

JOHN ERNEST GALLIARD [*c.* 1687-1749], a native of Zell, came over in the suite of Prince George of Denmark [*c.* 1706]; his instrument was the hautbois, which he played in public, perhaps for the last time, in accompanying Mrs. Barbier in a song at his benefit in Lincoln's-Inn Fields play-house, 1722. He seems to have studied our language on his arrival in this country with considerable diligence and success: for in 1712 he was chosen by Hughes to set his opera of *Calypso & Telemachus,* for the Queen's theatre in the Haymarket (*i*). And he afterwards not only composed cantatas written by Hughes and Congreve, but the Music of many entertainments and pantomimes for Lincoln's-Inn Fields and Covent-garden; and in 1742, published an admirable translation of Tosi's Art of Singing. But in 1709, it is not probable that he could have been the translator of Raguenet's *Parallele des Fran. et des Ital.* as has been imagined, the English of which is even superior to that of the translation of Tosi. He was constantly attached to Rich, both at Lincoln's-Inn Fields and Covent-garden, and composed for no other theatres; though his hunting song in the Royal Chace: "With early horn," was long the delight of every play-house and public place in the kingdom. Beard and Lowe hardly ever appeared on the stage without being called upon to sing it.

In 1728, he published, by subscription, his Music to the Hymn of Adam and Eve from Milton. This is extremely well set in the grave and learned style of his master Steffani.* The recitative is still in the more ancient style of Italy, in which there are formal closes, terminated with a shake, instead of the more colloquial cadence of modern recitation. At his last benefit, in 1746 [1745],

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(*i*) See above, p. 680.

* Dr. Benjamin Cooke afterwards added orchestral accompaniments to this work and extended some of the movements into Choruses.

among his other compositions that were performed on the occasion, there was a piece for twenty-four bassoons and four double-bases! This worthy musician, who died in 1749, was certainly an excellent contrapuntist; but with respect to his compositions in general, I must say, that I never saw more correctness or less originality in any author that I have examined, of the present century, Dr. Pepusch always excepted.*

The year 1714 was rendered an important period to the progress of the violin in this country, by the arrival of Geminiani and Veracini; as the abilities of these masters confirmed the sovereignty of that instrument over all others, in our theatres and concerts. The compositions and performance of Nicola Mateis had polished and refined our ears, and made them fit and eager for the sonatas of Corelli; and many of our young nobility and gentry who travelled to Italy during his life, were ambitious of hearing and taking lessons of this great master on the violin, which became so much in favour, that the English were said to have stripped Italy, not only of many of its best pictures and statues, but of all its valuable violins. And the favourite instrument upon which Corelli himself had played, was brought hither soon after his death by Corbet, an Englishman, and remained many years in the possession of a gentleman at Newcastle, at whose decease it was purchased by the late Mr. Avison for Giardini, whose property it still continues.

VERACINI, who was now regarded as the greatest violinist in Europe (*k*), performed *symphonies* between the acts, at the opera, immediately after his arrival, and in April had a benefit concert at Hickford's room. His compositions, however, were too wild and flighty for the taste of the English at this time, when they regarded the sonatas of Corelli as models of simplicity, grace, and elegance in melody, and of correctness and purity in harmony. Indeed, no instrumental Music was heard with equal delight by the ignorant and the learned, or imitated more closely by subsequent composers for violins. His solos and concertos still extended his fame, and were thought inimitable, till the arrival of Geminiani, who though Corelli had been one of his masters, and of whom he always spoke with reverence, yet, gifted with a more powerful hand, a bolder modulation, and a less symmetric style, he intrepidly stepped forth and convinced the musical world that Corelli had left his disciples a demesne that was still capable of higher cultivation and improvement. And as we are greatly indebted to this master for the improved state of the violin before the arrival of Giardini in this country, and indeed for the advancement of instrumental Music in general, during the early part of this century, we must here stop and pay our respects to him.

FRANCESCO GEMINIANI [1667?-1761], a native of Lucca, was born about the year 1666. He received his first instructions on the

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(*k*) See Book III. p. 450.

* There is a curious collection of music by him in the Henry Watson Music Library at Manchester.

violin of *Carlo Ambrogio Lonati,* of Milan, commonly called *Il Gobbo* [the Hunchback], a celebrated performer on that instrument, who set the opera of *Ariberto & Flavio,* for Venice, in 1684. After this, he studied counterpoint under Ales. Scarlatti at Rome, where he became a disciple of Corelli on the violin; and having finished his studies there, he went to Naples, where from the reputation of his performance at Rome, he was placed at the head of the orchestra; but, according to the elder Barbella, he was soon discovered to be so wild and unsteady a timist, that instead of regulating and conducting the band, he threw it into confusion; as none of the performers were able to follow him in his *tempo rubato,* and other unexpected accelerations and relaxations of measure. After this discovery, the younger Barbella assured me, that his father, who well remembered his arrival at Naples, said he was never trusted with a better part than the tenor, during his residence in that city.

In 1716, he published in London his first work, dedicated to Baron Kilmansegge, consisting of Twelve Solos for the Violin (*l*), which though few could play, yet all the professors allowed them to be still more masterly and elaborate than those of Corelli. In 1726, he formed Corelli's first six solos into concertos, and soon after, the last six. He likewise selected six of his sonatas for the same purpose, and imitating his style in composing additional parts to them, manifested how much he respected the originals. It was not till the year 1732 that Geminiani published his first six concertos, which he called his *Opera seconda,* and dedicated to the Duchess of Marlborough. Soon after this, his *Opera terza,* or second set of concertos, appeared, which established his character, and placed him at the head of all the masters then living, in this species of composition.

His second set of solos [Op. 4], commonly called his French solos, either from their style or their having been composed and engraved in France, was published in 1739. These were admired more than played; as about this time it became more than ever the fashion for public solo-players to perform only their own compositions, and others were unable to execute them. His third set of concertos [Op. 6], which appeared about the year 1741, was so laboured, difficult, and fantastical, as never to be played, to my knowledge, in either public place or private concert.

His long-promised work, with the title of *Guida Armonica,* published in 1742, appeared too late; for though there are many combinations, modulations, and cadences, that would open the mind and enrich the memory of a young student in harmony, he promised too much (*m*); and his authority in the kingdom was

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(*l*) These seem to have been previously published at Amsterdam, by Le Cene, of which edition I am in possession of a copy, beautifully engraved on copper.

(*m*) The original title runs thus: "*Guida Armonica o Dizionario Armonico,* being a sure guide to harmony and modulation, in which are exhibited the various combinations of sounds, progressions of harmony, ligatures, and cadences, real and deceptive." It was a kind of mill, in which good Music was to be ground with little trouble and no genius; as good sense and science by the Laputan machine, in Gulliver's Travels.

diminished by new Music and new performers, as well as by his own frequent change of sentiment: setting up at one time as a model of perfection, what he would despise and condemn at another.

His *Treatise on Good Taste, and Rules for Playing in Good Taste,* did not appear till about 1747 [1749]; but that was too soon for the present times. Indeed a treatise on good taste in dress, during the reign of Queen Elizabeth, would now be as *useful* to a tailor or milliner, as the rules of taste in Music, forty years ago, to a modern musician.

In 1748, he published his *Art of Playing the Violin,** which was a very useful work in its day; the shifts and examples of different difficulties, and uses of the bow, being infinitely superior to those in any other book of the kind, or indeed oral instruction, which the nation could boast, till the arrival of Giardini (*n*).

His composition called the *Enchanted Forest,* in which he endeavoured by mere sound to represent to the imagination of an audience all the events in the episode of the thirteenth book of Tasso's Jerusalem, was published about 1756; but Music has never had the power, without vocal articulation, to narrate, or instruct; it can excite, paint, and soothe our passions; but is utterly incapable of reasoning, or conversing, to any reasonable purpose (*o*).

Besides these practical and theoretical works, he published two books of *Harpsichord Pieces* [1743], that are rendered impracticable by crouded harmony and multiplied notes; and two books upon the *Art of Accompaniment,* which are only intelligible to those who no longer want such assistance; and if practised, would be intolerable to singers and solo-players, who wish to be heard through the tinkling of a harpsichord.**

Geminiani was seldom heard in public during his long residence in England. His compositions, scholars, and the presents he received from the great, whenever he could be prevailed upon to play at their houses, were his chief support. In 1731, he advertised a *Weekly Consort* of Musick, to be carried on at Hickford's room, by subscription, and at which he played the first violin himself (*p*). In 1741, he had a benefit concert at the little theatre

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(*n*) Geminiani, however, was certainly mistaken in laying it down as a rule. that "no two notes on the same string, in shifting, should be played with the same finger"; as beautiful expressions and effects are produced by great players, in shifting, suddenly, from a low note to a high, with the same finger on the same string.

(*o*) That truly great musician, Emanuel Bach, some years ago, attempted, in a duet, to carry on a disputation between two persons of different principles; but with all his powers of invention, melody, and modulation, the opinions of the disputants remained as obscure and unintelligible, as the warbling of larks and linnets.

(*p*) This concert was advertised to be carried on the next year by Arrigoni and San Martini, "in the same manner as by Signor Geminiani, who had declined the undertaking; the first violin by Signor Carbonelli."

* The date and origin of this publication is uncertain. The question is dealt with by Fuller-Maitland in the *Oxf. H.M. Vol. IV. p.* 175. According to F. Kidson (British Music Publishers) this work could not have been published before 1734. It was, however, published long before 1748.

** *The Art of Accompaniment* is examined by F. T. Arnold in *The Art of Accompaniment from a Thorough-Bass.*

in the Haymarket, by command of their Royal Highnesses the late Prince and Princess of Wales. And in 1749, a *Concerto Spirituale,* during Lent, at Drury-lane theatre; in which he led the band, and played a concerto, from the fifth solo of his fourth opera, and the tenth solo of the same set. The unsteady manner in which he led seemed to confirm the Neapolitan account of his being a bad mental arithmetician, or calculator of time (*q*). After this, he went to Paris, where he continued till 1755, when he returned to England, and published a new edition of his two first sets of concertos (*r*). In 1761 [1760], he went to Ireland, to visit his scholar Dubourg, master of the King's band in that kingdom, who always treated him with great respect and affection.* It is supposed that his death was accelerated there the next year, by the loss of an elaborate Treatise on Music, which he had been many years compiling, and which, by the treachery of a female servant, was conveyed out of his room, and could never be recovered. Surviving this loss but a short time, he died at Dublin, September 17th, 1762, at the great age of ninety-six.

Geminiani, with all his harmonical abilities, was so circumscribed in his invention, that he was obliged to have recourse to all the arts of musical cookery, not to call it quackery, for materials to publish. In his younger days, when imagination is most fertile, sixteen years elapsed between the publication of his first book of solos and his first six concertos. Indeed, during that period, he atchieved what a plodding contrapuntist of inferior abilities might have done as well: he transformed Corelli's solos and six of his sonatas into concertos, by multiplying notes, and loading, and deforming, I think, those melodies, that were more graceful and pleasing in their light original dress. After the publication of his second set of solos, his productions seem to have been the offspring of whim, caprice, expedients, and an unprincipled change of style and taste, which neither pleased the public, nor contributed to his own honour or profit. One day he would set up French Music against all other; the next English, Scots, Irish—any thing but the best compositions of Italy or Handel. It is well known how much he preferred the character of a picture-dealer, without the necessary knowledge or taste in painting, as very good judges asserted, to that of a composer of Music, by which he had subsisted and acquired all his fame and importance. It is to be feared that a propensity towards chicane and cunning, which gratifies some dispositions more by outwitting mankind, than excelling them in virtue and talents,

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(*q*) I was present at this performance, but remember nothing of the band being obliged to stop in the middle of a piece, as has been said. There was part of a very fine mass, by Negri, performed; which, with all the inaccuracy of execution, which the want of more rehearsing occasioned, was much applauded.

(*r*) This edition was prepared from a score which I had made for my own improvement, and of which, upon Geminiani complaining, in 1750, that he had lost his *original,* I was much flattered by his acceptance.

* The post of Master and Composer of the State Music in Ireland had been obtained for Geminiani in 1728 by his pupil Lord Essex. For some reason or other, Germiniani never took up the post, and Dubourg went instead.

operated a little upon Geminiani, whose musical decisions ceasing to be irrevocable in England, determined him to try his hand at buying cheap and selling dear, imposing upon grosser ignorance with false names, and passing off copies for originals. As a musician, he was certainly a great master of harmony, and very useful to our country in his day; but though he had more variety of modulation, and more skill in diversifying his parts than Corelli, his melody was even inferior, and there is frequently an irregularity in his measures and phraseology, and a confusion in the effect of the whole, from the too great business and dissimilitude of the several parts, which gives to each of his compositions the effect of a rhapsody or extemporaneous flight, rather than a polished and regular production (*s*).

In 1715 [May, 1714], Mr. MATTHEW DUBOURG, had a benefit concert at twelve years old [11], at the great room in James-street (*t*); and the same year, and at the same place, a benefit concert [July, 1715] is advertised for Signor CASTRUCCI, lately come from Italy with the Earl of Burlington; this was the beginning of two performers who afterwards became very eminent professors.

From the year 1717 to 1720, there were no Italian operas at the King's theatre; and at Lincoln's-Inn Fields, and Drury-lane, the attempts at musical dramas in English were but feeble, and their success seems to have been proportioned to their merit. At this time *French Comedies*, in the Italian manner, were performed in the Hay-market very peaceably, and very frequently honoured with the presence of his Majesty George I. and the Royal Family; it was at these that Mademoiselle Violante performed her feats on the rope.

In 1720, the year in which the Royal Academy of Music* was formed, and operas were supported with unusual liberality and splendor, there seem to have been more musical performances elsewhere, than at any other period. In the *Daily Courant*, the only vehicle at this time for such intelligence, the following exhibitions were announced: February 2d, a benefit play for Mrs. *Turner Robinson*, at Drury-lane, with new entertainments of singing between every act. The 10th, a consort for Signor *Castrucci*, at York-buildings, in which he played several concertos and solos of his own composition. 15th, a consort of vocal and instrumental Music, at ditto, for the benefit of Mrs. *Dennis*, the vocal by herself, who before had never performed in public. 23d, a consort at Hickford's room in James-street near the Hay-market, for the benefit of William *Douglass*, commonly called the Black Prince; singing by Mrs. *Fletcher*; solo and concerto by Mr. *Dubourg*; solo and concerto by Mr. *Kytch* on the German-flute and hautbois. 27th, a consort for Mr. *Dubourg*. April 8th, during Lent, the

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(*s*) His sixth concerto of the second set is always to be excepted, which is the most pleasing and perfect composition of the kind within my knowledge.

(*t*) He is said to have played, standing upon a joint-stool, a solo, at Britton the small coal man's concert, much earlier.

* The Royal Academy was formed in 1719 but the season did not open until April, 1720.

same performer had a consort at Drury-lane play-house, in which he played several concertos and solos of his own composition. May 21st, at the desire of several gentlemen and ladies, Mr. *Grano* performed on the trumpet and German-flute (*u*). May 31st, a consort for Mr. *Aubert*. June 16th another, at Hickford's room, for *Castrucci*, the first violin of the opera (*x*). September 1st, a benefit consort, at ditto, for Signor Francesco *Scarlatti*, brother of the famous Alessandro Scarlatti, in which the greatest part of the Music was of his own composition. A sermon is advertised that was preached in the cathedral of Hereford, at the anniversary meeting of the three choirs of Worcester, Glocester, and Hereford, September 7th. And at the annual feast of the sons of the clergy December 8th, Purcell's *Te Deum* and *Jubilate*, with an anthem composed by Mr. Greene, were vocally and instrumentally performed at St. Paul's.

This will give the reader an idea of the miscellaneous performances and general state of practical Music in our country, to which I shall only add a short record of the first appearance of such new performers as afterwards became eminent, and of such exhibitions as were remarkable for their singularity.

In 1722, a new species of entertainment was advertised at the Opera-house, called a *Ridotto* [or Redoute]: " it was opened with twenty-four select songs, which lasted about two hours; after which the company passed over a bridge, from the pit to the stage, where a duke and duchess led up the ball: the hours were the same as at a masquerade (*y*)." The songs were selected from the late operas, and performed by Senesino, Baldassarri, Mrs. Anastasia Robinson, and Salvai.

This and the preceding year Mrs. Sarah *Ottey* [b. *c.* 1695] frequently performs solos at concerts on three several instruments: harpsichord, base-viol, and violin.

In February, there was a benefit concert for Mr. *Thomson* [1757-1851], the first editor of a collection of Scots tunes in England.* To this collection, for which there was a very large subscription, may be ascribed the subsequent favour of these national melodies, south of the Tweed. After this consort, " at the desire of several persons of quality, was performed a *Scottish song*."

In Castrucci's advertisement for his benefit concert this year, in which he styles himself first violin of the opera, he promises a particular concerto with an echo; adding that, " as he has for the

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(*u*) This was a kind of mungrel *dilettante*, who during many years condescended to make concerts and give lessons, *en professeur*, always insinuating that it was merely for the pleasure of amusing the public and instructing individuals. Grano's trumpet march was long used by the guards.

(*x*) Till the year 1715, this station had been occupied by *Corbet*, an Englishman, who had been in Italy during the life of Corelli, and returned thither a second time, when he quitted the opera.**

(*y*) *Freeholder's Journal*, February 14th.

* Beethoven and Haydn arranged Scotch and Welsh songs for the various publications of George Thomson.

** See editor's note page 694.

space of six years had the honour to serve the English nobility, he hopes they will favour him this last time, being to return the ensuing summer to Rome, his native country."

Carbonelli, who had not been long in England, had this year for his benefit at Drury-lane, and at play-house prices, "an entertainment of Music," in which he seems to have mustered all the forces which London could then supply, that were not employed in the opera. The bill of fare is so minutely given in the advertisement, that I shall transcribe it from the *Daily Courant,* as an instance of the musical dainties then in season. Act I. A new concerto for two trumpets, composed and performed by *Grano* and others; a new concerto by *Albinoni*, just brought over; song by Mrs. *Barbier;* concerto composed by Signor *Carbonelli*. Act II. A concerto with two hautbois and two flutes, composed by *Dieupart;* a concerto on the base-violin by *Pippo*;* song, Mrs. *Barbier*; by desire, the eighth concerto of *Arcangello Corelli*. Act III. Concerto by *Carbonelli*; solo on the arch-lute by Signor *Vebar*; song, Mrs. *Barbier*; a new concerto on the little flute, composed by *Woodcock*, and performed by *Baston*; solo, Signor *Carbonelli*; and for *finale,* a concerto on two trumpets by *Grano*, &c. (*z*).

William Babel [*c*. 1690-1723], organist of Allhallows, Bread-street, seems to have been the first, in this country at least, who thinned, simplified, and divested the Music of keyed-instruments of the crouded and complicated harmony, with which, from the covenience of the clavier, and passion for full and elaborate Music, it had been embarrassed from its earliest cultivation. This author acquired great celebrity by wire-drawing the favourite songs of the opera of Rinaldo, and others of the same period, into *showy* and brilliant lessons, which by mere rapidity of finger in playing single sounds, without the assistance of taste, expression, harmony, or modulation, enabled the performer to astonish ignorance, and acquire the reputation of a great player at a small expence. There is no instrument so favourable to such frothy and unmeaning Music as the harpsichord. Arpeggios, which lie under the fingers, and running up and down the scales of easy keys with velocity, are not difficult, on an instrument of which neither the tone nor tuning depends on the player; as neither his breath nor bow-hand is requisite to give existence or sweetness to its sounds. And Mr. Babel by avoiding its chief difficulties of full harmony, and dissimilar motion of the parts, at once gratified idleness and vanity. I remember well in the early part of my life being a dupe to the glare and glitter of this kind of tinsel; this *poussiere dans les yeux,* which Mr. Felton continued, and other dealers in *notes, et rien que des notes,* till Jozzi, the singer, by his neat and elegant manner of executing the brilliant, graceful, and pleasing lessons of Alberti,

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(*z*) This performer frequently played solos on the trumpet, German-flute, and common-flute, the same night; as the young Burke Thumoth did, soon after, on the trumpet, flute, and harpsichord.

* Pippo, whose real name was Filippo Mattei, was the composer of the 1st Act of the opera *Muzio Scaevola,* for which Bononcini wrote the 2nd, and Handel the 3rd Acts. See above p. 712.

rendered them the objects of imitation. At length, on the arrival of the late Mr. Bach, and construction of piano-fortes in this country, the performers on keyed-instruments were obliged wholly to change their ground; and instead of surprising by the *seeming* labour and dexterity of execution, had the real and more useful difficulties of taste, expression, and light and shade, to encounter. Babel, who was one of his Majesty George the First's private Music, died about the year 1722.

The most memorable musical events of 1723, where the arrival of the admirable GIUSEPPE SAN MARTINI, whose performance on the hautbois and compositions were, afterwards, so justly celebrated; and of JOHN CLEGG [1714-*c.* 1750], no less remarkable for his early excellence on the violin, and insanity.

Martini's first public performance in England was at a benefit concert for Signor *Piero*, at the little theatre in the Haymarket, where he is called " an Italian master just arrived." A concert at the same place was advertised soon after, " by particular desire of several ladies of quality, for the benefit of *John Clegg*, a youth of nine years of age, lately arrived from Ireland, with several solos and concertos by the youth; particularly a concerto of Vivaldi. The principal violin by the youth."

In 1724, MICH. CHRIST. FESTING [d. 1752] performs a concerto and solo of his own composition, at a benefit concert for Prince Douglass, which is the first time his name occurs in the newspapers.*

In March this year, *Corbett*, the first leader of the opera, being returned from Italy a second time, advertises by subscription at the little theatre in the Haymarket, " an entertainment of Music, with variety of new concertos for violins, hautbois, trumpets, German-flutes, and French-horns; with several pieces by Mr. Corbett on a particular new instrument never heard in England."

This year were published three cantatas by Geo. Hayden, organist of Bermondsey, which were long in great favour with the lovers of pure English Music. And, indeed, they seem the best which had been produced since Purcell's time. His two-part song: " As I saw fair Clora," and several other single songs by this obscure musician, enjoyed a lasting fame at clubs and festive meetings.

These are the chief musical transactions, exclusive of the Opera, till the accession of King George II. 1727, when the public was informed in the newspapers of the times, that the famous Mr. Handel was appointed to compose the anthem for the coronation. October the 6th, it was rehearsed at Westminster-Abbey, and justly admired.

San Martini's first publication in England was advertised the same day; consisting of " Twelve Sonatas for two Flutes and a Base, being exceeding fine Harmony."

The *Beggar's Opera*, which came out the latter end of this year [Jan., 29, 1728], forms a memorable epoch in our national Music:

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* Festing was one of the founders of the Society of Musicians, and for a long period acted as the Hon. Secretary.

for though not a single new air was composed for this pasticcio in our vulgar tongue, it has proved the best opera to the patentees of our playhouses that ever was brought on the stage. The morality and the Music are equally intelligible and acceptable to the galleries; and a favourite singer can always fill the rest of the house.

In 1728, MATTHEW DUBOURG, whose performance and conduct had acquired him many friends, was appointed composer and master of his Majesty's band of Music in Ireland (*a*). This excellent performer, born in 1703, was the natural son of the celebrated dancing-master Isaac, and had instructions from Geminiani soon after his arrival in England. He resided several years in Ireland after his first appointment; but from the year 1735, when he was taken into the service of the late prince of Wales, he frequently visited England. I saw him at Chester in 1744, and had the pleasure of accompanying him in the fifth solo of Corelli, which he performed in a manner so superior to any one I had then heard, that I was equally astonished and delighted; particularly with the fulness of his tone and spirit of his execution.*

It has been erroneously said, that Dubourg was no composer; he was indeed no publisher, but the odes which he set for Ireland, and innumerable solos and concertos which he composed for his own public performance, are now in the possession of one of his disciples, and of some of them the composition is excellent. Dubourg died in London 1767 (*b*).

Corbett advertises an entertainment of Music, at Hickford's room, in which he was to take leave of the public, by performing his new *Bizzarie*, which were then printing by subscription, " in all the new gustos of Italy, for all instruments, and places where Music is proper." Soon after this, he advertised for sale, the prices marked on each lot, " his curious study of Music—instruments of all sorts—Stainers, Cremona violins and basses, with the four celebrated violins of Corelli, Gobbo, Torelli, and Nic. Cosimi, deceased, till all are sold, he intending to retire." Though we hear no more of this musician's public performance; yet, in March 1741, he advertises another sale of curious compositions and musical instruments, together with his collection of pictures. Whether purchasers were not found for these effects, or whether he still continued collecting, at his decease, a few years after, he bequeathed to Gresham College the best of his musical instruments, with £.10 a year to a servant to take care of them; and likewise gave to the same college the rest of his personal estate. The views of this worthy professor were, however, frustrated, by the sale and dispersion of his musical instruments and curiosities, which soon after

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(*a*) It has been said that this place was offered to Geminiani, who could not accept of it on account of his being a Roman Catholic.

(*b*) The late Mr. Redmond Simpson, who married the daughter of Dubourg, had an excellent portrait of him, and another of his father Isaac.

* Dubourg took part in the 1st performance of the *Messiah* in 1742, and led the band at Concerts given by Handel in Ireland during that year.

the testator's decease were sold by auction at Mercer's Hall and at his house in Silver-street, Golden-square.*

Among the musical phenomena of the time may be mentioned a singular performance of a certain Joachim Frederic Creta, who being in London in 1729, at several concerts "blew the first and second treble on two French-horns, in the same manner as is usually done by two persons." We may set this against the double flutes, the *tibiæ pares, et impares* of antiquity, which, however, though long lost, have been lately revived by the musical knowledge and ingenuity of Mr. Sharp.

Another phenomenon of this year was the performance on the harpsichord of little Kuntzen [1720-81], "a youth of seven years old, just arrived from Germany." This young musician remained in England many years, and continued to improve in proportion to the expectations raised by his early talents. He published before his departure for Lubeck, where his father was organist, a book of lessons [12 Sonatas, Op. I.] which required genius to compose, and hand to execute.

In 1730, Miss RAFTER, afterwards the celebrated Mrs. [Kitty] CLIVE [1711-85], first appeared on the stage, at Drury-lane, as a singer, at the benefit of HARRY CAREY, who seems to have been her singing-master.** The manner in which this benefit was announced in the *Daily Post*, December 3d, is so singular that I shall transcribe the paragraph for the amusement of my readers. After naming the play, which was *Greenwich Park*, and the additional entertainments of singing: particularly a dialogue of Purcell by Mr. Carey and Miss Rafter, and a cantata of Mr. Carey's by Miss Rafter, there is an apology from Carey, for the tragedy of half an act not being performed (*c*); but a promise is made of indemnification by the entertainments between the acts. The editor of the paper then adds: "but at our friend Harry Carey's benefit to-night, the powers of Music, poetry, and painting, assemble in his behalf, he being an admirer of the three sister arts: the body of musicians meet in the Haymarket, whence they march in great order, preceded by a magnificent moving organ, in form of a pageant, accompanied by all the kinds of musical instruments ever in use, from Tubal Cain to this day: a great multitude of booksellers, authors, and printers, form themselves into a body at Temple-bar, whence they march with great decency to Covent-garden, preceded by a little army of printer's devils, with their proper instruments: here the two bodies of Music and poetry are joined by the brothers of the pencil;

(*c*) Meaning *Chrononhotonthologos*, which was not acted till 1734.***

* See editor's note p. 694 regarding this.

** Kitty Clive made her first stage appearance at Drury Lane in 1728. In 1729 she played the part of Phillida in Cibber's ballad opera *Love in a Riddle*. She sang the part of Dalila at the first performance of Handel's *Samson*, in 1743. See editor's note page 841 for Horace Walpole's comments on this production. She appeared in a revival of *The Tempest* in 1746, for which Arne supplied the music, and was the first singer of *"Where the Bee sucks."*

*** *"The most Tragical Tragedy that ever was Tragedized by any Company of Tragedians, called Chrononhotonthologos,"* produced at the Haymarket Theatre on Feb. 22, 1734.

when, after taking some refreshment at the Bedford Arms, they march in solemn procession to the theatre, amidst an innumerable crowd of spectators.''

Poetry and Music, in high antiquity, formed but one profession, and many have been the lamentations of the learned that these sister arts were ever separated. Honest Harry Carey [*c.* 1690-1743] and Jean Jaques Rousseau are the only bards in modern times who have had the address to reconcile and unite them. *The Honest Yorkshireman* [1735] of Carey and the *Devin du Village* of Rousseau are indisputable proofs that popular strains, at least, if not learned and elegant Music, may be produced by the writer of a dramatic poem. Carey, without musical learning, invented many very pleasing and natural melodies, which neither obscured the sense of the words, nor required much science to hear. But either from the ambition of the singer, or expectations of the audience, Music is not suffered to remain simple long upon the stage; and the more plain and ancient the melodies, the more they are to be embellished by every new performer of them. The tunes in the *Beggar's Opera* will never appear in their original simple garb again.

This year Miss CÆCILIA YOUNG, a scholar of Signor Geminiani, who now sung in public for the first time, had a benefit concert at Drury-lane play-house, pit and boxes laid together at half a guinea. This lady, afterwards the wife of Dr. Arne, with a good natural voice and fine shake, had been so well taught, that her style of singing was infinitely superior to that of any other English woman of her time.

A paragraph inserted in the *London Journal* from Dublin, December 11th, celebrates the performance of young Clegg and his sister at a concert. They are called scholars of Bononcini. But the music he played on the violin was said to be of his own composition. His sister's performance was vocal.

As the Italian opera when prosperous gave birth to several English operas, *after the Italian manner,* so the prodigious success of the *Beggar's Opera* produced innumerable musical dramas and ballad farces of the same kind. In 1731, the *Village Opera,* written by Charles Johnson, consisting of new words to old tunes, was first performed, and seems to have been well received. It was afterwards imitated by Bickerstaff [in 1762] in *Love in a Village.**

But the favourite dramas of this year were *George Barnwell,* and the *Devil to Pay.* In this farce Miss Rafter first acquired celebrity, and after she was Mrs. Clive, to the end of her theatrical life, she never received more applause, or earned it better in any part she acted, than in that of *Nell.* Her singing, which was intolerable when she meant it to be fine, in ballad farces and songs of humour was, like her comic acting, every thing it should be.

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* The first performance of the *Village Opera* was in 1729. For a list of Ballad Operas see *Grove's, Vol. I, p.* 207.

The favourite musicians of our own country at this time were Dubourg, Clegg, Clarke, and Festing, on the violin; Kytch on the hautbois; Jack Festing on the German-flute; Baston on the common-flute; Karba on the bassoon; Valentine Snow on the trumpet; and on the organ, Roseingrave, Greene, Robinson, Magnus, Jack James, and the young blind Stanley, who whenever there was a charity sermon, or new organ to be opened, seems to have been preferred to all others. The favourite play-house singer was Salway, and at concerts, Mountier from Chichester.

As to composition for our national theatres, Pepusch and Galliard seem to have been wholly unrivalled till the year 1732, when new attempts at musical dramas in our own language brought forward two competitors, who were long in possession of the public favour. These were JOHN FREDERIC LAMPE, and THOMAS AUGUSTINE ARNE. Lampe [1703-51], a Saxon, who arrived in England about the year 1726, now first began to be noticed as a composer. February the 25th, the following paragraph was inserted in the *Daily Post*: "We hear that there is a subscription for a new English opera called *Amelia,* which will shortly be performed at the new theatre in the Haymarket, by a set of performers who never yet appeared in public." This opera, written by Harry Carey, was first performed March 13th, 1732, in the principal character of which, Miss ARNE, afterwards so celebrated as a tragic actress by the name of Mrs. CIBBER, first appeared on the stage, as a singer. The Music which, according to the advertisement, was "set in the Italian manner," having been much applauded, was soon avowed by Lampe, and Miss Arne's performance interested every hearer.*

The success of this opera probably suggested to her brother the idea of a similar attempt. But before an account is given of this performance, it may be necessary to say something of his musical education.

THOMAS AUGUSTINE ARNE [1710-78] was the son of Arne the celebrated upholdsterer, of King's-street, Covent-garden, at whose house the Indian Kings lodged in the reign of Queen Anne, as mentioned in the Spectator, N° 50. Arne had a good school education, having been sent to Eton by his father, who intended him for the law. But I have been assured by several of his school-fellows, that his love for Music operated upon him too powerfully, even while he was at Eton, for his own peace or that of his companions; for with a miserable cracked common-flute, he used to torment them night and day, when not obliged to attend the school. And he told me himself, that when he left Eton, such was his passion for Music, that he used to avail himself of the privilege of a servant, by borrowing a livery and going into the upper gallery of the opera, which was then appropriated to domestics. At home he had contrived to secrete a spinet in his room, upon which, after muffling the strings with a handkerchief he used to practise in the night while the rest of the family were asleep; for had his father discovered how he spent his time, he would, probably, have thrown the instrument out of the window, if not the player. This young votary of Apollo was at length obliged to serve a three years clerkship to the law, without ever intending to make it his profession ; but even during this servitude, he dedicated every moment he could obtain fairly, or otherwise, to the study of Music. Besides practising on the spinet and studying composition, by himself, he contrived during, his clerkship, to acquire some instructions on the violin, of Festing, upon which instrument he made so considerable a progress, that soon after he had quitted his *legal* master, his father accidentally calling at a gentleman's house in the neighbourhood, upon business, found him engaged with company; but sending in his name, he was invited up stairs, where there was a large company and a concert, in which, to his great astonishment, he caught his son in the very act of playing the first fiddle! Finding him more admired for his musical talents than knowledge in the law, he was soon prevailed upon to forgive his unruly passion, and to let him try to turn it to some account. No sooner was the young musician able to practise aloud in his father's house, than he bewitched the whole family. In discovering that his sister was not only fond of Music, but had a very sweet-toned and touching voice, he gave her such instructions as soon enabled her to sing for Lampe, in his opera of *Amelia*. And finding her so well received in that performance, he soon prepared a new character for her, by setting Addison's opera of *Rosamond*, in which he employed his younger brother likewise in the character of the Page. This musical drama was first performed March 7th, 1733, at Lincoln's-Inn Fields, where Mrs. Barbier performed the part of the King; Leveridge, Sir Trusty; Page, Master Arne, who had never appeared in public; Messenger, Mr. Corfe; Queen, Mrs. Jones; Grideline, Miss Chambers, and the part of Rosamond by Miss Arne. The opera was performed ten nights successively, and with great applause; the last time, for the benefit of Mr. Arne, jun. the composer. Having succeeded so well in a serious opera, our young musician tried his powers at a burletta, and fixed upon Fielding's *Tom Thumb* for that purpose, which under the title of the *Tragedy of Tragedies* having met with great success in 1731, he now got it transformed into the *Opera of Operas,* and setting it to Music, " after the Italian manner," had it performed May 31st, at the new theatre in the Hay-market; the part of Tom Thumb by Master Arne, his brother. Princess Amelia and the Duke of Cumberland honoured the second representation with their presence; the prince of Wales, the sixth; the youngest princesses, the eighth; and afterwards it had a considerable run.

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* Lampe's greatest success was *The Dragon of Wantley* (libretto by Carey) which was produced on Oct. 26, 1737.

Besides Lampe and Arne, there were at this time other candidates for musical fame of the same kind; among these were Mr. John Christ. Smith [1712-95], who set two English operas for

Lincoln's-Inn Fields: *Teraminta* [1732], and *Ulysses* [1733]; and De Fesch, the oratorio of *Judith*.

But though the solid and general food for lovers of Music was such as Corelli, Geminiani, and Handel had furnished, yet side-dishes were frequently supplied by others; and in 1733 Mr. Walsh, the purveyor general, offered to performers on the violin, solos by Tartini, De Santis of Naples, Berati, and De Fesch; and to German-flute players, solos by Bononcini, Quantz, Valentini, and Tessarini.

There was no concert now without a solo on the violin by Veracini, or Clegg, nor play at Drury-lane without a concerto on the same instrument by Charke (*d*). In 1735 [1734], CAPORALE, the celebrated performer on the violoncello, arrived in England; and though no deep musician, nor gifted with a very powerful hand, he was always heard with great partiality, from the almost single merit, of a full, sweet, and vocal tone.

In 1736 [Jan. 12], Mrs. Cibber, who had captivated every hearer of sensibility by her native sweetness of voice and powers of expression, as a singer, first appeared as a tragic actress, in the part of Zara at Drury-lane, where her brother was engaged as composer; and it is difficult to say which of the two received the greatest applause, the actress for her truly interesting person and pathetic voice and manner, or the musician for his natural and pleasing strains, particularly the march, which was encored every night.

This year Mr. BEARD, who had his musical education in the Chapel Royal [under Gates], first appeared on the stage at Covent-garden [1735], in the dramatic entertainment of the *Royal Chace, or Merlin's Cave,* and instantly became a favourite of the town, by the performance of Galliard's most agreeable of all hunting songs, "With early horn." And about this time the three Miss Youngs were the favourite English female singers: Cæcilia the eldest, afterwards married to Arne; Isabella, to Lampe; and Esther, to Jones [the organist?] (*e*). Kelway this year succeeded Weldon as organist of St. Martin's in the Fields; and Keeble of Chichester, and Gladwin, began to distinguish themselves as harpsichord players.

The year 1737 was rendered memorable at Covent-garden theatre by the success of the burlesque opera of the *Dragon of Wantley,* written by Carey, and set by Lampe, "after the Italian manner." This excellent piece of humour had run twenty-two nights, when it was stopped, with all other public amusements, by the death of her Majesty Queen Caroline, November 20th, but was resumed again on the opening of the theatres in January following, and supported as many representations as the *Beggar's Opera* had done, ten years before. And if Gay's original intention in writing his musical drama was to ridicule the opera, the execution of his

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(*d*) Charke was a dancing-master, an actor, a man of humour, and an excellent performer on the violin. He was married to Colley Cibber's daughter, who had likewise acute parts, and merit, as an actress; but there was nothing in which this ingenious pair exercised their talents more successfully, than in mutually plaguing each other.

(*e*) These sisters are still living.

plan was not so happy as that of Carey; in which the mock heroic, tuneful monster, recitative, splendid habits, and style of Music, all conspired to remind the audience of what they had seen and heard at the lyric theatre, more effectually than the most vulgar street tunes could do; and much more innocently than the tricks and transactions of the most abandoned thieves and prostitutes. Lampe's Music to this farcical drama, was not only excellent fifty years ago, but is still modern and in good taste.

About the year 1737, poor Castrucci, Hogarth's enraged musician, was superseded at the Opera-house in favour of Festing, not Clegg, as has been said (*f*). He had published two books of solos before; and in 1738, he published twelve concertos for violins. He was long thought insane; but though his compositions were too mad for his own age, they are too sober for the present. Among many passages of Corelli and Handel, there are several of his own, which discover him to have been a man of genius, well acquainted with the bow and finger-board of his instrument.

Clegg, by the account of cotemporary professors, seems to have been superior to all performers on the violin in tone and execution, till about the year 1742 [Jan., 1743/4], when he had so deranged his faculties by intense study and practice, that he was confined in the hospital of Bedlam; where, during intervals of sanity, he was allowed the use of his instrument; and it was long a fashionable, though inhuman amusement, to visit him there, among other lunatics, in hopes of being entertained by his fiddle or his folly!

In 1738, Arne established his reputation as a lyric composer, by the admirable manner in which he set Milton's *Comus*. In this masque he introduced a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had hitherto either pillaged or imitated. Indeed, the melody of Arne at this time, and of his Vauxhall songs afterwards, forms an æra in English Music; it was so easy, natural and agreeable to the whole kingdom, that it had an effect upon our national taste; and till a more modern Italian style was introduced in the pasticcio English operas of Messrs. Bickerstaff and Cumberland, it was the standard of all perfection at our theatres and public gardens.

This year the first meeting was advertised in the *London Daily Post* and *General Advertiser*, of "the subscribers to a FUND for the support of decayed musicians and their families at the Crown and Anchor tavern in the Strand, on Sunday evening, April 19th, at seven o'clock." Another meeting was convened at the same place, May 7th, when the *fourteen laws or resolutions*, which are still in force, were framed.

In tracing the origin and progress of this admirable institution [now the Royal Society of Musicians], which has been since

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(*f*) Castrucci had such an antipathy to the very name of Festing, that in his most lucid intervals, he instantly lost his temper, if not his reason, on hearing it pronounced. A gentleman, now living, used in *polisonnerie*, to address him in conversation, by the name of his rival: "Mr. Festing—I beg your pardon; Mr. Castrucci, I mean," which put him in as great a rage as Hogarth's street musicians on May-day.

imitated not only at our theatres and at Vienna, as well as in other parts of Europe, but honoured with their Majesties gracious patronage and protection, it appears that Handel, whose works have always been its chief support, performed *himself* at the first benefit in 1739; when *Alexander's Feast* was given with several concertos on the organ and other instruments, "particularly a new concerto composed by Mr. Handel on purpose for this occasion (*g*)."

A concert was this year established at Hickford's room in Brewers-street, which continued, with Festing for leader, till the time of his death. The elder CERVETTO [1682-1783] is now first mentioned as just arrived ;* and this worthy professor, who remained in England till the time of his death, at above a hundred, with *Abaco, Lanzetti, Pasqualini,* and *Caporale,* about this time, brought the violoncello into favour, and made us nice judges of that instrument.

About this time, likewise, the city concerts at the *Castle* and *Swan* taverns were established, of which Stanley was the chief support and director during many years.

In 1740, March 28th, Handel, though never nearer ruin himself, benevolently gave *Acis and Galatea,* with his own performance of two new concertos, at Lincoln's-Inn Fields, for the benefit of the Musical Fund. And in 1741, he bestowed on the same charity the performance of his serenata called *Parnasso in Festa;* in which were introduced concertos and solos, on the hautbois by San Martini, on the German-flute by Wiedeman, on the violin by Clegg, on the bassoon, by Miller, and on the violoncello by Caporale.

In the autumn [Nov.] of this year, Handel went to Ireland. I have taken considerable pains to obtain a minute and accurate account of the musical transactions of the great musician, during his residence in that kingdom; and in a particular manner tried to wipe off the national stain, of the oratorio of the *Messiah* having "met with a cold reception" in England, previous to Handel's departure for Ireland (*h*); a fact which I am glad to find impossible to ascertain, either by the newspapers of the times, in which all his other public performances sacred and secular are chronologically recorded, or by the testimony of persons still living, who remember the performance of the *Messiah* in Ireland, and of his oratorios previous to that period in England.**

Falkener's Journals, for 1741 and 1742, have been consulted for the advertisements of Handel's performances during his residence in Dublin; and the first time any thing on the subject occurs, is in the paper for December 19th, 1741, when *L' Allegro, Il*

(*g*) *Daily Post,* March 20th, where it is said that Mr. Handel not only gave the house and his performance gratis, but Mr. Heidegger made a present of £.20 to defray the other incidental expences.

(*h*) Mem. of the Life of Handel, 1760, p. 131.

* According to *Grove's,* Cervetto came to England in 1728. He participated in the first production of Arne's *Comus* in 1737.

** The first public performance of the *Messiah* took place on Tuesday, April 13th, 1742, at Dublin.

Penseroso, and *Il Moderato*, are advertised for the 23d. The arrival of Signora Avolio, one of his performers, is mentioned in another paper.[*] But March 27th, 1742, Mr. Handel's *new, grand, sacred Oratorio called the* MESSIAH was advertised for performance on the 12th of April following. In the paper of the day after performance, it is very much praised, and the admiration of the public is expressed in the warmest terms. After this, Handel had his *Acis and Galatea, Esther, Alexander's Feast,* the serenata of *Hymen,* and an *Ode for St. Cecilia's Day,* said to be newly set to Music, performed. The *Messiah* was again announced for the 3d of June, and in exactly the same words as before: being called *new, grand, &c.* This, it was said, would be the last of Mr. Handel's performances during his stay in the kingdom.

An Irish gentleman still living, who was at Dublin when Handel was there, and perfectly remembers his performances, person, and manners, says, that " he was received in that kingdom by people of the first distinction with all possible marks of esteem, as a man and admiration as a performer and composer of the highest order." And adds, " the Messiah, I am thoroughly convinced, was performed in Dublin for the *first time,* and with the greatest applause. Mrs. Cibber and Signora Avolio were the principal performers. These, with the assistance of the choiristers of St.

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[*] Handel left London early in November. 1741. He broke his journey at Chester and it was on this occasion that Burney, then a youth of fifteen, saw the man who afterwards became his idol. Burney gives us the following account of this event:—

"When Handel went through Chester on his way to Ireland in the year 1741, I was at the public school in that city and very well remember seeing him smoke a pipe over a dish of coffee at the Exchange Coffee-House; for, being extremely anxious to see so extraordinary a man, I watched him narrowly as long as he remained in Chester; which on account of the wind being unfavourable for his embarking at Parkgate, was several days. During this time he applied to Mr. Baker the organist, my first music master, to know whether there were any choirmen in the Cathedral who could sing at sight, as he wished to prove some books that had been hastily transcribed by trying the choruses which he intended to perform in Ireland. Mr. Baker mentioned some of the most likely singers then in Chester, and among the rest a printer of the name of Jansen, who had a good bass voice and was one of the best musicians in the choir. A time was fixed for the private rehearsal at the Golden Falcon, where Handel was quartered; but alas! on trial of the chorus in *The Messiah* 'And with His stripes we are healed' poor Janson, after repeated attempts, failed so egregiously that Handel let loose his great bear upon him, and after swearing in four or five different languages, cried out in broken English, 'You scoundrel, did you not tell me that you could sing at sight?'

" 'Yes sir,' says the printer, 'and so I can, but not at first sight.' "

Handel reached Dublin on the 18th Nov. and his arrival was recorded in *Faulkner's Journal* for Nov. 21, 1741, as follows:—

"Last Wednesday the celebrated Dr. Handel arrived here in the Packet Boat from Holyhead a Gentleman universally known by his excellent Compositions in all kinds of Musick——" At his first concert (Dec. 23) *L'Allegro, Il Penseroso ed il Moderato* was performed. On the 29th Dec. Handel writes to Jennens—"I opened with the *Allegro, Penseroso, and Moderato,* and I assure you that the words of the Moderato are vastly admired. The Audience being composed (besides the Flower of Ladies of Distinction and other People of the greatest Quality) of so many Bishops, Deans, Heads of the Colledge, the most eminent People in the Law, as the Chancellor, Auditor General, etc., etc., all of which are very much taken with the Poetry, so that I am desired to perform it again the next time."

L'Allegro was followed by *Alexander's Feast* and a revival of *Imeneo. Imeneo* had failed in London when produced in November 1740, but was hailed with delight in Dublin. The following notice appeared in *Faulkner's Journal* on March 27, 1742:—

"For the Relief of the Prisoners in the several Gaols, and for the Support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary on the Inn's Quay, on Monday the 12th of April will be performed at the Musick Hall in Fishamble Street, Mr. Handel's new Grand Oratoria, called *The Messiah.*"

The work was publicly rehearsed on April 8th, and we read in *Faulkner's Journal* "—that it gave universal satisfaction to all present; and was allowed by the greatest Judges to be the finest composition of Musick that ever was heard——"

The first performance was postponed until Tuesday the 13th—"At the desire of several persons of Distinction."

Handel left Dublin for London on August 13th. That he intended to revisit Ireland in 1743 is evident from a letter to Jennens, but this plan was not fulfilled.

Patrick's cathedral and Christ-church, formed the vocal band; and Dubourg, with several good instrumental performers, composed a very respectable orchestra. There were many noble families here, with whom Mr. Handel lived in the utmost degree of friendship and familiarity. Mrs. Vernon, a German lady, who came over with King George I. was particularly intimate with him, and at her house I had the pleasure of seeing and conversing with Mr. Handel; who, with his other excellences, was possessed of a great stock of humour; no man ever told a story with more. But it was requisite for the hearer to have a competent knowledge of at least four languages: English, French, Italian, and German; for in his narratives he made use of them all (*i*)."

Mrs. Arne, who went to Ireland with her husband in 1742, where they staid till 1744, has not the least doubt of the *Messiah* having been performed there for the first time.

In 1741, Lampe and his wife and sister, with Sullivan the singer, the two Messings, and Jemmy Worsdale, went to Preston Gild, and afterwards to Chester, where they performed the *Dragon of Wantley,* the Dragoness, Amelia, &c. (*k*).

As I first arrived in London in the year 1744, I am enabled to give the reader an exact account of the general state of Music there at that time and since, from my own memory and knowledge, without consulting books, or trusting to tradition. Of the Italian opera an ample detail has been already given up to the present time, chapter sixth of this volume, and of oratorios, to the death of Handel, in the Sketch of his Life prefixed to the Account of his Commemoration.

Mr. Arne, afterwards Dr. Arne, on his return from Ireland in Autumn 1744, was engaged as composer to Drury-lane play-house, and Mr. Lampe at Covent-garden. At the first, Mr. *Gordon,* a young man lately arrived from Italy, was the leader of the band; he was remarkably near-sighted, always playing in spectacles. He succeeded Charke and had a strong hand and tone, well fitted to his situation. At the other theatre, old Wood, the father of the late Mr. Wood of that theatre, and organist of St. Giles's and of Chelsea College, was the leader. Mr. Beard was the principal singer at Covent-garden; and Lowe, who had been in Ireland with Mr. Arne, was engaged at Drury-lane; where Mrs. Arne was likewise engaged as serious singer, while Mrs. Clive was in high favour in the comic style of ballad farces and songs of humour. At Covent-garden the singers were Mrs. Lampe, and Miss Young, sisters of Mrs. Arne, and all three daughters of Anthony Young, organist of Catherine-Cree-church near the Tower. Such was the state of Music at our national theatres at this period, when Handel,

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(*i*) It will add great weight to this account, if I venture to say, that I was honoured with it, July 16th, 1788, from Dr. Quin of Dublin; a gentleman whose taste and judgment in Music I as much respected forty years ago, as his professional skill and other acquirements.

(*k*) I happened to be at Chester school when this company arrived there, and frequently heard them perform. Shuter, then a boy of about twelve or fourteen years old, was a livery servant to Lampe, and a special Pickle, who took off all the performers, and among the rest, Worsdale, so well, in Carey's song of "Young Roger came tapping at Dolley's window," that it was with difficulty he was prevented from breaking his bones.

Corelli, and Geminiani, with some introductory *Musicks* of Purcell, furnished both the bands with all the pieces they ever attempted.

The only subscription concert at the west end of the town at this time, was at Hickford's room or dancing-school, in Brewers-street; and in the city, the Swan and Castle concerts, at which the best performers of the Italian opera were generally employed, as well as the favourite English singers. Frasi and Beard sung at both, and Miss Turner was a favourite at the Swan. Festing, Collet, and Brown were our principal performers at this time on the violin, among the natives; and Veracini, Carbonelli, and Pasquali, among the Italians. Caporale, Pasqualino, and Cervetto, violoncellos. San Martini and his scholar Vincent, hautbois, Wiedeman and Ballicourt, German-flutes. Miller and Hebden, bassoons. Kelway and Stanley, the best organists; Keeble and Gladwin, at Ranelagh and Vauxhall; and little Harry Burgess at the harpsichord in Drury-lane, where, for second-music, he often played concertos, generally of his own, as clean and as unmeaning as if set on a barrel. The harpsichord at Covent-garden was played by old Short, organist of St. Sepulchre's church, who was only able to drum thorough-base.

At this time Jozzi, a castrato, and second singer at the opera, brought over Alberti's Lessons, which he played, printed, and sold, for his own, at a guinea each book; till detected by a gentleman coming from Venice, who had been personally acquainted with Alberti, and was in possession of a manuscript copy in his own hand writing; which, in order to expose the impudence and plagiarism of Jozzi, he gave to Walsh, who printed and sold the eight elegant and graceful lessons of the original composer, for six shillings. Jozzi, though not the author of these charming pieces, which were the first of a style that has been since too much imitated, but never equalled, had the merit of playing them with a neatness and precision that was truly admirable. The harpsichord having neither sostenuto nor expression, maintained its reputation by brilliant execution; and there was an accent, a spring, and smartness in Jozzi's touch, which I had then never heard. Handel's harpsichord lessons and organ concertos, and the two first books of Scarlatti's lessons, were all the good Music for keyed-instruments at that time in the nation; and these were original, difficult, and in a style totally different from those of Alberti. Handel's organ concertos long remained in possession of the first and favourite places, in the private practice and public performance of every organist in the kingdom; and Scarlatti's were not only the pieces with which every young performer displayed his powers of execution, but were the wonder and delight of every hearer who had a spark of enthusiasm about him, and could feel new and bold effects intrepidly produced by the breach of almost all the old and established rules of composition.

The Rev. WILLIAM FELTON [1713-69], prebendary of Hereford, an imitator of Handel's concertos, who had a neat finger for common divisions and the rapid multiplication of notes, produced two concertos out of three sets, that were thought worth playing in London. And two of his airs with variations were the pride of every insipient player in town and country. Mr. Kelway, a scholar of Geminiani, kept Scarlatti's best lessons in constant practice, and was at the head of the Scarlatti sect. He had, in his voluntaries on the organ, a masterly wildness, and long supported the character of a great player, in a style quite his own, bold, rapid, and fanciful. With his harpsichord playing I was not acquainted, but have often been assured, that he executed the most difficult lessons of Scarlatti, in a manner peculiarly neat and delicate. As to composition, it is to be lamented that he did not exercise his pen and fancy more early in life, or that he ever attempted it at all: for on the arrival of Bach, and appointment at court, as chamber-musician to the Queen, to whom he dedicated his first publication in this country, Mr. Kelway thought it necessary, as music-master to her Majesty, to publish a book of harpsichord lessons, which are, perhaps, the most crude, aukward, and unpleasant pieces of the kind that have ever been engraved. There is a manifest want of facility and experience, which proves that though he was old in practical Music, he was young in its theory and in composition.

Stanley, however, and all the other organists, adhered to Handel's concertos, or composed for themselves in that style. The lessons of this great master, more complicated and difficult of execution, were vanquished by few, though attempted by many.

About this time, Mr. JOHN WORGAN [1724-90], since Dr. Worgan, succeeded Mr. Gladwin in playing the organ at Vauxhall Gardens. He then studied the harmony and modulation of Palestrina, and organ fugues of Handel. And with an extempore prelude, *alla Palestrina,* and one of these fugues, he used every night to preface a concerto of Handel. By constant practice he became a very masterly and learned fughist on the organ, and, as a concerto player, a rival of Stanley. He was first taught by his brother, and afterwards by Roseingrave, till getting acquainted with Geminiani, he swore by no other divinity. His organ playing, though more in the style of Handel than of any other school, is indeed learned and masterly, in a way quite his own. In his youth, he was impressed with a reverence for Domenico Scarlatti by old Roseingrave's account of his wonderful performance on the harpsichord, as well as by his lessons; and afterwards he became a great collector of his pieces, some of which he had been honoured with from Madrid by the author himself. He was the editor of twelve at one time and six at another, that are admirable, though few have now perseverance sufficient to vanquish their peculiar difficulties of execution. He is still in possession of many more, which he has always locked up as Sybil's leaves. Dr. Worgan has composed innumerable songs and concertos for Vauxhall, and several oratorios, in which the choruses are learned and masterly.

Handel at this time " did bestride our musical world like a Colossus." He had done with operas; and after his return from Ireland, applied himself wholly to the composition of sacred

Music (*l*). In 1745, I performed in his band, sometimes on the violin, and sometimes on the tenor, and by attending the rehearsals, generally at his own house in Lower Brook-street, and sometimes at Carlton-house, at the desire of his constant patron the late prince of Wales, father to his present Majesty, I gratified my eager curiosity in seeing and examining the person and manners of so extraordinary a man, as well as in hearing him perform on the organ. He was a blunt and peremptory disciplinarian on these occasions, but had a humour and wit in delivering his instructions, and even in chiding and finding fault, that was peculiar to himself, and extremely diverting to all but those on whom his lash was laid. Francesina, who had sung in the opera with Farinelli and Caffarelli, and again in 1740; now having quitted the opera stage, she constantly attached herself to Handel, was first woman in his oratorios for many years, and Mr. Beard first man. Lowe had sometimes a subordinate part given him; but with the finest tenor voice I ever heard in my life, for want of diligence and cultivation, he never could be safely trusted with any thing better than a ballad, which he constantly learned by his ear; whereas Mr. Beard, with an inferior voice, constantly possessed the favour of the public by his superior conduct, knowledge of Music, and intelligence as an actor. The principal violin at this time was played by CARBONELLI, a plain intelligent performer of Corelli's school (*m*).

Dr. Greene was now at the head of our cathedral Music, and the King's band. And Mr. Arne and Mr. Boyce were frequently concurrents at the theatres and in each other's way, particularly at Drury-lane. Arne was aspiring, and always regarded Handel as a

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(*l*) Chronological list of *Handel's* oratorios, after his return from Ireland.

	Composed	*Produced*
Samson	1741-2	1743
Semele	1743	1744
Susanah	1748	1749
Joseph	1743	1744
Hercules	1744	1745
Balshazzar	1744	1745
Occasional Oratorio ..	1745	1746
Judas Maccabæus ..	1746	1747
Joshua	1747	1748
Solomon	1748	1749
Alexander Balus ..	1747	1748
Theodora	1749	1750
Jephtha	1751	1752
Triumph of Time and Truth	1708 & 1757	1757
Pasticcios from Handel.		
Israel in Babylon, compiled by Toms ..		1765
Cure of Saul, words by Dr. Brown ..		1766
Omnipotence, selected by Dr. Arnold and Toms.		
Redemption, adjusted by Dr. Arnold ..		1786
Oratorios set by Mr. *Smith*.		
David's Lamentation over Saul and Jonathan		1740
Paradise Lost		1760
Rebecca		1761
Nabal		1764

	Produced
De Fesch.	
Judith	1733
Dr. Greene.	
Song of Deborah	1732
Jephtha	1737
Force of Truth	1744
Dr. Arne.	
Alfred	1746—1761
Judith	1764—1769
Stanley.	
Zimri	1760
Dr. Worgan.	
Hannah	1764
Giardini.	
Ruth	1778
Dr. Arnold.	
Cure of Saul, new set	1767
Abimeleck, written by Smart	1768
Resurrection	1769 [1773]
Prodigal Son	1773 [1777]

(*m*) He published twelve solos soon after his arrival, which he dedicated to his patron the Duke of Rutland. They were composed on the model of Corelli's fifth opera, but were well put together, and not totally destitute of invention, as far as his hand and ideas could carry him.

tyrant and usurper, against whom he frequently rebelled, but with as little effect as Marsyas against Apollo.

The late Mr. Tyers, proprietor of Vauxhall Gardens, who by his taste in laying them out, paintings of Hayman, band of Music, good wines, and cold collations, had attracted much company thither, and rendered it a favourite and delightful place of public amusement in fine weather; in the summer of 1745, added, for the first time, vocal to his instrumental performances; engaging Mrs. Arne, Messrs. Lowe, and the elder Reinhold, to sing. On this occasion the orchestra was enlarged, and Mr. Arne's ballads, dialogues, duets, and trios, were performed here with great applause, and circulated all over the kingdom. During this first summer, his little dialogue of Colin and Phœbe, written by the late Mr. Moore, author of Fables for the Female Sex, was constantly encored every night for more than three months, successively.

At this time Richard Collet played the first violin. His tone was full, clear, and smooth, and his hand strong; but having neither taste nor knowledge of Music, he always remained an inelegant player. Hebden was sometimes the principal violoncello, and sometimes the bassoon. Valentine Snow, afterwards serjeant trumpet, was justly a favourite here, where his silver sounds in the open air, by having room to expand, never arrived at the ears of the audience in a manner too powerful or piercing. Here Mr. Worgan not only played the organ in an improving manner for many years, but first exercised his genius in composition. RICHARD VINCENT, for more than thirty years the principal hautbois at Covent-garden, was, *ab origine,* in the Vauxhall band.

RANELAGH* had been planned by the late Mr. Lacey, joint patentee of Drury-lane theatre with Mr. Garrick, built, and made a place of public diversion just before my arrival in London. Several experiments were tried in placing the orchestra, in filling it, and in the time of performance, before it was settled as an evening promenade. The orchestra was at first placed in the middle of the Rotunda. The performance was in a morning; and oratorio choruses chiefly furnished the bill of fare. Sir John Barnard complaining to the magistrates, that the young merchants and city apprentices were frequently seduced from their counting-houses and shops by these morning amusements, they were prohibited, and the doors opened at six o'clock in the evening. The performance, however, did not begin till eight o'clock, but was ended at ten.

The late Mr. MICH. CHRIST. FESTING was the leader and chief conductor of the musical establishment here, from the time of my arrival in London till his death. This performer, with a feeble hand, little genius for composition, and but a shallow knowledge in counterpoint, by good sense, probity, prudent conduct, and a gentleman-like behaviour, acquired a weight and influence in his profession, at which hardly any musician of his class ever arrived. He led during many years at the opera, at Ranelagh, at the concert at Hickford's room, at the Swan and Castle concerts in the city, and often at Handel's oratorios. Nor was there a benefit concert for any English professor at that time without a solo on the violin by Mr. M. C. Festing; and yet there is not a ripieno player on the violin at the opera now, whose hand and abilities are not superior to those of Festing upon that instrument. Learn hence, ye young professors, that something else is necessary, besides musical talents, to carry you reputably and comfortably through the world!

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* Horace Walpole writing on May 26, 1742, says:—

"Two nights ago Ranelagh-gardens were opened at Chelsea; the Prince, Princess, Duke, much nobility, and much mob besides, were there. There is a vast amphitheatre, finely gilt, painted, and illuminated, into which everybody that loves eating, drinking, staring, or crowding, is admitted for twelvepence. The building and disposition of the gardens cost sixteen thousand pounds. . . . Vauxhall is a little better; for the garden is pleasanter, and one goes by water. Our operas are almost over; there were but three-and-forty people last night in the pit and boxes. . . ."

The first organ-player at Ranelagh was the late Mr. Keeble, and the second the late Mr. Butler. After singing had been introduced at Vauxhall, it was thought necessary, though choruses had been discontinued, to engage Mr. Beard, Frasi, and other favourite singers of the times, to perform single songs between the full pieces. CAPORALE the favourite violoncello player of these times was of the band, as well as MILLAR, the best bassoon during his whole life, that I can remember. PASQUALINO and the elder CERVETTO, the rivals of Caporale at this time, had infinitely more hand, and knowledge of the finger-board, as well as of Music in general; but the tone of both was raw, crude, and uninteresting. The younger Cervetto, when a child, and hardly acquainted with the gammut, had a better tone, and played what he was able to execute, in a manner much more *chantant* than his father. And, arrived at manhood, his tone and expression were equal to those of the best tenor voices.

Such was the general state of Music in London in 1749, when GIARDINI arrived, whose great hand, taste, and style of playing, were so universally admired, that he had soon not only a great number of scholars on the violin, but taught many ladies of the first rank to sing; and after he had been here a few years, he formed a morning *academia,* or concert, at his house, composed chiefly of his scholars, vocal and instrumental, who bore a part in the performance. This continued, while he was still augmenting the importance of his instrument and our national partiality for the taste of his country, till the admirable productions and great performers of Germany began to form a Teutonic interest and Germanic body here, which, before Giardini's departure from London, became very formidable rivals to him and his Roman legion.

Festing, whose health and favour began to decline in the year 1750, died about 1752, after mortifications of many kinds, the least of which were not those arising from the rapid success and universal applause of Giardini. He was succeeded at Ranelagh and in some of the concerts by Mr. ABRAM BROWN, a performer who had a clear, sprightly, and loud tone, with a strong hand; but, though he had travelled through Italy, he was ignorant of Music, and the pieces he played consisted of *notes, et rien que des notes*· for he had no soul or sense of expression. He brought over a favourite solo of Tartini (the second in the second set, published by Walsh), with which alone he figured at all concerts, for at least six or seven years, without ever entering into Tartini's true style of playing it, or that of any performer of his school. Mr. Brown, however, had not the mortification either to feel or know his defects; but, on the contrary, was conforted with a full conviction of his superiority.

SAN MARTINI'S compositions, indeed, so full of science, originality, and fire, began to be noticed; but they were little known till after the decease of this most accomplished musician.

CHARLES AVISON [*c.* 1710-70], organist of Newcastle, was an ingenious man, and an elegant writer upon his art. He visited Italy early in his youth, and at his return having received instructions from Geminiani, a bias in his compositions for violins, and in his *Essay on Musical Expression* [1752], towards that master, is manifest. Rameau was likewise his model in harpsichord Music, and he over-rated Marcello's Psalms either to depreciate Handel, or forward the subscription he opened for their publication. He succeeded, however, in neither of these designs; Handel is more and more respected, and Marcello is dropped into his right place, among eminent dilettanti. With respect to Avison's own musical productions they want force, correctness, and originality, sufficient to be ranked very high among the works of masters of the first class (*n*).

As to such elegant *private concerts* as are now frequently given by the nobility and gentry at their own houses, they were at this time scarcely known. The first I remember were at Lady Brown's, under the direction of Count St. Germain. Her ladyship distinguished herself as a persevering enemy to Handel, and a protectress of foreign musicians in general, of the new Italian style; and was one of the first persons of fashion who had the courage, at the risk of her windows, to have concerts of a Sunday Evening.

The next remarkable *Academia,* that I remember to have occasioned much curiosity and speculation, was established at the house of Mrs. Fox Lane, afterwards Lady Bingley, on the arrival of Giardini in England. The superior talents of that performer were always warmly patronised by this lady to the time of her death; and not content with admiring him herself, she contrived every means that could be devised to make him the admiration of others. As Giardini was seldom to be heard in public after his first arrival, she invited very select parties of the first people in the kingdom to hear him at her house, for which happiness she did not suffer them to remain ungrateful at his benefit.

(*n*) The late Dr. William Hayes of Oxford, a man of very considerable abilities in his profession, has pointed out the false composition, as well as false reasoning, of Mr. Avison, in *Remarks on his Essay on Musical Expression.*

When Mingotti arrived in this kingdom, having united her interests with those of Giardini in the conduct and management of the opera, Mrs. Lane espoused *her* cause with great zeal; entering into the spirit of all her theatrical quarrels as ardently as if they had been her own. With two such performers, the concerts she gave to her choice friends were subjects of envy and obloquy to all those who were unable to obtain admission. At these concerts Mrs. Lane frequently played the harpsichord herself; as did Lady Edgcumbe and the late Lady Milbanke, both admirable performers on that instrument. Lady Rockingham, the Dowager Lady Carlisle, and Miss Pelham, scholars of Giardini, and Mingotti, used to sing; and the difficulty, or rather impossibility, of hearing these professors and illustrious dilettanti any where else, stimulated curiosity so much, that there was no sacrifice or mortification to which fashionable people would not submit, in order to obtain admission. And *la padrona della casa* lost few opportunities of letting them know the value she set on her invitations, by using them like dogs when they were there. Whenever a benefit was in contemplation for one of her *protegés,* taking care of the honour of her guests, she obliged them to behave with due gratitude and munificence on the occasion. " Come! " would she often say to her friends, " give me five guineas,"—a demand as implicitly obeyed as if made on the road. Nor had any one, who ever wished to be admitted into such good company again, the courage to ask the occasion of the demand; but patiently awaited the lady's pleasure to tell them whether they should be honoured with a ticket for Giardini's or Mingotti's benefit.

Lampe, the ingenious composer of the *Dragon of Wantley,* quitting London in 1749 [1748], resided two years at Dublin; and in 1750, went to Edinburgh, where he was settled very much to the satisfaction of the patrons of Music in that city, and of himself; but in July 1751, he was seized with a fever which put an end to his existence, at the age of fifty-nine.

In 1753, Pasquali, an excellent performer on the violin and a good musician, who came to England about the year 1743,* went to Edinburgh; where he had an establishment, and lived much respected as a professor, and beloved as a man, by all who knew him, till the time of his death in 1757.

The ballads of the late Dr. Samuel Howard** [1710-82], which were long the delight of natural and inexperienced lovers of Music, had the merit of facility; for this honest Englishman, brought up in the Chapel Royal, preferred the style of his own country to that of any other so much, that he never staggered his belief of its being the best in the world, by listening to foreign artists or their productions.

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* Pasquali settled in Edinburgh about 1740. He left that town for Dublin during 1748-51, and in 1752 was in London. He then returned to Edinburgh.

** Dr. Howard helped Boyce with his *Cathedral Music.*

DE FESCH, a German who came to England about the year 1730, was a good contrapuntist and a voluminous composer, but his productions were in general dry and uninteresting.*

WIEDEMANN, who came to England, about the year 1726, was long the principal solo player on the German-flute. He was a good musician; but in his productions, he never broke through the bounds of that mediocrity to which his instrument seems confined.

Content with our former possessions and habits, we went on in the tranquil enjoyment of the productions of Corelli, Geminiani, and Handel, at our national theatres, concerts and public gardens, till the arrival of Giardini, Bach, and Abel; who soon created schisms, and at length, with the assistance of Fischer, brought about a total revolution in our musical taste.

In 1762, Arne quitted the former style of melody, in which he had so well set *Comus,* and furnished Vauxhall and the whole kingdom with such songs as had improved and polished our national taste; and when he set the bald translation of Metastasio's opera of *Artaserse,* he crouded the airs, particularly in the part of Mandane for Miss Brent, with most of the Italian divisions and difficulties which had ever been heard at the opera. This drama, by the novelty of the Music to English ears, with the talents of Tenducci, Peretti, and the doctor's scholar Miss Brent, had very great success; and still continues to be represented whenever singers can be found who are possessed of sufficient abilities for its performance. But in setting *Artaxerxes,* though the melody is less original than that of *Comus*, Arne had the merit of first adapting many of the best passages of Italy, which all Europe admired, to our own language, and of incoporating them with his own property, and with what was still in favour of former English composers.

The general melody of our countryman, if analysed, would perhaps appear to be neither Italian nor English, but an agreeable mixture of Italian, English, and Scots. Many of his ballads, indeed, were professed imitations of the Scots style; but in his other songs he frequently dropped into it, perhaps, without design. Arne was never a close imitator of Handel, nor thought, by the votaries of that great musician, to be a sound contrapuntist. However, he had an inward and secret reverence for his abilities, and for those of Geminiani, as well as for the science of Pepusch; but except when he attempted oratorios, theirs was not the merit requisite for him, a popular composer who had different performers and different hearers to write for. In the science of harmony, though he was chiefly self-taught, yet being a man of genius, quick parts, and great penetration in his art, he betrayed no ignorance or want of study in his scores.

The oratorios he produced were so unfortunate, that he was always a loser whenever they were performed. And yet it would be unjust to say that they did not merit a better fate; for though the choruses were much inferior in force to those of Handel, yet the airs were frequently admirable. But besides the great reputation of Handel with whom he had to contend, Arne never was able to have his Music so well performed; as his competitor had always a more numerous and select band, a better organ, which he played himself, and better singers.

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* De Fesch held the post of *maître de chapelle* of Notre Dame, Antwerp, until 1731, when he was dismissed for ill-treating some of the choir boys there. He came to England from Antwerp and settled in London, where he died *c.* 1758.

None of this ingenious and pleasing composer's capital productions had full and unequivocal success but *Comus* and *Artaxerxes*, at the distance of 24 years from each other. *Rosamond,* his first musical drama, had a few songs in it that were long in favour, and the *Judgment of Paris* [1740] many; but except when his sister, Miss Arne, afterwards Mrs. Cibber, sung in them, he never gained any thing by either. *Thomas and Sally* [*c.* 1760] indeed, as a farce, with very little musical merit, was often acted; and previous to that, *Eliza* was a little while in favour; but the number of his unfortunate pieces for the stage was prodigious (*o*); yet none of them were condemned or neglected for want of merit in the Music, but words, of which the doctor was too frequently guilty of being the author (*p*). Upon the whole, though this composer, who died March 5th, 1778, had formed a new style of his own, there did not appear that fertility of ideas, original grandeur of thought, or those resources upon all occasions which are discoverable in the works of his predecessor, Purcell, both for the church and stage; yet, in secular Music, he must be allowed to have surpassed him in ease, grace, and variety; which is no inconsiderable praise, when it is remembered, that from the death of Purcell to that of Arne, a period of more than fourscore years, no candidate for musical fame among our countrymen had appeared, who was equally admired by the nation at large.

Of near a hundred and fifty musical pieces that have been brought on the stage at our two national theatres within these forty years, thirty of them, at least, were set by Arne.

In 1763 [1762], the English pasticcio burletta of *Love in a Village,* and in 1765 *the Summer's Tale,* and *the Maid of the Mill,* betrayed us into a taste for Italian melody, which has been the model of most of our vocal composers in and out of the theatre ever since. The *Duenna,* another favourite English pasticcio, in 1775, helped us on, and Dr. Arnold, Mr. Dibdin, and Mr. Shield, have very judiciously complied with the reigning taste, and imitated or adopted the opera style in all its vicissitudes.

Mr. LINLEY, and Mr. JACKSON of Exeter, in their elegies at least, have stedfastly adhered to a style of their own, which seems to have been formed upon the melodies of our best old English

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(*o*) The *Blind Beggar of Bethnal Green, Fall of Phæton, King Pepin's Campaign, Don Saverio, Temple of Dulness, Guardian Outwitted; Achilles in Petticoats, &c.*

(*p*) There was certainly at this time a great scarcity of lyric poets. Till Mr. Mason wrote songs, we had few that were fit for any tunes, but such as are used in the *Beggar's Opera* and ballad farces. But for these, such has been our passion during the present century, that a collection of popular ballads set to every-day Music, which I made a few years ago, amounts to nine volumes in folio!

masters, and those of the last age, that were most worthy of being preserved.

It has been already observed in this chapter, that till the Italian opera was established in this country, little was expected from our singers besides a voice and an ear. Indeed, long after that period, good taste in singing was so little diffused throughout the island, that the great and exquisite performers who came hither from the Continent seem to have made but a small impression on their astonished hearers. Nicolini. Senesino, Bernacchi, Faustina, Cuzzoni, Farinelli, Caffarelli, Carestini, Conti, Monticelli, Mingotti, Elizi, Manzoli, Guarducci, and Guadagni, had no effect upon our national taste; and though a few individuals among the people of fashion, by private instructions from them, and by the best of all lessons, hearing them frequently perform in public, diminished the original sin of our native *brogue* and vulgar expression; yet as these pupils could be heard but by few, their power was local, and no more likely to have any general effect upon our national cantilena, than their learning French and Italian upon our general language. It is not difficult, however, to fix the æra of a change in our vocal Music, which seems to have remained stationary for near half a century. It was begun by the compositions and instructions of Dr. Arne, who endeavoured to refine our melody and singing, more from Italian than English models; and was greatly accelerated by the pasticcio English operas above mentioned, as well as by the instructions of Tedeschini, Cocchi, Vento, and Giardini, who were employed about this time to teach several of our play-house singers. Tenducci's performance in *Artaxerxes* had a rapid effect upon the public taste, and stimulated to imitation all that were possessed of good ears and flexible voices. In later times the scholars of Sacchini, Piozzi, Parsons, and others, with the public concerts, where the best compositions and most exquisite performance of all kinds were constantly heard, completed the revolution; and it may be with truth and certainty affirmed, that our taste and judgment in both, even at the play-houses, differ as much from those of twenty or thirty years ago, as the manners of a civilised people from those of savages.

After the death of Festing, the subscription concert at Hickford's room declined, and another was established by Mrs. Cornely, in Soho-square, where the best performers and the best company were assembled, till Bach and Abel uniting interests, opened a subscription, about 1763, for a weekly concert;* and as their own compositions were new and excellent, and the best performers of all kinds which our capital could supply, enlisted under their banners, this concert was better patronised and longer supported than perhaps any one had ever been in this country; having continued for full twenty years with uninterrupted prosperity. The same concert now subsists in a still more flourishing way than ever.

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* Their joint direction of Concerts commenced on Feb. 29, 1764, and continued until May 9, 1781. Bach died in 1782 and although Abel continued the series the concerts were not successful. Abel had some share in the "Professional Concert" which was founded in 1785.

under the denomination of the PROFESSIONAL CONCERT, with the advantage of a greater variety of composition than during the regency of Bach and Abel, to whose sole productions the whole performance of each winter was chiefly confined. Fischer, indeed, composed for himself, and in a style so new and fanciful, that in point of invention as well as tone, taste, expression, and neatness of execution, his piece was always regarded as one of the highest treats of the night, and heard with proportionate rapture. Here Cramer, Crosdil, Cervetto, and other eminent professors, established their reputation, and by every new performance, mounted still higher in the favour of the public.

The late EARL OF KELLY, who was possessed of more musical science than any dilettante with whom I was ever acquainted, and who, according to Pinto, before he travelled into Germany, could scarcely tune his fiddle, shut himself up at Manheim with the elder Stamitz, and studied composition and practised the violin with such serious application, that, at his return to England, there was no part of theoretical or practical Music, in which he was not equally versed with the greatest professors of his time. Indeed, he had a strength of hand on the violin, and a genius for composition, with which few professors are gifted.

The late Mr. BURTON [1730-85], the scholar of Keeble, was an enthusiast in his art; but having in his youth exercised his hand more than his head, he was not a deep or correct contrapuntist. He had, however, in his pieces and manner of playing them a style of his own, to which, from his having been one of the first harpsichord players in our country who attempted expression and light and shade, he excited an interest and attention, which would now perhaps be much more difficult to obtain.

Among English performers on the violoncello, must not be forgotten, the late Messrs. GORDON and PAXTON, whose full and sweet tone, as well as judicious manner of accompanying the voice, placed them very high in the favour of the public, as concert players.

But I shall close my narrative concerning illustrious musicians who have distinguished themselves in our own country, during the present century, and whom death has rendered objects of history, by paying a tribute to a late professor, whose loss not only the lovers of Music in England, but the musical world in general, will long deplore.

CHARLES FREDERIC ABEL [1725-87], a disciple of Sebastian Bach, was in the Electoral King of Poland's famous band at Dresden near ten years; but at length finding that the œconomy to which that court was reduced by the horrors of war rendered his subsistence scanty and precarious, he quitted the service in 1758, and departed from the capital of Saxony with only three dollars in his pocket. He travelled on foot to the next little German province, where he found his talents were not only honoured but rewarded. This success, however, only raised his ambition, and excited a stronger desire to try his fortune elsewhere; he went therefore soon to another court, and still on to a third, remaining only at each long enough to acquire a sufficient sum to defray his expences to a new scene of action; when, at length, he arrived in England, 1759, where his worth was soon discovered and rewarded. The late Duke of York was one of his first and best patrons, till the Queen's band was established, when he was honoured with the title of chamber musician to her Majesty, and an appointment of £.200 per annum. The concert long carried on by him and his friend the late Mr. Bach was frequently very profitable, and he had as many scholars as he chose to undertake.

His performance on the viol da gamba was in every particular complete and perfect. He had a hand which no difficulties could embarrass; a taste the most refined and delicate; and a judgment so correct and certain as never to let a single note escape him without meaning. His compositions were easy and elegantly simple, for he used to say, "I do not chuse to be always struggling with difficulties, and playing with all my might. I make my pieces difficult whenever I please, according to my disposition and that of my audience." Yet in nothing was he so superior to himself, and to other musicians, as in writing and playing an *adagio;* in which the most pleasing, yet learned modulation; the richest harmony; and the most elegant and polished melody were all expressed with such feeling, taste, and science, that no musical production or performance with which I was then acquainted seemed to approach nearer perfection (*q*).

His manner of playing an *adagio* soon became the model of all our young performers on bowed-instruments: Barthelemon, Cervetto, Cramer, and Crosdil, who may be ranked of his school, were more sparing of notes in a cantabile than, during youth, their great facility of execution would have stimulated them to, if Abel's discretion, taste, and pathetic manner of expressing, I had almost said of *breathing,* a few notes, had not kept them in order.

Abel's musical science in harmony, modulation, fugue, and canon, which he had acquired under his great master Sebastian Bach, and taste under Hasse and the great singers employed in the performance of his operas at Dresden, had made him so complete a musician, that he soon became the umpire in all musical controversy, and was consulted in difficult and knotty points as an infallible oracle. All lovers of Music lamented that he had not in youth attached himself to an instrument more worthy of his genius, taste, and learning, than the *viol da gamba,* that remnant of the old chest of viols, which, during the last century, was a necessary appendage to a nobleman or gentleman's family throughout Europe, previous to the admission of violins, tenors, and bases in a private house or public concert. It has been justly observed in an account of Abel, well drawn up, and inserted in the

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(*q*) This was written in 1779.

Morning Post, June 22d, 1787, soon after his funeral, that "his favourite instrument was not in general use, and would probably die with him." It was practised longer in Germany than elsewhere; but since the death of the late Elector of Bavaria, who next to Abel was the best performer on the viol da gamba I had ever heard, the instrument seems laid aside (*r*). The late M. Lidl, indeed, played with exquisite taste and expression upon this ungrateful instrument, with the additional embarrassment of base strings at the back of the neck, with which he accompanied himself, an admirable expedient in a desert, or even in a house, where there is but one musician; but to be at the trouble of accompanying yourself in a great concert, surrounded by idle performers who could take the trouble off your hands, and leave them more at liberty to execute, express, and embellish the principle melody, seemed at best a work of supererogation. The tone of the instrument will do nothing for itself, and it seems with Music as with agriculture, the more barren and ungrateful the soil, the more art is necessary in its cultivation. And the tones of the viol da gamba are radically so crude and nasal, that nothing but the greatest skill and refinement can make them bearable. A human voice of the same quality would be intolerable.

As Abel's invention was not unbounded, and his exquisite taste and deep science prevented the admission of whatever was not highly polished, there seemed in some of his last productions a languor and monotony, which the fire and fertility of younger symphonists and composers of his own country, made more obvious. His last quartets, of which he did me the honour to make me a present of his original score as a specimen of his science and care in the composition and arrangement of the parts, though not abounding in new melody, are in point of harmony and selection of sounds, models of perfection, and if printed in score, would be excellent studies for young contrapuntists.

Abel, like other great professors of his own country, played on several instruments, besides that to which he had chiefly pointed his attention. On the harpsichord, though he had not a great hand for lessons, he used to modulate, in arpeggio, with infinite variety and knowledge; and, indeed, when he was in spirits and fancy, I have heard him modulate in private on his six-stringed base with such practical readiness and depth of science, as astonished the late Lord Kelly and Bach, as much as myself. This accomplished musician died in London, June 20th, 1787.

The celebrated performer on the violin, Lolli [d. 1802], came into England in the beginning of 1785; but by a caprice in his conduct equal to his performance, he was seldom heard. And then so eccentric was his style of composition and execution, that he was regarded as a madman by most of his hearers. Yet I am convinced that in his lucid intervals he was, in a serious style, a very great,

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(*r*) The place of gambist seems now as totally suppressed in the chapels of German princes, as that of lutenist.

expressive, and admirable performer. In his freaks nothing can be imagined so wild, difficult, grotesque, and even ridiculous as his compositions and performance. After playing at the oratorio, and making the grave and ignorant laugh at very serious difficulties upon which he had perhaps but ill bestowed his time, he suddenly left the the kingdom, *à la sourdine;* perhaps, at last, to shun difficulties of another kind.

Of vocal performers who have distinguished themselves at the opera, due notice has been taken elsewhere; and to several others a tribute has been paid in the Account of the Commemoration of Handel; yet since that time another has mounted so high in the favour of the public, that it would be construed into injustice or want of feeling not to allow her an honourable niche in this chapter.

Mrs. BILLINGTON [*c.* 1768—1818], after distinguishing herself in early childhood as a neat and expressive performer on the piano-forte, appeared all at once, in 1786,* a sweet and captivating singer. At first, in emulation of the Mara and other great bravura singers, she was perhaps too frequently struggling with difficulties, which she has, however, since so totally subdued, that no song seems too high or too rapid for her execution. But besides these powers, which the bad taste of the public tempts or obliges her to exercise, perhaps too frequently for lovers of expression and simplicity, the natural tone of her voice is so exquisitely sweet, her knowledge of Music so considerable, her shake so true, her closes and embellishments so various and her expression so grateful, that nothing but envy or apathy can hear her without delight.

The present composers and instrumental performers of the first class are too well known for my readers to require information concerning their abilities. The patrons and lovers of the art have heard them with their own ears, and will judge for themselves. I shall therefore proportion my narrative to their wants, and merely record, in alphabetical order, the names of the principal artists to whose powers of pleasing the public is most obliged. Indeed, it is a painful self-denial not to celebrate the talents of musicians whom I have so often heard with delight; but how is it possible to discriminate the several excellences of the many great performers on the violin now resident in this country, or describe the powerful hand and truly vocal adagio of a Barthelemon; the fire, tone, and certainty of a Cramer; the neatness and precision of a Pieltain; the sweet tone and polished style of a Raimondi; the taste, refinement, and enthusiasm of a Salomon; or the accuracy and expression of a Schoener? Men whom I ever meet with pleasure, and hear with delight, however various their talents.

Keyed-instruments are perhaps no where on the globe better played, in every different style, than at present in this country, by

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* As Rosetta in *Love in a Village,* although she had appeared at a concert at Oxford in 1782. In 1783 she married James Billington, a double-bass player. She went to Dublin and Mrs. Billington appeared in the opera *Orpheus and Eurydice.*

Burney, Clementi, Cramer jun. Miss Guest, Hülmandel, the two Wesleys, and many others, not only professors but dilettanti, who though not public performers, are heard with great pleasure in private. It gives me much concern that I am obliged to strike out of this list the name of Mr. JOHN SAMUEL SCHROETER; but this distinguished musician, whose neat and exquisite performance on the piano-forte will be long remembered with regret, died November 1st, 1788, while this sheet was printing!

On the hautbois we have the admirable Fischer, the Parks, and Patria. On the German-flute, Florio, Græf, and Tacet. On the violoncello, the matchless Cervetto and Crosdil. On the bassoon, Baumgarten and Parkinson. And on the clarinet, Mahon. M. Baumgarten, leader of the band at Covent-garden theatre, has been so long in England that his merit is unknown to his countrymen on the Continent; but besides his performance on the violin and organ, he deserves notice as an instrumental composer of the German nation.

The CATCH-CLUB at the Thatched-house was instituted in 1762 [1761], by the late Earl of Eglington, the Earl of March, now Duke of Queensberry, H. Meynel, Esq. and a few more of their friends. The spirit and liberality with which this establishment has been since supported, has not only much improved the manner of performing the catches, canons, and glees of old masters, but been productive of innumerable new compositions of that kind, which are still of a more ingenious and elegant texture.

And the CONCERT OF ANCIENT MUSIC, originally suggested by the Earl of Sandwich in 1776, in favour of such solid and valuable productions of old masters as an intemperate rage for novelty had too soon laid aside as superannuated, was supported with spirit and dignity by the concurrent zeal and activity of other noblemen and gentlemen of the first rank, who united with his lordship in the undertaking, till 1785, when it was honoured with the presence of their Majesties, whose constant attendance ever since has given to this institution an elevation and splendor, which perhaps no establishment of this kind ever enjoyed before. Here the productions of venerable old masters, particularly those of Purcell and Handel, are performed by a select and powerful band, with such correctness and energy, as the authors themselves never had the happiness to hear.*

The COMMEMORATION OF HANDEL, in 1784, having been crowned with a success equally honourable to that great artist and to the nation, similar performances have since been annually repeated, to still more numerous audiences, for charitable purposes, in Westminster-Abbey, under the title of A GRAND MUSICAL FESTIVAL. In 1787, the band of vocal and instrumental performers amounted to eight hundred and six musicians, exclusive of the principal singers, consisting of twenty-two, with Madame Mara, Rubinelli, Harrison. and Morelli, at their head. And such is the state of practical Music in this country, that the increase of performers, instead of producing confusion, as might have been expected, has constantly been attended with superior excellence of execution; as experience, the best of all teachers, has so guided the zeal of the directors, and the science of the conductor and leader of this great enterprize, that a certain road to full perfection in every department seems to have been attained.

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* The Concert of Ancient Music was discontinued in 1848, and its library transferred to Buckingham Palace, and afterwards to the R.C.M.

CONCLUSION

I HAVE at length arrived at the end of a work that has been thirty years in meditation, and more than twenty in writing and printing. Whether I have been too brief or too minute in my narrative must be left to the wants and intelligence of my readers. Ignorance and science are relative terms, and the same book, like a dictionary, may at once contain too much for one purchaser, and too little for another. My ambition has been to gratify reasonable curiosity concerning every part of my subject, without shrinking at difficulties; yet those who have previously had leisure and opportunity to draw knowledge from the same sources will think much might have been retrenched; while others, to whom the subject is wholly new, will be in want of many additions.

The havock which death has made since this work was begun among my friends, and those I wished to please, who, of course, were the most willing to be pleased, is so great, that more than half my first subscribers have disappeared; and if any curiosity was excited, or interest awakened, towards the subject by the former volumes, it is not likely to be of much use to the present.

New ideas and new events have arisen in the lapse of time, which have swelled my materials, and rendered my subject too unwieldy for the space to which it was originally allotted; but as respect for my readers prevented hasty publication, it is hoped that the great time and labour which have been bestowed upon it, will not render the work less worthy of their patronage.

If the first book of this history was necessarily compiled from few and obscure materials, and conjecture and speculation were called in to supply their defects; and if the second confined the reader to antiquarian knowledge, and afforded him no information but of barbarous times and more barbarous Music; it is hoped that these final books will make him some amends, as they include all the simplicity and harmonical merit of the last century, and refinements of the present.

It may be thought a useless labour by some to have drawn from the tomb the names of so many obscure and barbarous authors.

whose insipid productions, if preserved, would but degrade human nature, and shew the imbecility of their endeavours at distinction; but the progress of science, and the principles of its declension, can only be discovered by tracing the steps by which it has advanced towards perfection or tended to corruption.

Many specimens of melody and harmony are given, not as models of perfection, but reliques of barbarism, and indisputable vouchers that mankind was delighted with bad Music, before good had been heard; and I have spoken of some musicians whose fame is now so much faded, that it is perhaps the last time they will ever be mentioned. Yet though I have constantly treated old masters with reverence, it has never been at the expence of the modern. Indeed, respect for the dead should not annihilate all kindness for the living, who are in much greater want of patronage. The artist who is suffered to linger in want and obscurity, is made but small amends by posthumous honours and commemorations.

FINIS.

Appendix I

A SELECTION OF CHARLES BURNEY'S LETTERS

Charles Burney to Samuel Johnson

(By Permission of Miss Burney)

14*th April* 1755.

Sir,

That you w'd think my Letter worthy of Notice, was what I began to Despair of, and indeed I had framed and admitted several Reasons for your silence, more than sufficient to exculpate you. But so highly has your politeness rated my Intentions, that I find it impossible for me to resist accepting the Invitation with which you have honoured me of writing to you again, though Conscious, that I have nothing to offer w'ch can by any means merit y'r attention.

It is with the utmost Impatience that I await the possession of y'r Great Work, in w'ch every Literary Difficulty will be solved, and curiosity gratified, at least as far as English Literature is concerned. Nor am I fearful of letting Expectation rise to the utmost limit to w'ch she can, accompanied by reason, since I am certain that no Disappointment will ensue.

From what you are pleased to say concerning Mr. Dodsley, I shall ever think myself his Debtor, but yet I cannot help suspecting that you intended him a Compliment when you talked of Recommendation; is it possible that the world sh'd be so blind, or Booksellers so stupid as to need other recommendation than your own?—indeed I shall Honour both so far as to Substitute Solicitation in the place of the above humiliating term. Such of my friends as *have not already ordered y'r Dictionary, I have requested to apply to Mr. Dodsley.*

Perhaps you will smile when I inform you that since first the rumour of your Dictionary's coming abroad this winter was spread, I have been supposed to be marvellously deep in politics: not a sun has set since the above time without previously lighting me to the coffee-house; nor risen without renewing my curiosity. But time, the great revealer of secrets, has at length put an end to my solicitude; for if there be truth in book men, I can now, by cunning calculation, foretell the day and hour when it will arrive at Lynn.

Having Determined at the Close of the Ensuing Summer to fix my further abode in London, I cannot help rejoicing that I shall be an inhabitant, and exulting that I shall be a fellow citizen w'th Mr. Johnson, and were it possible to be honoured with a Small Share in his Esteem I sh'd regard it as the most grateful circumstance of my Life, and shall I add, that I have a female Companion with Intellects sufficiently Masculine to enter into the true Spirit of y'r Writings, and consequently to have an Enthusiastic Zeal for them and their author? How Happy w'd y'r presence make us over our Tea, so often meliorated by y'r productions.

If in the meantime y'r avocations w'd permit you to bestow a Line or two upon me, without greatly inconveniencing yourself, you w'd communicate the Highest Delight to

Sir,
y'r Most Obed't
& most Humble Servant
CHA. BURNEY.

Have you, Sir, ever happened upon a little French Book entitled Synonymes Francois by M. l'Abbe Girard. I am inclined to imagine, if you have not seen it, that it w'd afford you, as a philologer some pleasure; it being written with great Spirit, and, as I think, Accuracy, but I sh'd rejoice either to have my opinion confirmed or corrected by yours. If you should find any Difficulty in procuring the Book mine is Wholly at y'r Service.

Lynne R's
April 14*th*
1755.

The letter from Johnson to Burney which evoked this reply will be found in Boswell's *Life of Johnson*, dated 8th April, 1755. The Dodsley mentioned is Robert Dodsley (1703-64) the well known author and bookseller. In his early life he was a footman in the employ of the Hon. Mrs. Lowther. In 1738 he published Johnson's *London*. He entered into partnership with his brother James, and the firm published the first complete edition of Sterne's *Tristram Shandy* The present letter bears the following remark (probably written by Fanney Burney) "No. 2. This neither had nor required an immediate answer."

Charles Burney to Arthur Young

(*B.M. Add MSS.* 35,126. *f*157)

Queen Sq.
Oct. 11 — 73.

Dear Sir,

You understand the arcana of the Bibliopolean Tribe so much better than myself, that I want your counsel. I shall state my present situation as an author, and then beg of you to tell me how, under similar circumstances you w'd act.

My Italian Tour is reprinted & ready to deliver, not one copy of the first Edit. being left. I have corrected & somewhat enlarged it, to the amount of 10 *or* 12 *pages.—The German Tour has gone off so well, that of* 1,000 *copies, Robertson says he imagines not one will be left by Jan'y next. Now Becket has called once or twice when I was out, as Hamilton tells me, to sound me as to disposing of the Copy-right, or* 2*d Impression of both Tours. What w'd you do? W'd you dispose of the new Edit. of the Italian & stand* [?] *the rest? or w'd you dispose of all, or stand* [?] *all? I sh'd be sorry to throw away two B'ks that have made their way, without Bookselling, or other Craft, & yet I want all my Time & Thought so much for my History, that I sh'd be glad if I c'd cleverly wash my Hands of all Trouble ab't former publications.*

The advertising, & sale however of these Tours will awaken attention in some to the subject of my great undertaking, & keep it alive in others, & it will become the Bookseller's interest to push, if they purchase, the former works, which will be serving me in spite of themselves. – If you advise selling Copy-right or Edition-right, what sh'd I ask in either case?— I suppose the Trade w'd take off my Hands not only their new impression of the Italian Tours but that now on sale of the Germ. Tours, concerning which I have settled with nobody, nor nobody with me?— Suppose I say, Gentlemen, what will you give me for the 2*d Edition of Italian Tour, paying all expenses of it. What for the Copyright of D'o? or conditionally, allowing something for every new Impression provided I prepared it for the press?*

For the 1*st Edit. of Germ. Tour?*
For 2*d do*
or for Copy-right in perpetuity.

But in every case sh'd not something be allowed for preparing a new impression?

Now, opposite to the Questions, if you w'd be kind enough to specify a fair & practicable sum, by w'ch I mean one that will neither fright the Trade, nor Injure myself, you would very much oblige

Dear Sir
Your Affectionate Serv't
CH. BURNEY.

I beg you to present my best comp'ts to Mrs. Young—you have not mumbled tough Beef-Steaks, nor cut cold meat, nor taken pot-luck in Qu. Sq. a great while.

Arthur Young was a great friend of the Burney's and there are frequent references to him in Fanney's *Early Diary*. He married a Miss Allen, a sister of the Mrs. Allen who became Dr. Burney's second wife. Young published a number of books on agriculture.

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Under cover from the Revd. T. Twining to Dr. C. Burney

(B.M. Add. MSS. No. 39929. *f*161*)*

Before 15 *April,* 1778.

The compliments of Dr. Montgomeryman attend Dr. Burney —though, unknown to Him, takes the liberty earnestly to request the favor of a single quarter of an hour's converse with Him this evening, relative to ye subject of His valuable work: he (Dr. M.) having, or thinking he hath, discover'd in two hitherto unnoticed passages, the one of Athenæus, the other of Æsychius, full proof of the use of counterpoint among the Greeks, and express mention of a public performance by Bausippus Heracleates upon the Lyre.——

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From the same to Dr. Burney

(B.M. Add MSS. 39,929. *f*162*)*

St Martins Street,
Leicester Fields.
Before 15*th Apl.,* 1778.

Dr. Montgomeryman presents his respects to Dr. Burney—presumes to hope that no apology will be thought needful for his omitting to call on Dr. Burney last night, as he (Dr. M.) did not receive from Him the favor of any answer to his note, which he confesseth, His (Dr. Burney's) reputed character for politeness & urbanity of manners had induced him to expect. He would not have it thought to be his wish to obtrude himself, or his notions, upon any man: he, however, hopeth that Dr. Burney will have no objection to his laying h[is] discoveries & conjectures before the public; which [it is] now his purpose speedily to do, in a Dissert[ation] on the Music of the Greeks, . . . [the rest torn away.]

Dr. Crotch to Charles Burney

(By permission of Miss Burney)

March 8*th*, 1791.

Sir,

The arrival of Haydn in the Country has excited the curiosity of every lover of Music—My friends have expressed a great desire that I should study his music & hear him perform in public but more particularly in private, supposing that I should derive greater advantage from hearing his observations on music in conversation than by making my own remarks on the manner of his performing or conducting in public.

My having no friend that can compare with yourself in *knowledge or experience in music will I hope be a sufficent excuse for taking the liberty of asking your advice in this matter. If, therefore, you will be so kind as to inform me whether you agree with the opinion of myself and friends & whether there is a probability of being introduced to that great master you will ever oblige.*

Y'r most obedient Servant,

WILLIAM CROTCH.

My best respects to Mrs. Burney & family,

High St.,
Oxford.

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Charles Burney to Samuel Rose

(*B.M. Add. MSS.* 33,965. *f* 22).

Chelsea Coll.,
12 *Aug't.,* 1796.

To Samuel Rose, Esq.,
Chancery Lane.

My Dear Sir,

Supposing that ab't this time you may be returning from your circuit, I trouble you again on the subject of Mr. Prof. Young's commission. If my queries concerning the Pitch-pipe & double base string were communicated to him & have been answered, I should be obliged to you for his further explanation in these matters; as the last letter which you inclosed from your friend was written previous to his having seen the doubts which prevented Gray the Organ-builder from going to work immediately, it has left us where it found us.

However, if no further instructions are yet arrived, Gray will go to in the best manner he can on those contained in the first letter; but further delay sh'd incommode & disappoint your ingenious & learned correspondent.

Believe me to be with great regard,
Dear Sir, Yours most truly,

Cha's Burney.

Charles Burney to Edmond Malone

Chelsea College,
10 (*or* 18) *Oct.*, 1798.

To Edmond Malone, Esq.

My Dear Sir,

I have been such a vagabond of late, as not to be three days together at home since your departure from London. I have, however, finished the perusal of Boswell's II vol. of the Life of Johnson, and scribbled a sheet of hasty remarks, which consist chiefly of such ejaculations as I sh'd have uttered had I been reading the book to you, or you to me. But few of them can therefore be adopted in your 2d edition. It is too late now to soften or expunge the harsh and offensive opinion of living characters and those productions uttered in private conversation by Johnson, without the least idea of their being made public. Among all the good qualities of our friend Boswell, w'ch were very numerous, delicacy had no admission. He was equally careless what was said of himself, or what he said of others. But the memorabilia w'ch his diligence and enthusiastic admiration of the British Socrates have preserved are inestimable and will merit the gratitude of posterity as long as the language of our country shall be intelligible.

As your time for returning to town seems nearly arrived, I shall not put you to the expense of a double letter, but send this and the enclosed to Queen Anne Street. But cannot conclude without an io triumphi! a hurra! and Nelson forever— What a great event is this victory! and how extensive and promising the effects! The Ministry and the whole Nation are lifted out of the Slough of Despond! Adieu my dear Sir. Pray let me know when you are returned and believe me with great regard,

Ever yours.
CHAS. BURNEY.

Charles Burney to William Crotch

(By Permission of Miss Burney)

Chelsea College,
Feb'y. 17th, 1805.

My dear Crotch,

Much as I want leisure, I am glad that you have given me an opportunity of writing to you; and if it were not for want of a commodity at my time of life so precious, I should write you a long letter. Let us begin with the books you want. After publishing the IIId &IVth Vols of my History of Music, I put all original *materials on the shelf in lumber rooms, and in holes and corners out of the way, supposing I should never want them again; but on undertaking the musical department of the new Cyclopædia on a large scale, including besides definitions in all the languages of Europe where Music has been much cultivated, with its history biography, criticism and discussions, a rash undertaking for a man not likely to live till the work is finished!—as it will at least be ten years ere the whole is issued from the press! In the course of my labours in drawing up articles concerning everything that the Alphabet furnished relative to Music, I found it necessary to ferret out all my old books and papers which I had been collecting, ransacking and commenting, for more than* 50 *years, and with which I am fearful to part in a loan to any distance, not knowing in jumping from article to article, when or who I may want to consult. I lent* 4 *or* 5 *years ago some scarce books to a friend in Ireland, which have not yet been all returned, though some of them I have been in constant want. And other books that I have lent in a hurry without making a record to whom, have occasioned a chasm in my library which I can never fill up. I have always had such pleasure in lending books to those unable to purchase & who truly enjoy them, that I have often bought them for no other purpose.*

Now, as to the books you mention, you may examine or read them in my library whenever you come to Town, or I will let you have any particular book to your lodgings, as I shall know where to find it on short notice if wanted—the examining curious books will occupy no more time here than at Oxford, when you are on the spot. Let me know when you are likely to visit the Capital, and they shall be looked out.

And now my dear Crotch, let me tell you for what friendly purpose I wished to write to you previous to receiving your last letter. It was to tell you that when I wrote you my congratulations on the success of your lectures, I had seen none but good-natured lovers of music whom you had delighted with your performance; but that after the departure of my letter I had seen some Germans & good judges of Music who have kept pace with the times, without being insensible to the merit of old masters. These enlarged and enlightened judges both of old and new Music are unwilling to subscribe to your severe, and even, contemptuous remarks on Haydn. They say that you oppose your opinion to that of all Europe, and at a time too, when all the musical world is lamenting his loss and singing Requiems to his soul. They say that your criticism will injure his fame in this country, and destroy the pleasure of the public. But that the contrary would have happened, if you had pointed out the beauties of such great and original composers as Haydn and Mozart, and told your audience on what they were founded. Now there seems so much good sense and fairness in these observations, that I know not how to confute them. I have long ago said that Haydn's whimsicalities, which he sometimes introduced for the sake of variety, and sometimes in *sport, had a great deal of wit in them; and knowing his natural temper to be playful, and music always good-humoured, regarded them as musical bons mots. But take away all these oddities, and does not enough remain of serious, beautiful & sublime, to constitute a truly great man? Original writers of all kinds are at first regarded as innovators. The first concert of Anc't Music established in this country in* 1711 *or* 12 *was set up against Handel whose style had so much more force & variety than what our nation had been accustomed to, that the Te Deum which he composed for the peace of Utrecht in* 1713. *was not performed at St. Paul's, or anywhere, but in the Chapel Royal at St. James', till* 1732. *No one ever loved the memory & melody of Purcell and his powers of making Englishmen feel English words, with more enthusiasm than I have always done, who with all his genius & vocal effects knew nothing of the genius & peculiar power of any instrument but the Organ. But it was not till I had heard the instrumental effects of Handel's Utrecht Te Deum that I made this discovery; nor till I had heard his oratorios performed that I preferred his sacred Music in general to that of our Doctors Blow, Crofts, and Greene. I am afraid, my dear friend, that you must not be so sincere in public as to say what music pleases you best for your own eating, when your opinion differs from the judgement of the rest of the world— I mean the enlightened and experienced part of it, who have heard music of all kinds & in other countries. As to Haydn's comic turn, Shakespear, you know was a writer of Comedies as well as Tragedies, and no one of his admirers is perhaps, able to tell you which he loves best. And as there is a comic Music in Burlettas equally good, in its kind, with that of serious Operas, why may not Haydn sometimes be comical, as many of our Poets have been in their Comi-tragedies?*

But I am told that you were remarkably severe and sarcastic on the Instrumentation to Haydn's Oratorio of the Creation, and it should seem, without considering that it was a description of Chaos before Order existed, he had to remind his audience of confusion, floating atoms, and the throes of Nature in labour. I have no doubt but that this was the idea with which he composed this Symphony—it was the Idea at least with which I heard it performed under the direction of Salomon, and thought it a great mark of intelligence and reflexion. I am sorry that the two Masses which you have seen of Haydn did not please you. If you say in public that you do not approve them, you must give your reasons— If your principal objections are that they do not resemble Handel's Oratorios or Anthems, it will be asked why they should? Surely such an inventive composer as Haydn may be allowed to have a style of his own. His Fugues even have expression, light and shade, and are embellished by ritornels and intersticial symphonies without drawing off the vocal parts from the subject of the Fugue. But are not the answers to all his regular Fugues correctly brought in? If his Fugues resembled those of Handel would it not degrade him into an Imitator, perhaps a plagiary? There are 4 *of Haydn's*

Masses now in London, one only of which I have had time to peruse (which is in B♭) but that I examined with infinite pleasure.

Do all the justice possible, my studious and ingenious professor, to the solidity, harmony, and learning of old masters, but consider their productions as Ecclesiastical Music, and allow (as the Jockeys say) weight for age. But in Dramatic Music, where Fugues can hardly be admitted with Propriety, from the difficulty of getting them by heart, and the absurdity of singing different words at the same time, a light, clearer, and more fanciful music is necessary and more appropriate. So that we must not fancy anything wrong that is not to be found in the old masters.

The inexhaustible Mozart, whose compositions I did not like at first; they seemed too capricious and as if he were trying experiments, till he began to compose vocal music, of which he knew nothing till after his decease; but which, both in his serious and comic operas, seems to me, and innumerable others, the most delightful dramatic music that has ever been composed. And yet I have my favourites among Italian and German opera composers whose productions give me infinite pleasure, both in hearing them performed and in seeing them on paper.

Whoever writes or speaks to the public must not indulge favouritism. In writing my general Hist'y of Music, if I had only gratified the exclusive admirers of Handel, I should have celebrated the genius and ability of no other musician. And what sort of a general history would it have been. In my account of his commemoration he was my sole Hero, and I have stuck close to him, as his faithful squire, I was nursed in Handel's music, and have revered it and praised it more fully than that of any other, but not exclusively. I have endeavoured to discriminate and point out the peculiar merit of other great Masters in every country.

Fight Handel's Organ Fugues, Oratorio Choruses, and Hautbois Concertos against the whole universe, you'll be on good ground, but when you come to talk of Melody, grace, contrast, and variety in all which though he exelled his contemporaries, it will not be easy to convince those who have kept pace with the times, that he equally towers over all his successors, such as Vinci, Pergolisi, Jomelli, Perez, Piccini, Traetta, Anfossi, and Paesiello. I am speaking of secular vocal Music. But in speaking of reading or hearing music of all countries and times we should only compare them with their contemporaries. I have always imagined that a man at the head of his profession at one time would have been so at another. Purcell lived in a barbarous age in our country for all Music but that of the Church; but had he lived 50 years later or at any more modern period he would certainly have adopted all the improvements in secular Music of his predecessors, and have d'évancé son siécle—outstript his age. By reading and comparing one age with another, I can easily see that such men as Josquin, Palestrina, Tallis, Bird, Marenzio, Caressimi and Stradella would have been at the head of any age in which they happened to flourish, but not of all ages. For though you & I my friend, admire the art of Fugue, Canon, &

ingenious contrivances, the public, who does not hold them in such reverence, nor indeed understand or know the difficulty of their construction so well, think them dry, and unintelligible productions.

Extensive knowledge, experience, and acquaintance with the scores, and effects in performance of the works of high renown, is necessary to a Lecturer in the Capital: as a glance at single parts can give us but little information concerning the merit of the whole. There is a Mr. Latrobe, a Moravian divine, born in England but brought up in a German College on the Continent, an excellent musician, a good organ player, & a great collector of curious compositions from Germany, who has lately procured 4 of Haydn's Masses; these he plays very well from the Score. We have adapted to the Pianoforte all Haydn's best Quartets, which make admirable lessons.

It is not only in England that Haydn has been admired, the Germans, of course, are proud of him, but in France and Spain his fame and favour are still higher than with his votaries here. When I have the pleasure of seeing you at Chelsea, I will shew you what is said of him at Paris in the new Edition of the Encyclopédie Methodique, by the most severe & prejudiced Musical Critic in France, or perhaps in the world, who will allow no opera Music to be bearable but that of Gluck—and in a charming Spanish poem on Music by YRIVATI (?), written and published at Madrid near 30 years ago, Haydn is its hero for instrumental music, at the distance of Vienna and Madrid, Capitals the most remote from each other in Europe.

No man's works could so soon penetrate to such a distance without extraordinary merit. I tell you all this, my dear Crotch, that you may conciliate parties, and not make enemies among real Connoisseurs by praising one Master at the expense of another.

Praise when you can; play the best productions of gifted men; and let alone the spots in the sun which are invisible to common eyes and you will not find it impossible to please a whole audience.

With so little time as I have to spare I should certainly not have extended my letter before I was aware, had I not wished that your hearers should allow you to be not only a good player, but a man of candour, extensive knowledge, and an enlarged taste.

Believe me to be what I ever have been, dear Crotch

Your sincere friend and well wisher,

CH. BURNEY.

Crotch lectured in London at various times, and in 1804, 1805, and 1807 at the Royal Institution. The lectures were published in 1831 under the title *"Substance of Several Courses of Lectures on Music read at Oxford and in the Metropolis."*

Burney is wrong when he writes that the Utrecht *Te Deum* was not performed at St. Paul's until 1732, as the first performance of this work took place in that Cathedral on July 7th, 1713. It is possible that he is referring to the Birthday Ode of the same year, the first performance of which might have been in the Chapel Royal on Feb. 6, 1713.

William Crotch to Charles Burney

(By Permission of Miss Burney)

Holywell
Oxford
March 4th, 1805

My Dear Sir,

I am greatly obliged to you for the long & friendly letter you have been so good as to write to me. I feel the value of the favor as I know your time to be engrossed by real business.

I shall certainly avail myself of your kind offer of letting me visit your study when I come to town.—At present I am eager after music rather than books.

I am exceedingly glad to hear that the public are to be favored with another of your productions.

With regard to my Lectures. I am, indeed fully aware that the task of lecturing in the Capital requires " Extensive knowledge, Experience, and acquaintance with the scores & effects in performance of the works of men of high renown "—And that " the Lecturer should possess candour and an enlarged taste as well as be a good player "—Like the Poet in Rasselas he should have every requisite & no defect—I pretend not to this character—and the object of this letter is to explain.—For I think my opinions have been (unintentionally, I doubt not) misrepresented to you.—Had you been present at my Lectures, I think you would have been inclined, if not to defend my opinions, at least to have explained them to persons who misunderstood them.—I cannot admit that I used " severe, sarcastic or contemptuous language " in treating of ye works in general or of any particular work of Haydn. His witticisms delight & amuse me—and I esteem him a truly great man.—I am aware of the opposition made at all times to innovation. —I never dislike any composer on account of his novelties. All inventions cannot be improvements—Nor do I value music in proportion to its age. Although I admire the vocal melodies of Stradella I abjure the harmonies & modulations of ye Prince of Venoso. The expression of Purcell charms me—But the changes of time in Lulli's Operas, perplex & weary me. The Elegance of Hasse & the genius of Scarlatti are no less obvious to me than the fire & dignity of Handel.—Is music capable of perpetual improvement in all its branches? The Architecture & Sculpture of ye Moderns is surely not to be compared with those of ye Ancients—Painting too is on the decline—Yet I see with delight that Astronomy, Chemistry & other Arts & Sciences (& I wish could add Vocal Music) are daily improving.

You have been told that I idolize Handel, that I admire his works exclusively—No my Dear Sir—I have praised him less than some would think he deserved. It is not for his Instrumental Chamber Music, beautiful as much of it is—for in general the subjects are fitter for what he afterwards applied them to,—

Oratorios & Choruses—It is not for his Organ fugues, which though admirable want (I think) light & shade, contrast of passage, episodes, variety—Nor is it for his Instrumental Concert Music which was however the best of his time, that I prefer Handel—But for the greatness of his mind, the accuracy of his judgement, the variety of his styles & his skill in adopting the thoughts of preceeding & coeval composers.—Bird might be as sublime, Hasse as beautiful—Haydn more ornamental—But Handel united grandeur, elegance & embellishment with the utmost propriety, & on this account I ventured to pronounce him, upon the whole, the greatest of all composers.

Without presuming on any very extensive knowledge I may, however, own that many fortunate (perhaps Providential) circumstances have concurred to make me acquainted with the music of the most eminent at least of ancient & modern composers.—And, knowing how little any music is cultivated abroad except that of the reigning favorites, I may be allowed to doubt whether foreign connoisseurs are, in general, competent judges of the comparative merits of Oratorio composers. I am credibly informed however, that the works of Handel were much admired by Mozart, & that they are now more known & respected on the Continent than they were formerly—I have seen your opinion of Vocal and instrumental Music, of Sacred & Secular Music, of Air & accompaniment & of ye construction of a fugue—With all this I agree—In my lectures I laid down broad principles from which I endeavoured to judge the merits & defects of ye composers of all ages.

There are admirers of Haydn who esteem him " not only the greatest composer of his age but of all ages." If his champions are offended that I cannot allow him the same degree of credit for his vocal as for his instrumental productions I am sorry. But surely all Europe is not against me? Will not Italy prefer the vocal melodies of Sacchini, Cimarosa, & Paisiello to those of Haydn? Every one who can sing from Madame Mara to the Chorus Singer will allow that in his Oratorios (to use Madame Mara's own words) " the voices only accompany the instruments " —Whatever style of Music Haydn adopts, instrumental effects form the chief excellence.—Nor is it in favor of Handel that I contend.—I prefer to Haydn's Choral Music that of [——?], Duranti, Purcell, Em'l. Bach, Hasse, Jomelli, Graun, Pergolesi, [——?] & Mozart—& the songs of ye whole Italian School from Carissimi to Paisiello.—I am not offended at his inventions for I think his Recitatives & Choral Fugues want novelty.—Where is the vocal flow of melody & transparency of accompaniment which you so happily describe in Italian Songs?—Is not he guilty of the same error in imitating the rising of ye Sun &c for which Handel & others are censured by all good critics?

I am happy to find that Mr Latrobe who is a professed admirer of Haydn thought that my remarks on his Oratorio of ye Creation were, upon ye whole, just. Shakespear is my delight—But I [*am*] *convinced that the Buffoonery in his tragedies was always a fair object of Censure. Some subjects, some passages, some movements strike me as too light for the Sacred Oratorio of ye Creation—My remarks were written before I had heard the report of Haydn's death. I am Truly glad to hear of it contradicted—I think I shall agree with the writer in the French Dictionary & with the Spanish Poet—for I expressly call Haydn "The most original, ingenious, & extraordinary composer of ye present age"—"Admirable in his Piano Forte Music"—"In his quartetts without a rival"—"Infinitely superior to every composer of symphonies"—"The greatest of all instrumental composers"—*

I am Dear Sir
Your ever obliged friend
& humble servant
WM. CROTCH.

*

C. Wesley to Charles Burney

(By Permission of Miss Burney)

My dear Sir,

Although your many and important Engagements & my own necessary Drudgery have denied me the Happiness of a personal Interview for so long an Interval of Time, yet I trust you are assured that my high respect & cordial Esteem have in no Degree diminished, & I felt extreme satisfaction in having lately heard that your Health is considerably improved.

I scarcely need say that I shall have great additional pleasure in congratulating you Vivâ Voce whenever you can indulge me with an Hour, compatible with your more consequential concerns.

I have also to prefer a Petition which if admissible, both myself & your Petitioner will rest always obliged.—Mr. William Linley (Brother to the late Mrs. Sheridan the celebrated Songstress) is exceedingly desirous of the Honour of being introduced to you, & I felt not a little proud in Privilege of informing him that I was so happy as to have long enjoyed your acquaintance & good will.—I also promised him what I now perform, to request of you whether he may expect this Favour upon any morning when you can with least Inconvenience sacrifice a few moments. I will make any pre-engagement of my own yield to whatever Time you may appoint, & I am very certain that Mr. L. will look forward to it with much exultation.

With every best wish, believe me,
My dear Sir,
Your most devoted & faithful Servant,
C. WESLEY.

Camden Town,
Tuesday, March 22nd, 1808.

Charles Burney to Lady Banks

(By Permission of R. Border, Esq.)

To Lady Banks,
Soho Square.

Dr. Burney presents his best respects to Lady Banks & has the honour to acquaint her Lad'p. that his health is so much ammended by the warm weather that he has resumed his morn'g ride, & keeps open house at home from 3 *to* 5, *for all his friends who shall honour him with a call. He fears L'y B., though in general a sacred promise keeper, has suffered the hard & uncouth name of Pfeiffer to escape her memory & how much he wished to know whether Lady Spencer had ever seen, or wished to see, "a collection of* 6 *Italian &* 6 *English songs by such a composer"—previous to the eager wish of Dr. B. to furnish L'y Banks's studious friend, Lady Sarah Spencer, with various scraps & Tit-bits of elegantly simple melody.*

Chel. Coll., May 8*th,* 1809.

* * *

Charles Burney to his Grandson

(By Permission of Miss Burney)

Chel. Coll.,
July 4*th,* 1809.

My dear Grandson,

I have just seen your Father for a few minutes, and was vexed to find that he had not been able to comply with my request in acquainting you that I had rec'd with great pleasure your excellent Essay, w'ch had been so justly & honourably crowned in preference to the productions of so many competitors. I was so ill when your welcome parcel came to hand, as not to be able to write legibly, but desired my Rev'd Son Dr. Cha's to amplify the few, though strong & sincere expressions of my approbation of your discourse. But he was too much occupied in attending to his pupils, so lately disposed to be rafractory; and he being still totally without assistance, was unable to execute my commission so that I fear you will think me wanting in civility and unworthy of your gift. I must therefore now, feeble as I am in mind & body, endeavour to tell you my feelings on the receipt of your Exanimo dono dedit. I always thought you w'd treat the subject given in an able & forcible manner—mais vous avez devancé mon attente. Your principles are good, and orthodox, without cant or meanness, & you manifest not only a great extent of reading, but depth of thought. Your matter is well arranged, and each period is the legitimate offspring of the preceding sentiment. But I note your notes, w'ch are well selected and from good authority, were cited.

i.e., uttered, as confirmations of your opinion—mentioning the authors, without giving chap. and verse.

Not only myself, but all my offspring, have been fond of that little impliment, the PEN, *and your Essay will disgrace none of us. Though if we think of its origin, a punning etymologist may accuse us all of being addicted to the game of the Goose.*

God bless you, my dear Charles—that this successful effort may inspire you with fresh hope & vigour in future collegiate contests & literary pursuits, is the sincere wish of your very affectionate Grandfather,

CHAS. BURNEY.

P.S.—Your father & mother, who are both very well; set off to-morrow for Worthing, where L'y Crewe, le petit Monsieur, and his temporary Tutor join them.

To Charles Burney, B.A.,
Merton College,
Oxon.

❧

Charles Burney to Rev. Dr. Burney

(By Permission of Miss Burney)

(No Date.)

To the Rev'd. Dr. Burney,
Rectory House,
Deptford.

My dear Cha's.

I have been thinking of nothing else since I saw you, but how to secure to you the English books you wish from my lib'y—if you will give me a list of all you can recollect, I may, perhaps, in my general Catalogue, find them and others, I wish you to have—but to pull my lib'y to pieces as long as I have eyes to see it in its present state w'd break my heart It cannot be long ere I quit sublunary concerns.

Sarah is still at Richmond—But in her last letter she tells me that she and Charlotte Barrett went yesterday to call upon a Lady who knows me extremely well, and enquired after me with great anxiety—this L'y is a Miss Hotham, the daughter of Sir Charles Hotham who was the friend of my old fr'd L'y Mary Duncan. She has taken a house lately at Richmond, and fitted it up most delightfully, w'th books, pictures, prints and everything that can make it amusing. She is in very bad health, and never goes out; but receives morning visitors, as many as chuse to come, and entertains them w'th a vivacity and spirit w'ch seems inexhaustible. She again desired S. to recall her to my remembrance and present to *me her best compliments. I am ashamed to tell S. that I cannot recollect any such intimate friends, nor indeed any thing ab't the name of Hotham.—Can you my divine Doctor? I have written in the most humble and penitent manner to Reading, confessing my mistake in imagining you had been ill treated by the Le Noir family; but have received no answer. Well, having eased my conscience, I shall certainly get rid of a correspondence that has long been troublesome to me and try to forget all ab't it. Heaven bless you and yours.*

C. B.

* * *

Dr. Burney to Madame D'Arblay

(By Permission of Miss Burney)

1812.
Nov'r.

My dear F. B. d'Arblay,

I hasten most urgently, to warn you against selling your Cottage at Norbury Park. You can settle, and receive any money that has been rec'd, and is due to you, for rent; but by no means part with the Freehold. The Capt. in James St, a man of business, is entirely of my opinion—you and our Alex. seem to rejoice much at his having gained a Student-ship.—I thought he had done that with a high hand of £10 annually long ago—how is this? je n'entends goutte—Becky has been at work for you, as to lodging—God Bless you—God help you—Dr. Cha's has very kindly behaved for Alec at Cambridge—think how creditable it will be for the student to have a little freehold in his Native Country.

C. B.

Appendix II

MEMOIR of CHARLES BURNEY

CHARLES BURNEY was born in Raven Street, Shrewsbury, on April 12th, 1726 (o.s.). The family name was originally Macburney, and it was believed by some of the family that an ancestor had come to England in 1600 with James I. Macauley in his *Essay on Madame D'Arblay*, says that the family was probably of Irish extraction, but gives no reason for this belief. Charles Burney stated that he could never discover any link with either Ireland or Scotland. The Macburney's were at one time people of substance and James Macburney, the grandfather of Charles had an estate at Great Hanwood in Shropshire, and also a house in Whitehall. Later in life he became land steward to the Earl of Ashburnham.

His eldest son, James, who was born at Hanwood in 1678, was educated at Westminster School under the famous Dr. Busby. He also studied painting with Dahl, a portrait painter with a European reputation. At the age of 19 James, the younger, married an actress named Rebecca Ellis. This step so enraged the father that he took for his second wife his cook by whom he had a son, Joseph, who became the heir, and who quickly ran through the family fortune.

James Burney, the younger, and father of Charles, was a man of varied accomplishments, and somehow managed to make a living. After the death of his wife Rebecca, he married Ann Cooper, a young lady from Shropshire (who had in her early youth been courted unsuccessfully by Wycherley, the dramatist), and settled in Shrewsbury where Charles and his twin sister Susannah, who died young, were born. Shortly after the birth of the twins, James left Shrewsbury for Chester, where he established himself as a portrait painter. The young Charles did not accompany his parents to Chester, but remained at Condover, a village near Shrewsbury, in the charge of an old nurse. He received some early schooling at the Free School, Shrewsbury, but later attended the Free School, Chester, where he studied music under Edmond Baker, organist at the cathedral there. It is probable that he began his musical studies at Shrewsbury, where his half-brother James was the organist at St. Margaret's for over fifty years (1735–89). He could only have remained at Chester for three or four years as in 1797 he writes to his daughter Fanny :—" I ran about Chester, the rows, walls, cathedral, and castle, as familiarly as I could have done fifty years ago ; visited the Free School, where I *hic hæc, hoc'd* it three or four years ; and the Cathedral, where I saw and heard the first organ *I ever touched*." He must have been a model scholar for in later life he frequently declared that he was only chastised once whilst at school, and that for prompting another student. It was during this period that Burney first met Handel, an account of which meeting will be found on p. 1006 of this volume.

After these few years at Chester, Charles, now about 15 years of age, returned to Shrewsbury and again became a pupil of his half-brother James, with the view of adopting music as a profession. He also took lessons in violin playing and French from Nicholas Matteis, the son of the famous Matteis who is mentioned so often in Book III of the History.

In 1744 Burney must have been in Chester for in that year (probably in August) he met Arne who was passing through Chester on his way to London from Dublin after a two-years' residence there. Arne must have been impressed by Burney's capabilities or eagerness, for he offered to take him to London as an articled pupil. This proposition was accepted and Charles left for London in the company of Arne.

In London he lived with his elder brother Richard, who was settled in Hatton Gardens. According to Madame D'Arblay (*Memoirs of Dr. Burney*), Charles did not receive much instruction from Arne, and his time was mostly spent in copying music and playing in the orchestra at Drury Lane under his master. Despite Arne's apparent lack of attention to his young pupil (and the evidence regarding this is one-sided), it was whilst he was with him that Burney made the acquaintance of Mrs. Cibber (Arne's sister) and Garrick. Mrs. Cibber took an interest in young Burney and at her house in Scotland Yard he came into contact with many of the notabilities of the day. It was here that he again met Handel. In Burney's account of the Handel Commemoration of 1784 he writes : " He was very fond of Mrs. Cibber, whose voice and manner had softened his severity for her want of musical knowledge." Writing of Handel's performance on the harpsichord, he continues : " Indeed his hand was then so fat that the knuckles which usually appear convex, were like those of a child, dinted or dimpled in, so as to be rendered concave ; however his touch was so smooth, and the tone of the instrument so much cherished, that his fingers seemed to grow to the keys. They were so curved and compact when he played, that no motion and scarcely the fingers themselves, could be discerned."

In 1745 Burney wrote some of the music for a revival of Thomson's *Alfred* which Arne produced at Drury Lane on March 30th.

About this time he met Fulke Greville, a descendant of the famous Greville, Lord Brooke, poet, friend and biographer of Sir Phillip Sydney. Fulke Greville wished to employ a musician who was also a gentleman, but despaired of finding one. Kirkman, the harpsichord maker said that he knew of one likely to meet Greville's requirements and a meeting between Burney and Greville took place at Kirkman's shop in Broad Street, Golden Square. Burney was in ignorance as to the object of the encounter, but his abilities and behaviour so impressed Fulke Greville that he paid £300 to Arne for the release of Burney from his articles.

Fulke Greville was hardly an ideal companion for a young man just on the threshold of a career, and it speaks well for Burney that he emerged unscathed from an association that might have been highly injurious to him.

Another important event which took place about this time was Burney's meeting with Samuel Crisp (the Daddy of the *Early Diaries* of Fanny Burney), which took place at Greville's house near Andover. It is probable that Crisp's goodness and interest in Burney counteracted the influence of Greville and his usual associates.

1747 saw the publication of a set of six Sonates for two violins and a bass, and in 1748 or 1749 Burney married a Miss Esther Sleepe, a young lady of French extraction.

There does not appear to be any record of the birth of his first child, a daughter Esther, but the first son, James (afterwards Admiral Burney) was born in June, 1750, and the second son, Charles (who died young), in June, 1751.

Burney was appointed organist of St. Dionis Backchurch, in Fenchurch Street, in 1794 at a salary of £30 per annum. He was also appointed Harpsichord player and Conductor for the "New Concerts" which had been established at the "King's Arms," Cornhill. Besides these activities he did much teaching and in 1750 composed some of the music for Mendez's *Robin Hood* which was a failure (Drury Lane, December 13th), and for *Queen Mab* (Drury Lane, December 26th), which was successful.

The large amount of work which he accomplished occasioned a severe illness and for three months of 1751 he was confined to bed. The fear of becoming consumptive led him to accept in the same year, the position of organist at St. Margaret's Church, King's Lynn, Norfolk, at a salary of £100 per annum (£120 according to D. N. B.), and here his second daughter, Frances (Fanny; Burney was born on June 13th, 1752 (N.S.) At Lynn also were born his daughter Susanna and his son Charles (1767), afterwards famous as a Greek scholar.

The town of Lynn in those days was busy and important, and although Burney may have regretted having had to leave London, and despite the ill repair of the organ at St. Margaret's, he soon became well known, and established connections with many well-known families in the district.

It was his habit to go from house to house upon the back of his mare " Peggy," an animal so adapted to the humour of her master that he was able to study Italian whilst on these journeys. It was at Lynn that he first formed the idea of writing a History of Music.

In 1760 his health was so much improved that he was able to return to London and settle in Poland Street, where he rapidly earned a place as a teacher of music. Here was born in 1761 his daughter Charlotte, and here in the same year he suffered the loss of his wife on September 28th. The following extract from a letter to Miss Dorothy Young gives one an idea of his feelings on this occasion :—" Amongst the numberless losses I sustain, there are none that unman me so much as the total deprivation of domestic comfort and converse—that converse from which I tore myself with such difficulty in a morning, and to which I flew back with such celerity at night ! She was the source of all I could ever project or perform that was praise-worthy—all that I could do that was laudable had an eye to her approbation. There was a rectitude in her mind and judgment, that rendered her approbation so animating, so rational, so satisfactory ! I have lost the spur, the stimulus to all exertions, all warrantable pursuits—except those of another world. From an ambitious, active, enterprising Being, I am become a torpid drone, a listless, desponding wretch ! I know you will bear with my weakness, nay, in part, participate in it ; but this is a kind of dotage unfit for common eyes, or even for common friends, to be entrusted with."

Amidst all his teaching activities, Burney found time to do some original work, and shortly after his return to London he published a number of concertos for the Harpsichord.

About this time he appears to have met Johnson, but if Boswell is to be relied upon the first meeting took place whilst Burney lived at Lynn. In his *Life of Johnson*, for the year 1758, Boswell inserts an account of this meeting in which it appears that it was during some visit which Burney made to London. As no date is mentioned beyond some time after March 8th, 1758, Boswell may have pre-dated the occurence. Madame D'Arblay says this event took place in 1760 when Johnson was living in the Temple.

Little is known of Burney after the death of his wife until 1764 when he took his daughters, Esther and Susan, to Paris with a view to putting them to school there. Writing from Paris to Fanny on her twelfth birthday (June 13th, 1764) he says :—" I am just come from the Comick Opera, which is here called the Comédie Italienne, where I have been extremely well entertained, but am so tired with standing the whole time, which every one in the pit does, that I can hardly put a foot to the ground, or a hand to the pen." No doubt this latter discomfort caused Burney more annoyance than the former.

Whilst in Paris he met David Hume who was the Secretary to the Embassy there.

The visit to Paris appears to have roused him from the despondency due to the death of his wife, and in 1765, at Garrick's suggestion, he adapted Rousseau's *Devin du Village* for the Drury Lane Theatre, with the title, *The Cunning Man*, but with only partial success.

Amongst the many people with whom Burney made friends during his residence at Lynn was a Mrs. Stephen Allen, a widow with two children. Coming to London in order to obtain better educational facilities for her children, she renewed her friendship with Burney, and in 1767 the couple were secretly married at St. James's, Piccadilly.

In 1769 the University of Oxford conferred upon him the degrees of Bachelor and Doctor of Music. His exercise for the latter was a lengthy anthem with overtures, etc. The work achieved considerable success and had several performances at the Oxford Music Meetings. It was also produced under Emmanuel Bach's direction at Hamburg.

Fanny notes in her Diary :—

" *Sunday afternoon, June* (1769).

My papa went last Monday to Oxford in order to take a Doctor's Degree in Musick : Is not that a grand affair ?—He composed an Anthem by way of exercise to be perform'd on the occasion, in which his pupil Miss Barsanti was to be the principal singer, and make her first appearance in publick. . . . His Anthem was performed last Thursday, and gave much satisfaction—indeed the musick of it is delightful—Poor Barsanti was terrified to death, and her mother, who was among the audience, was so much affected, that she fainted away."

Dr. Burney had written home as follows :—

" *Oxford, Thursday, June 22nd*
past 2 o'clock.

My dear Girls,

I know it will please you much to hear that the performance of my Anthem is just very well over, not one mistake of consequence—Barsanti did extremely well, and all was much applauded—I shall to-morrow have both my Degrees (for I must first take that of Batchelor of Musick) with great unanimity and reputation. Dr. Hayes is very civil ; and lends me his robe with a very good grace. —Adieu.—I know not when I get home."

Through the whole of his lifetime Burney had an interest in astronomy and in 1769 he published an *Essay towards the History of the Comets*, together with some translations from the French which had been made by his first wife. This production had no success, but it is probable that the writing of it inspired him to engage more seriously in the compilation of his long contemplated History of Music. He soon discovered that in order to gather materials for a work on the scale conceived by him, it would be necessary to visit the Continent. Accordingly in June, 1770 he left London on the first of his interesting " Musical Tours." Passing through Lille he proceeded to Paris, then to Lyons, Geneva (where he met Voltaire), Turin, Milan, Padua, Venice, Bologna, Florence, Rome, and Naples. He arrived back in England in January, 1771, and went to Chessington, the home of " Daddy " Crisp, where he put together his *Present State of Music in France and Italy*, and which he published in the same year.

The success of the book was immediate. Johnson was so struck with the idea that he frankly imitated it in his *Tour to the Hebrides*. In the same year Burney published a letter on " Bowing," by Tartini.

During his absence on the Continent his family had removed from Poland Street to Queen's Square, Bloomsbury. It pleased Dr. Burney to think that Swift may at one time have visited there, as the house had been the residence of Barber, the famous printer.

Many famous people visited him here, amongst these being Captain Cooke the famous navigator, prior to his second voyage round the world. James, the eldest son of Dr. Burney, who was in the Navy, accompanied Cooke on this voyage (1772–4) and also on the third (and last) voyage. Burney himself makes a note of this visit as follows :—

" In February, I had the honour of receiving the illustrious Captain Cooke to dine with me in Queens-Square, previously to his second voyage round the world.

" Observing upon a table Bougainville's *Voyage Autour du Monde*, he turned it over, and made some curious remarks on the illiberal conduct of that circumnavigator towards himself, when they met and crossed each other ; which made me desirous to know, in examining the chart of M. de Bougainville, the several tracks of the two navigators ; and exactly when they had crossed or approached each other.

Captain Cooke instantly took a pencil from his pocket-book,and said he would trace the route, which he did in so clear and scientific a manner, that I would not take fifty pounds for the book. The pencil marks having been fixed by skim milk, will always be visible."

With a view to making another Continental Tour, Burney now busied himself with the study of the German language, and in July, 1722 he set off on his travels, in the course of which he met Gluck, Metastasio, and Hasse, at Vienna. On his return he was held up at Calais by bad weather, which may have caused the severe illness he suffered upon his return to Queens Square. Whilst in bed he busied himself with the notes of this journey and on his recovery sought the ever open door of Chessington in order to prepare his work for the press. *The Present State of Music in Germany, the Netherlands, and the United Provinces,* appeared in two volumes in May, 1773 and in the same year he was elected an F.R.S.

A second edition of the French and Italian Tour was issued, and both these works had details of his proposed History of Music.

Burney proposed issuing this work in two volumes, quarto, at £2 2*s.* 0*d.* the set ; one guinea to be paid at the time of subscribing and the other on the delivery of the second volume, in sheets. He proposed issuing the first volume in 1774, but the scheme would not go forward unless he had 500 subscribers before sending it to press.

After the issue of this prospectus he received a letter from a Mr. Chandler and a Mr. Davis, two city merchants, on behalf of an unknown patron, guaranteeing him against loss. This, however, was not necessary.

During his visits to Naples and Vienna he had been impressed by the schools of music there, and in 1774 he formulated a scheme for a similar institution here, advocating the use of the children of the Foundling Hospital for this purpose. A meeting of the Governors and Directors of the Institute was convened to discuss the scheme, and after a lengthy discussion it was decided to give the idea a trial. A little later however, he received a letter from Sir Charles Whitworth, the chief of the Board, to the effect that the project could not be put into execution.

In 1774 the Burney's removed to No. 1, St. Martin's Street. Dr. Burney had bought this house in April or May of that year, but they did not take possession until October. Fanny writes in her Diary :

> " *St. Martin's Street,*
> *Leicester Fields,*
> *Oct.* 18*th.*
>
> *My father, very much recovered, and myself left Chesington ten days ago. . . . We came immediately to this house, which we propose calling Newton House, or The Observatory, or something that sounds grand. By the way, Sir Isaac's identical observatory is still subsisting, and we show it, to all our visitors, as our principal Lyon. I am very much pleased with the Mansion. . . .*"

This house was afterwards renumbered No. 35, but was pulled down early in the present century. Here the Burney's lived until the Doctor was appointed organist at Chelsea College in 1783, and here he received on terms of intimacy most of the notabilities of the day. His musical evenings were famous, and very few musicians visited London without taking part in them.

The first volume of the History appeared in 1776, the year in which Sir John Hawkin's work was published. The publication of this volume had been delayed on account of attacks of rheumatism in the fingers, and also because of lack of time due to Burney's popularity as a teacher. It is unfortunate that the whole of Fanny's *Diary* for the year 1776 was destroyed by herself, for which act the following explanation(!) is given :

"The whole of what was written of this year was upon family matters or anecdotes, and I have destroyed it in totality."

In the production of this first volume, Burney had received considerable assistance from the Rev. Thomas Twining, a Greek scholar (he had translated the *Poetics* of Aristotle), and a keen lover of music. Twining himself contemplated writing a History of Music but abandoned his plan upon hearing of Burney's similar intention, putting his material and extensive knowledge of Greek at the disposal of his friend.

Burney's professional duties took him, about 1777, to the Thrales at Streatham, where he was engaged as music master to Queenie (afterwards Viscountess Keith), the eldest daughter. As usual with Burney he was soon great friends with the Thrales, and so was brought into more intimate contact with Dr. Johnson. There is an amusing account of Fanny's first meeting with Johnson in her *Diary* for March 28th, 1777. In 1778 Johnson accompanied Burney on a journey to Winchester, where the latter was putting his youngest son, Richard, to school under Joseph Warton. In the *Memorials* which Fanny compiled in her old age this event is dated earlier.

It was at the house in St. Martin's Street that Mrs. Thrale first met Piozzi, the well-known singer, who later became her second husband. Mrs. Thrale, in her *Autobiography* says that she met Piozzi at Brighton in 1780, but according to Fanny the meeting took place on the occasion of the second visit of Johnson and the Thrales to St. Martin's Street, and says that this took place a few months after the first one.

In 1778 was published Fanny Burney's *Evelina*, and in 1779 Dr. Burney read a paper before the Royal Society upon the musical prodigy, William Crotch, which was printed in the *Philosophical Transactions*, vol. 69, part I. In this year he lost his great friend Garrick, and in 1781 another friend, Mr. Thrale, died.

The second volume of the History was long overdue, but at last it was published in 1782. For some reason or other there were two different printings of this volume, a fact which hitherto appears to have escaped notice. The normal second volume is one in which the long *ſ* is used, and in which many of the smaller musical examples are printed from type. This volume also contains a page of *Corrigenda*, and we have seen one with an index. The copy from which the editor prepared the present edition had the modern *s*, no *Corrigenda* and all the examples engraved. In many cases the examples contained a number of errors. We have only seen this copy of this apparently rarer edition, and the British Museum does not possess one.

Burney had never received any official acknowledgment from official circles, but in 1783 Burke obtained for him the position of organist at Chelsea College, raising the salary which had been £30, to £50 per annum. His great friend Samuel Crisp, died this year (1783).

The Handel Commemoration of 1784, was, as the reader of the History will easily understand, a most important event for Burney, and in 1785 he published his well-known account of it. By this time death had claimed another of his friends, this time Samuel Johnson, who died on the 13th December, 1784.

The post of Master of the King's Musick fell vacant in 1786 on the death of the holder, the blind musician, Charles John Stanley, who had succeeded Dr. Boyce in 1779. Burney naturally had great hopes of being appointed in Stanley's place, and even had an interview with the King about the matter, but he was not successful and Sir William Parsons was appointed. It is thought that the post of Dresser to the Queen which was given to Fanny Burney in July, 1786, was by way of consolation. A wretched consolation as it turned out.

The final volumes of the History and a second edition of the first volume were published in 1789. In the same year Burney started writing articles for the *Monthly Review.*

About this time he became afflicted with a nervous disorder and during the attacks of this illness he composed nothing but those dry canons and fugues, against which he had so often declaimed in the History. A long course of Bath water cured this illness, and then once more he busied himself with literary work. He had two projects in hand, a *Life of Metastasio* which was published in 1795 in three volumes, and *A Dictionary of Music* which was never published. In this year his wife died. The death of Burke followed in 1797 and in 1800 his beloved daughter Susan, Mrs. Phillips died. 1801 saw Burney contributing articles to Ree's *Encyclopedia* for which he received the large fee of £1,000, and in 1806 Fox granted him a pension of £300.

Fanny had been allowed to relinquish her post of Keeper of the Robes in 1791, and in 1793 had married Alexandre D'Arblay, who had been Adjutant-General to La Fayette. In 1802 Fanny and her husband left England for France, and here she spent the next ten years of her life, not returning to England until 1812, although she had made an unsuccessful effort to leave France in 1810.

Towards the end of 1807 Burney suffered a paralytic stroke, but recovered and resumed the collection of material for his *Memoirs* which task he had begun in 1782.

Dr. Burney died on April 12th, 1814, the night of the official rejoicings over the first abdication of Napoleon. He was buried on April 20th in the grounds of Chelsea College, and later a tablet to his memory was erected in Westminster Abbey.

APPENDIX

There is no biography of Burney yet, but it is pleasant to know that Dr. Percy A. Scholes is at present engaged on a life of the great historian.

The *Memorials* compiled by Madame D'Arblay are valuable in many ways, but the style is atrocious, and the sequence of events at times rather difficult to place in proper order.

As a composer Burney is of no importance. His works are correct and pleasant, and little else, but as a writer on music he is of the first importance, and without doubt he was the most learned musician in England, if not in Europe. Modern writers on the music of the eighteenth century are deeply indebted to him ; one has only to compare Burney with Grove's *Dictionary of Music* to realise how much.

Appendix III

Some Lesser-known Gramophone Records of Music referred to in this History

Abbreviations :—Col., Columbia ; H.M.V., His Master's Voice ; Parl., Parlophone

Ancient Greek Music.

One Record (two examples). Parl. R 1016.

Hebrew Music.

One Record (three examples). Parl. R 1016.

Organum.

Two Records. Col. 5710–11.
One Record. Parl. R 1017.

Carols.

Col. DB 303 ; DB 2612–5 ; 5057 ; 5468.

Gregorian Chant.

Twelve Records made by the Choir at Solesmes Abbey. H.M.V. D1971–1982, or in Album Series, No. 120.

Two Records made by the Schola of Ampleforth Abbey. H.M.V. C 2087–8.

Four Records from the Dutch Catalogue. Col. DHX 6–9.

Gradual " Misit dominus verbum suum." Parl. R 1017.

The following seven Records were made by H.M.V. in 1904 and are still available : D 826 ; D 830–3 ; E 336–7.

Polyphonic Church Music.

Six Records made by the Dijon Cathedral Choir. H.M.V. DA 4846 ; DB 4893–7.

Palestrina. Parl. R 1021 ; Col. 5711, 5712, 4970 ; H.M.V. C 1473–6 ; DB 1570–71.

Orlando di Lasso. Parl. R 1021.

Vittoria. H.M.V. DB 1572.

Anerio. H.M.V. DB 1572.

Orlando Gibbons. Col. DB 215.

Byrd, Wm. Agnus Dei (5 Part Mass). Col. DB 5547.

——— Ave Regina. Motet. H.M.V. C 1606

——— Ave Verum. Motet. H.M.V. C 1606.

——— Exsurge Domine. H.M.V. C 1678.

Bruck, Arnoldus de. Aus tiefer Not. Parl. R 1020.

Finck, Heinrich. Christ ist erstanden. Parl. R 1020.

Troubadour Music.

Troubadours. Three Songs. Parl. R 1018.

Minnesingers. Three Songs. Parl. R 1018.

Early Netherland Music.

Dufay. Gloria, for boys' choir and two trumpets. Parl. R 1019.

Josquin. Et Incarnatus. Parl. R 1019.

Early Netherland Music—*contd.*

Arcadelt. Ave Maria (sung by the Sistine Choir). H.M.V. DB 1570.
Ave Maria, (sung by the London Catholic Choir). Col. 4968.

Early English Church Music, Psalmody, etc.

Merbecke. Agnus Dei, Benedictus, Credo. Col. 9841.
—— Pange Lingua, Gloria in Excelsis, Pater Noster. Col. 9842.
Psalm 46. Plainsong Tone 5 (Sarum Psalter. Col. DB 17.
Psalm 67. Merbecke. Col. 9842.
Psalm 91. (Pointing.) Col. DB 17.
Psalms 29, 133, 121 and 123. (Pointing. "Parish Psalter.") Col. DB 993.

Scotch Psalmody

Old Scottish Psalm Tunes (Organ). Three Records. Col. 4516–7 and 4754.
Old Scottish Psalm Tunes, sung by unaccompanied choir. Three Records. Col. 4518–20.
Old Scottish Psalm Tunes, (Organ). H.M.V. B 3226.

Early Instrumental.

Keyboard:

Bull, J. King's Hunting Jig (played on the Virginals). Col. 5713.
—— Gigge (Harpsichord). Parl. E 10524.
Byrd. Pavane and Galliard. The Earl of Salisbury (played on the Virginals). Col. 5712.
Sellinger's Round (Harpsichord). Parl. R 1023.
Farnaby. Three Pieces (Virginals). Col. 5713.

Viol, Lute and Recorders:

Dering. Fantasy for six Viols. Col. 9837.
Morley. Fantasies for two Viols. Col. 9837.
Norcombe. Divisions on a Ground for Viol da Gamba and Lute. Col. 5714.
Simpson, C. Divisions in D, No. 5, for Viola da Gamba. Col. DB 1100.

Early Instrumental—*contd.*

Weelkes. Fantasy for a Chest of Viols. Col. 5714.
Franck. Melchior. Pavane (String Quartet). Parl. R 1023.
Hausmann. German Dance. Pavane (String Quartet). Parl. R 1023.
Green Sleeves. Divisions to a Ground for Recorders and Virginals. Col. DB 1062.

Tudor Solo Songs.

Morley. It was a Lover and his Lass. Col. 4985.
Dowland, J. Awake, sweet love (with Lute and Viol). Col. 5715.

Early Secular Music.

Sumer is Icumen-in. Col. 5715.
English Folk Songs. Five Records. Col. DB 336, 452, 607, 706, and 802.
English Folk Songs. Two Records. Col. DB 335 and 477.
Hebrides, Songs of the. Four Songs. Col. 9338 and Col. 9922.
Welsh Folk Songs. Two Records. Col. DB 384–5.

Madrigals, etc.

Gibbons, Orlando. Ah, dear Heart. Col. 9876.
—— The Silver Swan. Col. 5717.
Morley. Fire, Fire, My Heart. Col. 5548.
—— I Follow, Lo, the Footing. Col. 9877.
—— Sing we and chant it. Col. 5716.
Weelkes. O Care, Thou wilt Despatch me. Col. 9877.
—— Hence Care, thou art too cruel. Col. 9877.
—— As Vesta was descending. Col. 5717.
Vauter, Thos. Sweet Suffolk Owl. Col. 5549.
Gesualdo. Resta di darmi noia. Parl. R 1022.
Hassler, Hans. Mein Lieb' will mit mir kreigen. Parl. R 1022.
Byrd, Wm. Lullaby my sweet Little Baby. Col. 5546.
—— Be still my Blessed Baby. Col. 5546.
Farmer. Fair Phyllis. Col. 5717.
Pilkington. Rest, Sweet Nymphs. Col. 5716.

INDEX TO NAMES

VOLUMES I and II

KEY—(i) *denotes Volume I.*
(ii) *denotes Volume II.*
Bold figures denote main reference.
"*f*" *denotes* "*and following pages.*"
"*n*" *denotes footnote.*

Aaron, Pietro (i), 519; (ii), 129, **131***f*, 139, 151.
Abbon (i), 585.
Abel, K. F. (ii), 867, 869, 885*n*, 1015, 1017, **1018***f*.
—— Thos. (i), 801.
Abercorn, Earl of (ii), 987.
Abos (ii), 854, 857, 914.
Accursius (i), 173.
Achilles (i), 258, 271, 274, 276, 277.
Adamberger (ii), 890.
Adami (i), 736; (ii), 150, 152, 154, 155, 164, 166, 240, 244, 437, 438, 544, 558, 605, 629.
Adamson, Elizabeth (ii), 58.
Addison (i), 17, 117; (ii), 165, 535, 546, **657***f*, 662, 665, 675, 676, 677, 678, 681, 1002.
Adrian (i), 94, 381.
—— Pope (i), 449, 450, 488, 564.
—— Willaert (i) (*see* Willaert).
Adson (ii), 262, 279.
Aegisthus (i), 152, 802.
Aescyhlus (i), 142, 273, 311, 336.
Affilard (ii), 978.
Agamemnon (i), 152, 274.
Agazzari, Agost (ii), 433.
Agenor of Mytilene (i), 12.
Agincourt, D' (ii), 975.
Agostini, Paolo (ii), 416.
Agricola, A. (ii), 206.
—— J. F. (ii), 944, 950.
—— R. (ii), 208.
Agujari (i), 636; (ii), 861, 882, **883,** 885.
Albergati (ii), 538.
Albergatti, La Vittoria (ii), 684.
Alberti, D. (ii), 103; (ii), 405, 910, 996, 1008.
Alberti, Gaspard (ii), 151.
—— Guis. Matteo (ii), 444.
Albinoni, Tommaso (ii), 405, **444,** 556, 796, 808, 905, 909, 996.
Albrechtsberger (ii), 953.
Alcæus (i), 238, **306–7.**
Alcman (i), 238, **304–5.**
Aldovrandi, Cardinal (ii), 510, 565.
Aldrich, Dr. (ii), 61*n*, 66, 68, 76, 95, 241, 309, 349, 351, 402, 433, **478***f*, 608, 615, 618, 637.
Aldrovandini (ii), 538.
Alembert, D' (ii), 968, 979.
Alessandri, Felice (ii), 874.
Alessandro della Viola (ii), 164*n*.

Alexander, (i), 153, 155, 167, 287, 315, 607, 706.
—— III, Pope (i), 508.
Alfonso de Castillo (ii), 235.
Alfred, King (i), 452, 510, 559, 597, 725*n*.
Algarotti (ii), 913, 917, 938.
Aliprando, Benvenuto (i), 623.
Allacci (ii), *see* Allatius.
Allatius, Leo (i), 442, 496 ; (ii), 540, 557, 558, 574, 592.
Allegranti, M. (ii), **892.**
Allegri, Greg (ii), 417, 435.
Allison, R. (ii), 52, 54.
Alstedius (ii), 370.
Alypius (i), 23, 29, 30, 33, 53, 55, 95, 293, 349, 439, 467.
Ambrose, St. (i), 195, 414, 415, 416, 417, 418, 420.
Amerbach (ii), 207.
Amicis, Anna de (ii), 864, **865**.
—— de (Family) (ii), 864.
Amorevoli (ii), 839, 841, 909, 918, 943.
Amphion (i), 161, 223, 225, 255, **256**, 266, 318 ; (ii), 374, 469.
Anacreon (i), 286, 335, 336, 364,
Andreoni (ii), 831, 839.
Andronicus, Livius (i), 138, 144, 370.
Anerio, Felice (ii), 164.
Anfossi (ii), 892, 894, 897, 912, 974, 975.
Angelieri, Giorgio (i), 636.
Angelo, da Picitono (ii), 135.
Anguillara (i), 632, 633.
Animuccia (ii), 151, 162.
Anmer (ii), 262.
Anne Boleyn (i), 738, 798. 801.
Annibali, Dom. (ii), 803, 804, 805, 808, 811, 943.
Ansani (ii), **891,** 915.
Anthenæus (i), 174, 189.
Anthony, of Padua, St. (i), 620.
Antigenides (i), 153, 155, 231, **326–9,** 624.
Antinori (ii), 734.
Antiochus (i), 372.
Antoninus, (i), 94, 381, 411.
—— St. (i), 506.
Antonio a Tempo (i), 628.
Antonio dagl' Organi (i), 644.
Apollo (i), 87, **225–40,** 243, 267, 273, 282, 302, 404, 524.
Apollodorus (i), 173, 225, 258, 270.
Apolloni, Salv. (ii), 909.
Apollonius, Dyscolus (i), 156.
—— Rhodius (i), 260, 294.
Apuleius (i), 17,. 62, 175, 230, 248, 329, 378, 379, 387.
Aquivivus (ii), 173.
Aratus (i), 51, 87, 94, 99, 103, 322.
Arbuthnot, Dr. (i), 331 ; (ii), 756
Archias, of Hybla (i).
— Trumpeter (i), 297.
Archilei, Signora (ii), 311, 559.
Archilochus (i), 137, **288–90,** 306.
Archytas (i), 221, 304, 325, 356 ; (ii), 138.
Arena (ii), 838.
Aresti, Fl. (ii), 906.
Argonauts (i), 236, 251, 257, 260 267, 268.
Arion (i), 161*f*, 335, 347, 624.
Ariosti, Att. (ii), 556, 699, 700, 712, **724,** 730, 733, 742, 944.
Ariosto (i), 348, 528, 597, 625, 642 ; (ii), 246, 605, 793.
Aristides, Quintilianus (i), 12, 34, 42, 44, 54, 69, 72, 74, 75, 87 146, 326, 337, 346, 404, 468
Aristoclides (i), 335.
Aristogiton (i), 362.
Aristonoüs (i), 316.
Aristophanes (i), 73, 232, 320, 335, 347.
Aristotle (i), 11, 26, 29, 48, 122, 126, 133, 137, 138, 157, 221, 231, 260, 282, 325, 338, 339, 349, 360*n*, 361, 363, 388, 607, 679 ; (ii), 161, 428.
Aristoxenus (i), 11, 24, 33, 34, 40, 42, 43, 47, 48, 49, 50, 51, 52, 53, 56, 65, 67, 68, 95, 115, 119, 120, 121, 228, 307, 318, 337, 338, 340, 348, **349–52,** 354, 356, 357, 401.
Arkadelt (ii), 200, **243*f*.**
Arnaud, Abbé (i), 46, 47, 146, 337 ; (ii), 561.
Arne, Mrs. (ii), 425, 776*n*, 791, 1000, 1007, 1011.
—— Dr. Thos. (i), 85 ; (ii), 403, 488, 643, 648*n*, 658*n*, 681, 705, 709*n* 781, 808, 868, **1001*f*,** 1004, 1007, 1010, 1011, 1015*f*.
—— (Senr.), Thos. (ii), 776*n*.
Arnold, Dr. (ii), 495, 786, 1016.
Arrigo, Tedesco (i), *see* Isaac, Henry.
Artaria (ii), 963.
Arteaga (ii), 513*n*, 938.
Artusi (i), 114 ; (ii), **145*f*,** 190, **517.**
Ascham, Roger (ii), 17, 58.
Asclepiades (i), 156, 159.
Ashton, Hugh (i), 785, 794.
Ashwell, Thos. (i), 785, 794.
Astorga, Baron D' (ii) 636.
Athanasius, St. (i), 426.
Athenæus (i), 17, 66, 125, 298, 304, 308, 313, 318, 319, 322, 328, 329, 331, 334, 335, 340, 360, 361, 363, 364, 385, 403.
Attalus (i), **373.**
Attey (ii), 279.

Augustine, St. (i), 85, 375, 413, 414, 415, 427, 432, 447, 448, 455, 482, 528, 587, 689.
Augustus (i), 210, 373.
Aulus Gellius (i), 153, 156, 157.
Aureli, Aurelio (ii), 547.
Aurisicchio (ii), 857.
Auvergne (ii), 970.
Avella, D' (i), 471 ; (ii) 482.
Avison (i), 103 ; (ii), 7, 912, 945, 990, 1013.
Avolio, Signora (ii), 1006.
Ayrton, Dr. (ii), 495.

Babbini (ii), **897*f***, 899.
Babel, Wm. (ii), 996*f*.
Bacchius, Senior (i), 57, 65, 106.
Bacchus (i), 133, 168, 192, **244–46**, 248, 258, 262, 265.
Bacchylides (i), 299, 312.
Bach, C. P. Emanuel (ii), 36*n*, 98, 265*n*, 812, 845, 848, 866, 944, 950, 951, 955, 961.
—— J. C. (i), 416*n*, 725 ; (ii), 547, **864–66**, 869, 874, 876, 877, 884, 916, 930, 946, 954, 997, 1009, 1015, 1017, 1020.
—— J. C. F. (ii), 953, 954.
—— J. S. (i), 60 ; (ii), 96, 97, 98, 445*n*, 700*n*, 866, 951, 952, 953, 954*f*, 1018.
—— W. F. (ii), 953, 954.
Bacon, Sir Francis (i), 11, 136, 703.
—— Roger (i), 493.
Baglione (ii), 975.
Bagnolesi (ii), 770, 771, 773.
Baif, J. A. (ii), 215, 233.
Baini, La (ii), 867.
Balarini (ii), 558.
Balbastre (ii), 976.
Balbo, Ludov. (ii), 183.
Baldassarri (ii), 706, 718, 719, 995.
Baldi (ii), 743, 747, 751, 754, 757, 759.
Baldwyne, John (ii), 80*n*.
Bale (i), 549, 550, 674, 675.
Ballard, Robt. (ii), 45, 46, 247.
Balliere (ii), 979.
Baltazarini (ii), **223*f***, 274, 433.
Baltzar, Thos. (ii), 337, 338, 368, 461, 462, 641*n*.
Bambisio (i), 642.
Bandini (ii), 620, 622, 623.
Baneister, G. (i), 774.
Banister, J. (ii), 368, 369, 641*n*, 654.
—— (Junr.) (ii), 983, 984.
Banks, Sir Joseph (i), 384.
Barbazon (i), 568.
Barbella (ii), 451–53, 919, 991.
Barbier, Mrs. (ii), 678, 679, 681, 682*f*, 684*f*, 716, 989, 996, 1002.
Bardella, A. W. (ii), 513.
Bardi, Giov. (ii), 510, 512, 514, 602, 603.
Bargagli (ii), 433.
Barley, Wm. (ii), 54, 55*n*.
Barnard, John (ii), 291, 292, 318, 343.
Baron (ii), 947.
Baroness, The (ii), 659, 663, **671**, 673, 690.
Baronius (i), 465, 469, 471, 663.
Barre, de la (ii), 473.
Barthelemon (ii), 871, 1019.
Bartholinus (i), 140, 322, 388, 400.
Bartlett (ii), 279.
Bartoli, Daniel (ii), 429.
Baryphonus (ii), 459.
Basam (ii), 14.
Basiron (i), 769.
Basnage (i), 213.
Bassani, Giamb. (i), 555 ; (ii), 436, 437, 443, 444, 462, 478, 606, 625.
Gir. (ii), 907.
Basseggio, L. (ii), 906.
Bassiron (i), 709.
Baston (ii), 250.
Batman (i), 697.
Batson (ii), 262, 278.
Batten, Adrian (ii), 290.
Baumgarten (ii) 962, 1022.
Bayle (i), 679, 746*n*, (ii), 43, 44.
Beard, John (ii), 493, 775*n*, 791, 801, 805, 808, 811, 989, 1003, 1010, 1012.
Beauchamp (ii), 464.
Beaulieu, de (ii), 225.
Beaumont and Fletcher (ii), 269, 277, 964.
Beccari (ii), 508.
Bechada (i), 579.
Beck, David (ii), 208.
Becker, D. (ii), 461, 462.
Bede (i), 447, 448, 451, 455, 482, 559, 560, 663, 701, 783.
Beecke (ii), 962.
Beldemandis, Prosdocimus de (i), 510, 548, 552, 645–6.
Bembo, Cardinal (i) 562, 566, 622, 629, 710.
Benda, Fr. (ii), 956.
—— G. (ii), 946, 956.
Bene, del (ii), 897, 899.
Benedict, Biscop. (i), 451.
—— VIII, Pope (i), 465.
Benedictus (i), 753, 754–7, **(758)**, (Ducis).
Benevento, Gius. (ii), 905.
Benevoli, Orazio (i), 416*n* ; (ii), 66, 417, 418, 430.

Bennet, John (ii), 55, 106, 279.
Bentley, Dr. (i), 105.
Berardi, Ang. (ii), 430, 538.
Berchem, Jacket (ii), 245, 246.
Berenstadt (ii), 699, 700, 707, 722, 723, 728.
Bergognoni, B. (ii), 905.
Bermudo, Joan (ii), 236.
Bernabei, Ercole (ii), 418.
—— G. A. (ii), 418.
Bernacchi, Ant. (ii), 539, 698, 699, 737, 738, 760*f*, 761*n*, 764*f*. 789, 907, 909.
Bernai, Alex. de (i), 605.
Bernard (Organist) (ii), 201.
—— Mr. (i), 87.
—— St. (i), 563, 579, 689.
—— de Ventadour (i), 609.
Bernardi, Steffano (ii), 418.
Bernardino, da Siena (i), 620.
Bernasconi (ii), 886, 890.
Bernhard (ii), 459.
Berni (i), 597, 642.
Bernier (ii), 976.
Berno, Abbot (i), 468.
Berozzis (ii), 943.
Berselli, M. (ii), 713, 943.
Bertin (ii), 964.
Bertolli (ii), 760*f*, 764*f*, 768, 773, 778*f*, 781, 788, 791, 805, 808, 812.
Bertoni (ii), 857, 867, **889*f***, 894, 921.
Bertrand, Ant. (ii), 215.
Besozzi (ii), 971.
Bethisy (ii), 978.
Betinelli (ii), 197.
Betterton (ii), 643, 648, 649, 657, 660, 664.
Betum, Wm (or Beton) (ii), 13.
Beurheisius, Frederic (ii), 205.
Bevin, Elway (ii), 263, 289, 292, 317.
Beyland, Ambrose (ii), 332.
Beza, T. (ii), 36, 43, 55, 56, 154.
Biancardi (ii), 172.
Bianchini, Dr. (i), 159, 201.
Bianconi (ii), 178.
Biber, H. J. F. (ii), 462.
Bickerstaff (ii), 1000.
Bidon (ii), 129.
Biffi, G. (ii), 184, 189, 910.
Bilenius, Jacob (ii), 205.
Billington, Mrs. (ii), 1021.
Binchois (i), 712, 713, 769*n*.
Bini, Pasq (ii), 446, 447.
Birch, H. W. (ii), 487.
Birchensha, J. (ii), 370, 371.
Bird, *see* Byrd (ii).
Bisson, Louis (ii), 222.
Bitti, Martino (i).
Blainville, de (i), 13, 753; (ii), 467, 979.
Blair, Dr. (i), 288, 315.
Blaise (ii), 977.
Blamont (ii), 964.
Blanche, of Castille (i), 608.
Blancks, E. (ii), 52.
Blavet (ii), 977.
Blithman (ii), 65, 93.
Blondel (i), 570*f*.
Blow, Dr. (i), 555; (ii), 344, **350*f***, 362, 390, 475, 480, 487, 703*n*.
Boccaccio (i), 566, 617, 622, **637*f***, ; (ii), 196, 282.
Boccherini (ii), 449, 455.
Bochart (i), 219, 253.
Boesset, A. (ii), 317, 465*n*, 474.
—— J. B (ii), 464, 474.
Boethius (i), 34, 119, 146, 153, 293, 318, 319, 375, 429, 513, 515, 529. 532, 549, 559, 586, 669, 671, 680, 705, 707; (ii), 131, 138, 173, 202, 428.
Boiardo (i), 597, 625, 642; (ii), 507*n*
Boileau (i), 105, 115, 116, 117.
Bona, Cardinal (i), 499.
Bonadies (ii), 130*n*.
Bonamy (i), 568.
Bonadies (i), 708.
Bonatelli (ii), 598.
Bonet (i), 13, 800*n*.
Bonner, Bishop (ii), 19, 22.
Bonnet (ii), 223*n*.
Bononcini, G. B. (ii), 538, 541, 542, 583, 585, 586, 635, 636, 659, 661, 663*n*, 672, 700, 707, 712, 715, 719, 724, 725, 729, **747*f***, 757, 777, 782, 942, 944.
—— Gio. M. (i), 474*n*; (ii), 422, 424, 428, 538.
—— M. A. (ii), 442, 556, 606, 656*n*, 663*n*, 672, 905, 942, 944.
Bontempi (i), 13, 33, 56, 118, 343, 477, 545; (ii), 416, 430, 547, 558.
Booth (ii), 657.
Borde, de la (ii), 210, 211, 470, 473, 474, 964, 968, 969, 980, **981*f***.
Borel (i), 605.
Borisini (ii), 728, 729, 733, 734, 846.
Boschi (ii), 666, 673, 700, 702, 707, 708, 709, 713, 718, 719, 728, 729, 733, 743, 747, 751, 754, 758, 759.
—— Signora (ii), 673.
Bottrigari (i), 88, 103, 113, 214; (ii), 195.
Bougeant (i), 119, 122, 123, 125.
Bourgeois, Louis (ii), 44, 45.
Bourdelot (ii), 574.
Bournonvilles (ii), 473.
Bousset (ii), 976.
Bowen (ii), 983.
Boy, The, *see* Holcomb.

Boyce, Dr. (ii), 13, 20, 21, 60, 67, 68, 76, 82, 89, 95, 125*n*, 263, 265, 289, 310, 349, 350, 352, 357, 380, 383*f*, 402, 479*n*, 480, 486, 487, 488, 492*f*, 537, 724, 1010, 1014*n*.
Boyle, Mr. (i), 105.
Braccioli, G. (ii), 729, 777.
Bracegirdle, Mrs. (ii), 983.
Brandi, Ant. (ii), 558.
Brantome (i), 801 ; (ii), 23*n*.
Breitkopf (ii), 962.
Bremner (ii), 867.
Brenner (ii), 460.
Brent, Miss (ii), 1015.
Brind (ii), 489.
Brissac (ii), 964.
Britton, Thos. (ii), 369.
Broschi, R. (ii), 788, 789, 833*f*, 909, 919.
Brossard (ii), 968, 978.
Brown, Abram (ii), 1012.
Brown, Dr. (i), 33, 68, 144, 446, 462.
Browncker, Lord (ii), 329.
Browne, John (i), 774.
Brent, Miss (ii), 681.
Brivio (ii), 841.
Bruce, Mr. (i), 177, 386.
Brumel (i), 709, 727, 735, 736, 746, 765.
Brumoy (i), 136, 142.
Brun, Le (i), 636 ; (ii), 885*f*, 889, 890.
Brunne, Robt. de (i), 649.
Brusa, Fr. (ii), 908.
Bryennius (i), 34, 40, 53, 87, 119, 446, 500.
Bryne, Albertus (ii), 342.
Bucer (ii), 19.
Buchanan (ii), 36.
Buffon (i), 249.
Buini, G. M. (ii), 907, 908, 909.
Bull, Dr. (i), 784 ; (ii), 24, 93*f*, 116, 260, 262, 321.
Buonporti, Fr. Ant. (ii), 444.
Burette (i), 36, 44, 45, 49, 50, 65*n*, 68, 88, 94, 95, 96, 97, 98, 102, 103, 105, 110*n*, 111, 112, 119, 121, 122, 123, 124, 125, 126, 157, 158, 256, 402.
Burlington, Earl of (ii), 685, 695, 994.
Burnet (i), 801*n*, 802 ; (ii), 15, 25, 59*n*.
Burtius, N. (ii), 132.
Burton, Avery (i), 785, 794.
—— John (ii), 970, 1018.
Busnois (i), 712.
Butler, Ch. (i), 477, 553 ; (ii), 291*n*, 317, 329.
Buttstett, J. H. (ii), 458.
Buxtehude, D. (ii), 458.
Byfield (ii), 705.
Byrd, Thos. (ii), 94*n*.
—— William (i), 706, 784 ; (ii), 22, 24, 60, 66*n*, 67, 74*f*, 93, 95, 97 102, 104, 115, 116, 247, 265, 266 283, 292, 311, 348, 383, 479.

Caccini, Francesca (ii), 531, 559, 570.
—— G. (ii), 513, 514, 515*n*, 516, 517, 564, 595, 602, 603, 607.
Cadmus (i), 217, 218*f*, 263.
Cædmon (i), 647, 783.
Caffarelli (i), 131 ; (ii), 813, 817, 818, 819, 821, 857, 971.
Caillot (ii), 972.
Caimo, G. (ii), 184.
Caldara (ii) 421, 445, 556, 583, 585 637, 905, 906, 937, 942, 976.
Callimachus (i), 241, 308.
Calliope (i). 87 242.
Calori (ii), 859, 860.
Calvalca (i), 213.
Calviere (ii), 975, 976.
Calvin (ii), 19, 36, 41*f*, 217.
Calvisius, Sethus (ii), 206.
Cambert (ii), 404, 407, 467, 468, 645, 646, 648, 651.
Cambio, P. (ii), 174.
Camden (ii), 22, 25, 264, 286 287.
Campion, Mrs. (ii), 984.
—— T. (ii), 118.
Campra (ii), 473.
Camus (ii), 474.
Cange, du (i), 474, 500, 502, 509, 546, 581, 652*n* ; (ii), 240*n*, 606.
Canis, Cornelius (ii), 248*f*.
Canisius (i), 419.
Cannabich (ii), 945.
Capellini (ii), 621.
Capollini, Mich. Ang. (ii), 571.
Caporale (ii), 1003, 1012.
Cara, Marchetto (ii), 129.
Carara (ii), 880, 894.
Carbonelli (ii), 790, 996, 1010.
Cardot (ii), 216.
Carestini (ii), 782, 783*f*, 786, 791, 793, 797, 826, 827, 838, 908, 909, 917, 944.
Carey, H. (ii), 732, 776*n*, 999, 1000, 1001, 1004.
Caribaldi (ii), 975.
Carissimi (i), 554 ; (ii), 23*n*, 161, 200, 356, 367, 404, 405, 419, 430, 459, 479, 534*n*, 537, 544, 606, 607*f*, 622, 923.
Carlo D'Argentilly (ii), 151.
Carmignani (ii), 864.
Caron (i), 712, 769*n*.
Carpentier (i), 474, 567, 581.
Carpentras (i), 710.
Cartwright (ii), 34.
Casarini (ii), 846, 847.

Casaubon (i), 319, 322.
Casella (i), 627, 628, 642.
Cassani (ii), 660, 664, 673, 679.
Cassiodorus (i), 375, 454, 586.
Castiglione (i), 735; (ii), 128, 141.
Castor and Pollux (i), 265.
Castro, J. de (ii), 222.
Castrovillari (ii), 547.
Castrucci (ii), 698, 702, 770*n*, 774, 779, 853, 994, 995, 1004.
Catallus (i), 376.
Caurroy, F. E. du (ii), 229*f*.
Cavalcante (i), 622.
Cavaliere (ii), 510, 511, 516, 519, 525*n*, 559, **564***f*, 595, 607.
Cavalli (ii), 467*n*, 541, 543, 545, 546, 547, 597, 602*n*, 620.
Cavendish (i), 799.
Cawston (ii), 28, 32.
Caxton (i), 658, 659.
Caylus, Count de (i), 614.
Cecilia, St. (i), 663.
Celsus (i), 411.
Censorinus (i), 410.
Cepede, de la (ii), 981.
Cerberus (i), 264.
Cerceau (i), 119, 122, 123, 125.
Ceres (i), 268, 269, 270.
Cerone (i), 114, 475; (ii), 426.
Certon (ii), 46*n*, 213.
Cervetto (ii), 867, 1005, 1012, 1018, 1019.
Cesti, M. A. (ii), 404, 419, 544, 597, 601, **615***f*, 621, 622, 625.
Ceva (ii), 582.
Chabanon (i), 120; (ii), 975, 980.
Chabran (ii), 446.
Chambonieres (ii), 473.
Champion (ii), 473.
Chandos, Duke of (ii), 775.
Charlemagne (i), 449, 450, 561 563, 584, 592, 596, 725*n*, 801.
Charles I (i), 697; (ii), **287***f*.
Charles II (i), 209; (ii), **340***f*, 404, 406*f*, 641, 645, 647, 651.
Charles V (i), 707, 711, 800; (ii), 17, 25, 242.
Charles VI, of France (i), 596.
Charles IX (i), 801; (ii), 45*n*, 215, 252.
Chateauneuf (i), 119.
Cherubini (ii), 899.
Chaucer (i), 557, 586, 626*n*, **658–66**, 783; (ii), 96.
Chelleri (ii), 906.
Chesterfield, Lord (ii), 839.
Chiavacci (ii), 975.
Child, Dr. (ii), 264, 287*n*, **289**, 290*n*, 311, 330, 342, 348, 364, 480.
Chilmead (i), 87.
Chilperic (i), 588.
Chilston (i), 694. 701.
Chimenti (ii), 803, 818.
Chiron (i), 255, **257**, 268.
Choræbus (i), 318.
Christina of Sweden (i), 350, 403, 480, 507, 529, 609; (ii), 438, 541.
Chrysostom, Dion (i), 326, 388.
Chrysostum, St. (i), 412, 413.
Chrysothemis (i), 300.
Ciacchi (ii), 844, 846.
Ciampi, Fr. (ii), 444, 789, 909.
—— L. V. (ii), 597, 848, 849, 852, 862.
Ciardini (ii), 864, 865.
Cibber, C. (ii), 642, 648, 649, 654, 655, 657, 660, 661, 662, 664, 667, 813.
—— Mrs. (i), 148, 526; (ii), 658*n*, 754, 776, 875, 899, 1001, 1003, 1006, 1016.
Cicero (i), 12, 17, 29, 111, 141, 144, 146, 187, 216, 252, 260, 290, 304, 310, 350, 372, 373, 562, 695; (ii), 141, 161, 179, 276*n*.
Cicognini (ii), 570.
Cieco, Francesco (i), 643*f*; (ii), 239.
Cifra, Ant. (ii), 154, 163, 164, 431.
Cima, P. (ii), 184, 189, 412.
Cimarosa (ii), 892, 899, 901.
Cinesias (i), 321.
Cino da-Pistoia (i), 622.
Cionacci (ii), 560.
Ciprandi (ii), 853, 868.
Cirilli, Fr. (ii), 558.
Clairembault (ii), 975.
Clari (ii), 424, 425, 426, 444, 579.
Clarke, Jeremiah (ii), 352, **475***f*, 480, 666.
Claudian (i), 403.
Clayton, Dr. (ii), 94.
—— Thos. (ii), 635, 636, 658, 675, 723.
Clegg, J. (ii), 702, 997, 1000, 1001, 1003, 1004.
Clemens, Alexandrinus (i), 94, 193, 194, 218, 281, 293, 304, 347, 411, 426, 516; (ii), 331.
—— Non Papa (ii), 250.
Clementi (ii), 98, 424.
Cleonidas (i), 353.
Clifford, J. (ii), 291, 351, 370.
Clio (i), 241.
Clive, Kitty (ii), 999, 1000.
Clcnas (i), 332.
Clothaire II (i), 561.
Cluer (ii), 772*n*.
Clytemnestra (i), 152, 802.
Cobbold, W. (ii), 52, 112.
Cocchi, G. (ii), 856, 857, 858, 859, 860, 861, 862, **863**, 864, 870, 874, 922.

Cochlæus, J. (ii), 204.
Coelius, Aurelianus (i), 156.
Colasse (ii), 473, 984.
Colbert (i), 116.
Collet, R. (ii), 1011.
Colman, Cath. (ii), 641*n*.
Colman, Dr. C. (ii), 285, 329, 330, 365, 640, 641*n*.
—— Edward (ii), 329, 641*n*.
Colonna, F. (ii), 427.
—— G. P. (ii), 537, 585, 601.
—— S. (i), 633 ; (ii), 438.
Commodus (i), 381.
Conforto (ii), 855, 859.
Congreve (ii), 123, 656, 677, 984, 989.
Constanti (ii), 734.
Constantine (i), 412, 414.
—— of Fleuri (i), 498.
—— (Violinist) (ii), 366.
Constantius (i), 415.
Conti, Fr. Bart. (ii), 663, 767*n*, 941, 944.
—— Gugl. (ii), 570.
Contini (ii), 841.
Cooke, Capt. (ii), 330, 342, 348, **349**. 350, 356, 374, 381, 640, 641*n*.
—— Dr. Benj. (ii), 989*n*.
Cook (Singer) (ii), 655, 663, 670.
Coperario (ii), 116, 283, 285, 309, 310, 322, 333.
Coppola (ii), 890.
Coq, Gian le (ii), 247.
Coræbus, *see* Choræbus.
Corbet (Violinist) (ii), 694, 985, 990, 997, **998**.
Corbet, Bishop (ii), 51.
Corelli (i), 558 ; (ii), 143*n*, 374, 405, 434, 436, **437***f*, 449, 493, 537, 541, 579, 585, 625, 630, 653, 716, 725, 985, 988, 990, 991.
Corinna (i), 238, 312.
Corkine (ii), 262.
Cormano (ii), 768.
Cornacchini (ii), 858.
Cornelius Nepos (i), 95.
Cornely, Mrs. (ii), 1017.
Cornish, William (i), 553, 774, 782.
Corri (ii), 880, 901, 916.
Corsi, Jacopo (ii), 510, 514.
Corteccia, Fr. (ii), 197.
Corticelli (i), 620.
Cortona (ii), 558, 909.
Cosimo, Nicola (ii), 444.
Cosyn, Benjamin (ii), 79*n*.
—— John (ii), 52.
Cotton, John (i), 474, **506***f*, 515, 545, 670 ; (ii), 202.
—— Sir Robt. (i), 508.
Coucy, Chatelain de (i), 600*f*.
Couperin, Armand-Louis (ii), 473.
Couperin, Fr. (ii), 95, 975, 976.
Courtois, J. (ii), 248.
Cousser (ii), 460.
Couteaux, A. aux. (ii), 464.
Coverdale (ii), 14, 18*n*.
Cramer (ii), 867, 1018, 1019.
Cranforde, Wm. (ii), 283.
Cranmer (i), 802 ; (ii), 19, 36.
Crates (i), 297.
Cremonini (ii), 864, 865, 868.
Crequilon, Thos. (ii), 246, 247.
Crescembini (i), 480*n*, 566, 568, 610*n*, 621, 622, 630 ; (ii), 438, 507, 560, 562, 593*n*, 598, 622.
Crescentini (ii), 896*f*.
Crespel, G. (i), 727 ; (ii), 214.
Creta, F. C. (ii), 999.
Creyghton, Robt. (ii), 478.
Crexus (i), 335.
Croce (ii), 105.
Croft, Dr. (ii), 352, **480***f*, 488, 489, 690, 986.
Cromwell, Oliver (ii), 331, 350.
Crosdil (ii), 867, 1018, 1019.
Cross, Mrs. (ii), 655, 670, 983.
Crowley, R. (ii), 18*n*.
Croza (ii), 848, 850, 855.
Cruger (ii), 459.
Cudworth, Dr. (i), 260.
Cugnier (ii), 977.
Curioni (ii), 853.
Curteys (ii), 335.
Cutell (i), 700–1.
Cutting, Thos. (ii), 262, 263.
Cuzzoni (ii), 129, 721, 723, 728, 729, 731*n*, 733, **736***f*, 738, 743, 745, 747, 750, 751, 754, 757, 759, 780, 781, 788, 789, 791, 849, 850, 896, 907, 909, 918, 919.
Cybele (i), 228, 246.

Dacier (i), 133, 142, 143, 144, 277 ; (ii), 503.
Dallans (ii), 343, 344.
Damascus, Pope (i), 499.
Damiano (ii), 562, 598.
Damon (i), 12, 153, 155, 325, 326, 763.
—— William (ii), 51.
Dante (i), 528, 566, 617, 620, 622, **625***f*, 644 ; (ii), 513.
Danzi, *see* Brun, Le.
Daquin (ii), 975.
Dardanus (i), 409.
Davenant, Dr. C. (ii), 368, 642, 646.
—— Sir W. (ii), 300, 304, 310, 331, **639***f*.
David (i), 195, 196, 197, 198, 199, 205, 212.

Davies, Cecilia (ii), **879,** 880, 882, 884, 983.
Davis, Dr. (i), 647.
—— R. (i), 707, 708.
Davy, Richard (i), 774.
Day, John (ii), 28, 31, 50, 51, 52, 102.
Dean (Violinist) (ii), 985.
Deborah (i), 194, 198.
Deering, Richard (ii), 292, 374, 375.
Defesch (ii), 781, 1015.
Delany, Mrs. (ii), 691, 741*n*, 749*n*, 796*n*, 805*n*.
Demetrius (i), 334.
—— Triclinius (i), 143, 155.
Democritus (i), 157.
Demodocus (i), **281–4,** 647.
Demosthenes (i), 333.
Denis, the Carthusian (i), 505.
Dennis, Mrs. (ii), 994.
Dentice, Luigo (ii), 135, 173.
Descartes (ii), 329.
Destouches (ii), 473.
Dibden (ii), 1016.
Didymus (i), **354–5,** 356; (ii), 133.
Dieupart, Ch. (ii), 654, 656, 675, 996.
Diodati, of Lucca (ii), 58.
Diodorus, Siculus (i), 161, 167, 169, 173, 176, 216, 219, 220, 228, 229, 235, 244, 258, 259, 262, 268, 270, 279, 280, 407.
Diogenes, Laertius (i), 153.
Diogenian (i), 234.
Diomedes (i), 233; (ii), 502, 597.
Dionysius (i), 244.
—— Halicarnassus (i), 12, 146, 366, 367, 368, 409.
—— Iambus (Poet) (i), 87, 94, 311.
Diruta, G. (ii), 426.
Ditters, Ch. (ii), 943.
Dogget (ii), 664.
Donato, B. (ii), 104, 174, 176.
Don Calmet (i), 197, 202, 204, 565.
Doni, Antonfrancesco (i), 707; (ii), **131,** 151.
—— G. Battista (i), 72, 107, 108, 124, 355, 492, 784; (ii), 145*n*, 178, 179, 180, 205, 283, 412, 427, 511*f*, 523, 524, 558, 561, 564, 602.
Dorion (i), 329, 330.
Dotti, Anna (ii), 728, 729, 734, 743, 747.
Douglass, Wm. (ii), 994, 997.
Dowland, J. (ii), 52, 55, **116***f*, 119, 120, 202, 260, 329.
Downes (ii), 482*n*, 641*n*, 644*n*, 646.
Draghi, Ant. (ii), 460.
—— G. B. (ii), 344*n*, 645.
Draudius (ii), 183, 252, 411, 433.
Dryden (i), 248, 703; (ii), 390, 404, 503, 646*f*, 651, 667, 776*n*, 798.
Du Bos, Abbé (i), **135,** 140, 141, 147 400, 468, 711, 725.
Dubourg (ii), 993, 994, **998,** 1001.
Dubreuil (ii), 980.
Duchat, Le (i), 727.
Duchesne (i), 591.
Du Clos (i), 138, 139, 141, 146, 147.
Dufay (i), 712, 713, 769*n*.
Duffet, Thos. (ii), 643.
Dumanoir (ii), 366.
Dumeni (ii), 470.
Dumont (ii), 473, 964.
Duni (ii), 921, 972, 975.
Dunstable (i), 452, **677,** 707, 708, 711, 712, 713, 726.
Dunstan, St. (i), 542, 453.
Duport (ii), 976.
Dupuis (ii), 494.
Durand (i), 554.
Durante, Fr. (i), 481; (ii), 424, 426, 630.
Durastanti (ii), 700, 702, 706, 707, 708, 709, 713, 719, 722, 723, 728, 783, 943.
Durfey (ii), 657.
Duttons (i), 651.

Eberardi (ii), 859, 860, 863.
Ebner (ii), 458.
Eccles, J. (ii), 984.
Echembrotus (i), 302.
Eckard (ii), 957.
Eckehard (i), 431.
Edelman, J. F. (ii), 957.
Edward I (i), 649.
—— II (i), 656.
—— III (i), 783.
—— IV (i), 697, 784.
—— VI (ii), **15–22,** 25, 28, 29.
Eichner (ii), 957.
Eleutherus (i), 301.
Elford, R. (ii), 481, 482*n*, 488.
Elisi (ii), 859, 860, 861, 862, 863, 870.
Elizabeth, Queen (ii), **22***f*, 50, 65, 74, 260, 364.
Ellis, Will (ii), 335, 337.
Embry, Thos. D' (ii), 217.
Empedocles (i), 155, 299.
Englebert (i), 496.
Enno, Seb. (ii), 606*n*.
Epaminondas (i), 94, 325, 329.
Epigonius (i), 335, 348.
Epine, F. m de L' (also referred to as The Italian Lady, and Margarita) (ii), 652, 653, 656, 657, 660, 663, 664, 669, **670***f*, 673, 679, 681, 682*f*, 684, 685, 689, 694, 698, 713, 985, 986.

Erasmus (i), 763. (ii), 126, 204.
Erato (i), 242.
Eratosthenes (i), 356 ; (ii), 138.
Eredia, P. (ii), 435.
Eschenburg (ii), 961.
Escobedo (ii), 240.
Este, Michael (ii), 114, 278, 322.
—— T. (ii), 52, 112.
Etrée, John D' (ii), 214.
Euclid (i), 23, 26, 33, 34, 35, 40, 41, 56, 57*n*, 65, 67, 69, 121, 319, **353–4,** 517, 751.
Eudal de Sully (i), 502, 504.
Eumelus (i), 288.
Eumolpus (i), 269.
Eunomis (i), 161.
Euridice (i), 263, 264, 495.
Eurilochus (i), 233.
Euripides (i), 78, 79, 336, 638 ; (ii), 191.
Eusebius (i), 94, 196, 202, 259, 349, 411, 412, 414, 427.
Eustace, *see* Wace.
Evelyn, John (i), 28*n* ; (ii), 337*n*, 368*n*, 409*n*, 641*n*, 699*n*.
Eximeno (i), 423*n*, 480, 525 ; (ii), 939.

Faber, Gregory (ii), 205.
—— Henry (i), 471, 475.
—— Stapulensis (ii), 211.
Fabri, A. P. (ii), 760*f*, 761*n*, 764*f*, 768.
Fabricius (i), 174, 256, 258, 284, 315, 350, 373, 550 ; (ii), 161.
Facho (ii), 432.
Faidit, Anselm (i), 573–6, 601.
Farina, C. (ii), 434, 435*n*.
Farinelli (i), 131, 315 ; (ii), 451, 737, 759, 781, 788, **789***f*, 791, 793, 798, 800, 803, 813, **814***f*, 831*f*, 839, 909, 918, 919.
Farmer, J. (ii), 52, 115.
Farnaby, G. (i), 784 ; (ii), 24, 52, 55, **98**.
Farrant, Richd. (ii), 19, 21, 66, 290*n*.
Fasch, J. F. (ii), 952.
Fauchet (i), 568, 570, 571, 600, 609*n*, 664.
Faustina (ii), 129, 225, 736, **737***f*, 743, 745, 747, 750, 751, 754, 757, 759, 789, 907, 909, 912, 918, 943.
Fayrfax, Dr. (i), 680*n*, 707, 773, 774, 785, 791*f* ; (ii), 61.
Federici, Fr. (ii), 573, 574, 586, 587.
Felton, Rev. W. (ii), 1008*f*.
Feo, Fr. (ii), 914, 919, 927*n*.
Ferrabosco (ii), 105, 115*n*, 116, 118, 121, 122, 277, 282, 283, 285, 322.
—— Dom. (ii), 118*n*.
Ferraresi, The, *see* Bene, del.
Ferrari, Bene. (ii), 460, 542, 543, 597, 605, 606.
—— (ii), 446, 454.
Ferri, Baldassare (ii), 558.
Festa, C. (i), 710 ; (ii), 198*f*.
Festing, M. C. (ii), 705, 790, 853, 997, 1002, 1004, 1005, 1011*f*, 1017.
Feven, Ant. de (i), 709, 746, **767***f*, 770.
—— Robert de (i), 709.
Fevre, Le (ii), 474.
Ficoroni (i), 135*n*.
Filicaia (i), 630.
Filtz (ii), 945.
Filmer, Ed. (ii), 317, 465.
Finck, Herman (ii), 205.
Finger, G. (ii), 462, 984.
Fiore, S. A. (ii), 907.
Fischer (ii), 943, 961, 1015, 1018.
Fischietti (ii), 862.
Fisher (Hautbois) (ii), 405.
Flaccus (i), 139.
Flaminius (i), 202, 336.
Flavian, of Antioch (i), 415.
Fleischer (ii), 946, 957.
Fletcher, Mrs. (ii), 994.
Fleury (i), 419*n*.
Foggia, Fr. (ii), 416.
Fogliano, L. (ii), 133.
Fontenelle (ii), 11, 132, 594.
Forde (ii), 116, 262, 263, 278, 327, 328.
Forkel (ii), 961.
Forlivesi (ii), 903.
Fortunatianus (i), 563.
Fortunatus of Poitiers (i), 663.
Foster, Will (ii), 79*n*.
Fraguier, Abbé (i), 110, 111, 112, 119.
Franc, Guillaume (ii), 45.
Franceschilli (ii), 629.
Franceschini, P. (ii), 536.
Francesco, dello Viola (ii), 141, 171.
Francesina (ii), 803, 818, 821, 828, 831, 1010.
Franchinus, *see* Gafurio (i).
Francine (ii), 964.
Francis, St. (of Assissi) (i), 620, 629.
Francis I (ii), 19, 210.
Franco, of Cologne (i), 501, **513***f*, **529–44,** 553, 556, 568, 637, 670.
Franco, of Paris (i), 530*n*.
Francoeur (ii), 964.
Franklin, Dr. (i), 142.
Fräntzel (ii), 945.

Frasi (ii), 681, 840, 841, 844, 846, 847, 848, 849, 852, 853, 875, 896, 1012.
Frederic II (i), 621.
—— Barbarossa (i), 621.
Frederick the Great (ii), 961*f*.
Freeman (ii), 983.
Freneuse (ii), 467.
Freschi, Dom. (ii), 553.
Frescobaldi (ii), 98, 285, 416, **423,** 457, 462.
Froberger (ii), 423, **457,** 462.
Froschius, J. (ii), 203.
Fuchs (ii), 942, 947, 952.
Fulgentius (i), 507.
Fuller (i), 452, 774*n* ; (ii), 18*n*, 21, 309.

Gabbalone, M. (ii), 452.
Gabbet (i), 647–8.
Gabrieli, And. (ii), 433.
—— Dom. (ii), 556.
Gabrielli, Caterina (ii), **881***f*, 884.
Gafurio, Franchinus (i), 106, 416, 506, 509, 519, 531, 645, 677, 707, 708, 712, 713, 714, 720, 725, 726, 727, 735 ; (ii), **129***f*, 139, 172, 195, 202, 235.
Gagliano, G. B. (ii), 558, 559, 570.
Galeazzi, Ant. (ii), 909.
Galen (i), 153, 157.
Galerati, The (ii), 690, 694, 707, 709.
Galilei, Vincenzo (i), 33, 87, 100, 103, 110, 129, 435 ; (ii), 123*n*, 138, **144,** 145, 198, 251, 427, **512***f*.
Galileo (i), 343, 675 ; (ii), 144, 427, 465.
Galli (ii), 841, 847.
Gallia, Maria (ii), 653.
Galliard (i), 478 ; (ii), 129, 155*n*, 537, 539, 662, 680, 686, 704, **989***f*, 1001.
Galliculus, John (ii), 202, 206.
Gallini (*Impressario*) (ii), 897.
Galuppi (ii), **597,** 838, 839, 840, 842, 845, 847, 852, 853, 855, 859, 860, 861, 862, 867, 869, 870, 874, 875, 890*n*, 909, **910**.
Gamble, John (ii), 332, 337.
Gamboce, Opp. (ii), 155.
Gardano (i), 710*n* ; (ii), 244, 246, 247.
Garrick (i), 147, 149 ; (ii), 649, 818, 840*n*, 876, 972.
Garth (ii), 912.
Gascoigne (ii), 268.
Gasman (ii), 946.
Gaspar, *see* Weerbeck.
Gasparini, Fr. (ii), 424, 438, 541, 601, 635, 652, 653, 661, 679, 704, 716, 905, 938.
—— Mich. Ang. (ii), 556, 737, 738, 907.
Gastoldi, G. (ii), 184, 188, 189, 317.
Gates, B. (ii), 495, 775.
Gaudentius (i), 57*n*, 119, 120, 121, 293, 342.
Gautier de Coincy (i), 586.
Gavignié (ii), 976.
Gay (ii), 986, 1003.
Gedoyn, Abbé (i), 379.
Geminiani (ii), 7, 405, 439, 442, 443, 445, 585, 629, 702, 844, **990***f*, 998, 1015.
Genebrard (i), 202.
Genet, St. (i), 590.
George I (ii), 487*n*, 699, 701*n*, 742*n*.
—— II (ii), 694, 751, 804*n*.
Georgi (ii), **885,**
Gerbert (of St. Blasius) (i), 13, 426, 438, 471, 490, 492, 510, 511, 544, 553, 556, 680.
—— Scholasticus (i), **497***f*, 585.
Germain, Count St. (ii), 844.
Germi (ii), 507*n*.
Germont, William de (i), 596.
Geronticus (i), 426.
Germanus (i), 447.
Gerson (i), 505, 509.
Gesner (i), 262.
Gesualdo (ii), **177***f*, 433*n*.
Giacobbi, Gir. (ii), 536, 597*n*.
Giacomelli (ii), 908, 909.
Giai, G. A. (ii), 909.
Giambellari (i), 630.
Gianotti (ii), 979.
Giardini (ii), 405, 442, 443, 446, 455, 737, 849, 853, 854*n*, 855, 856, 867, 869, 874, 884, 894, **895***f*, 990, 1012, 1013, 1014.
Gibbons, Christopher (ii), 342, 348, 350, **362***f*, 365, 382, 641*n*.
—— Edward (ii), 264.
—— Ellis (ii), 264, 362.
—— Orlando (i), 554, 784 ; (ii), 116, **264***f*, 278, 284, 285, 292, **311**, 321, 362, 383, 405.
Gibetti (ii), 872.
Gibson, Bishop (i), 560.
Giles, Dr. Nath. (ii), 363.
Giocomazzi (ii), 849, 873.
Giordani (ii), 878.
—— Family (ii), 853*n*.
Giovanelli, Ruggerio (ii), 165.
Giraldus (i), 155.
—— Cambrensis (i), 482–4.
Girardeau, Isabella (ii), 664, **671,** 673, 674, 679.
Girelli (Aguila) (ii), 878, 894.
Giuliani, Signora (ii), 903.

Giustinelli (ii), 864, 867.
Gizziello (Conti) (i), 131; (ii), 799, **800***f*, 805, 808, 810, 875, 934.
Gladwin (ii), 1003, 1009.
Glareanus (i), 113, 418*n*, 710, 712, 723*n*, 728, 730, 737, 740, 759, 761, 763, 767, 769, 770, 806; (ii), 17, 125, 146, 203, **204,** 206.
Gloucester, Bishop of (i), 210, 216*n*, 217*n*, 261, 264.
Gluck (i), 725; (ii), 673*n*, 844, 845, 878*n*, 886*n*, 897, 942*f*, 946, 954, **972***f*, 975, 978.
Gogavinus (i), 349.
Goldwin (or Golding), J. (ii), 480.
Gombert, N. (i), 753; (ii), 212, **243**.
Gonzaga (i), 623.
Gordon (*Impressario*) (ii), 870, 871.
—— Mr. (ii), 706, 723.
Gossec (ii), 977.
Gosson (ii), 330.
Goudimel (ii), 38, 44, 45, **46,** 55, 154, **216**.
Gower (i), 660, 665, 666.
Gowre, Richard (ii), 29.
Grabu (ii), 404, 407*n*, 647, 648, 651.
Gracchus (i), 146.
Grafton (ii), 28.
Granier (ii), 217.
Grano (ii), 995, 996.
Grassi, C. (ii), 871, **873,** 878, 898.
Graun (ii), 461, 848, 944, 946, 952, 954, 961.
Gravina (i), 145, 565, 566, 619, 636.
Gray (i), 79; (ii), 583.
Graziani (ii), 479, 606.
Grazzini (ii), 582.
Greber (ii), 653, 657, 985.
Greco, Gaetano (ii), 914, 916*n*, 920.
Greene, Dr. M. (ii), **488***f*, 494, 704, 781, 1010.
Gregory, St. (i), 414, 415, 416, 417, 418, 419, 420, 423, 425, 430, 442, 447, 456*n*, 563, 689.
Gregory of Tours (i), 563, 564.
Gresham, Sir Thos. (ii), 93.
Gresnich (ii), 899, 946.
Gretry (ii), 960, 972, 975, **977***f*.
Griffiths, Chas. (ii), 335.
Griffydd ap Cynan (i), 484.
Grosseteste, Bishop of Lincoln (i), 577, 649, 650.
Grotte, Nich. de la (ii), 222.
Guadagni, G. (ii), 530, 681, 848, 849, 862*f*, **875***f*, 942.
—— Signora (ii), 871, 872, 873.
Guami, Gioseffo (ii), 433.
Guarducci (ii), 539, 871, **872***f*, 874, 884.
Guarini (ii), 598.
Guarnieri, Wm. (ii), 130, 172.
Guedron, Pierre (ii), 317, 474.
Guerrero (i), 800.
Guglielmi, P. (ii), 874, 876.
Guicciardini, L. (i), 711, 723, 735, 758; (ii), 211, 242, 243, 250.
Guidetto, Giov. (ii), 156.
Guido (i), 424, 425, 430, 432, 434*n*, **458***f*, 489, 491, 492, 497, 498, 501, 506, 507, 508, 510, 511, 513, 518, 522, 528, 529, 532, 541, 545, 549, 556, 560, 565, 568, 585, 669, 671, 689, 706, 707, 725; (ii), 132, 196.
Guidi (Poet) (ii), 438.
Guidiccione (ii), 524.
Guignon (ii), 366, 976.
Guillaume IX of Aquitain (i), 608.
Guinneth, J. (i), 707, 708.
Guitmond of St. Lufrid (i), 479.
Guittone D'Arezzo (Poet) (i), 479, 625.
Gyles, Nath. (ii), 116, **261,** 289.

Habengton, Henry (i), 680.
Hænel, Jacob (ii), 207.
Hafner (ii), 963.
Halde, Du (i), 46.
Hall (ii), 123, 267.
Hamboys (i), 530*n*, 674, 677, **678** 680.
Hamilton, Sir Wm. (i), 372.
Hammerschmidt, A. (ii), 457.
Handel (i), 17, 60, 65*n*, 85, 406, 526, 725, 738; (ii), 7, 8, 38, 96, 98, 161, 374, 383, 405, 406, 424, 426, 488, 489, 493, 495, 503, 505, 537, 546, 636, 666.
—— Arrives in England, 672; Produces *Rinaldo*, 673*f*; second visit, 682; produces *Il Pastor Fido*, 682*f*; *Theseus*, 685*f*; *Amadigi*, 694*f*; Utrecht *Te Deum*, 695*n*; Oboe Concerto in F, 699; *Royal Academy* formed 700; goes to Dresden, 700; *Radimisto*, 701*f*; Harpsichord Suites, 703*n*; *Muzio Scevola*, 712; *Floridante*, 718*f*; *Otho*, 721*f*; *Flavius*, 723, 724; *Julius Cæsar*, 725*f*; granted a printing patent, 725; *Tamerlane*, 729; *Rodelinda*, 730*f*; *Scipio*, 734*f*; Naturalisation Papers, 734*n*; *Alessandro*, 736; *Admetus*, 742*f*; Ricardo Primo, 751; *Siroe*, 753*f*; *Tolomeo*, 757*f*; end of the Academy, 759; partnership with Heidegger, 760; journey to Italy, 760; *Lotario*, 760*f*; *Parthenope*, 764*f*; *Poro*, 768*f*; *Ezio*, 770*f*; *Sosarmes*, 773*f*; *Esther* and *Acis and Galatea*, 775*f*; *Orlando*, 777; *Deborah*, 780; quarrels with Senesino, 780;

Handel—*continued.*
  Opera of the Nobility, 781; Carestini arrives, 782; *Ariadne*, 783*f*; *Parnasso in Festa*, 785*f*; Athalia, 786*f*; breaks with Heidegger, 788; Covent Garden Theatre, 791*f*; *Ariodante*, 792*f*; *Alcina*, 792; *Alexander's Feast*, 798; *Atalanta*, 801*f*; *Arminio*, 805; *Il Trionfo del Tempo*, 807; ill-health, 810; *Berenice*, 810*f*; Autograph from *Berenice*, 812; illness, 817; *Faramond*, 817*f*; *Alessandro Severus*, 821; *Xerxes*, 821; Musical Shorthand, 822*n*; Benefit Concert, 823; Statue erected at Vauxhall, 824; *Saul*, 825; *Israel in Egypt*, 825; *Jupiter in Argos*, 826; *Ode for St. Cecilia's Day*, 826; Activities in 1739; *Imeneo*, 828; *L'Allegro, il Penseroso*, 828*n*; *Deidamia*, 828; Journey to Ireland, 838; *Judas Maccabæus*, 841; Oratorios at the King's Theatre in 1744 and 1745; *Lucio Vero*, 847, 852, 875, 890; Commemoration Festivals, 893; *Julius Cæsar* revived, 900; *Agrippina*, 906, 916; *Almira*, 941, 943, 946, 951; his organ playing, 953, 954; Handel and Pepusch, 988; *Coronation Anthem*, 997, 1005; Concert for Musicians' Fund, 1005; Handel in Ireland, 1005*f*; The *Messiah*, 1005*f*; return from Ireland; List of Oratorios, 1010, 1015, 1016, 1022.
Handlo, Robert de (i), 532, 535, 543, 545, 671.
Harmodius (i), 325, 362.
Harmonia (i), 218.
Harmonides (i), 298.
Harris (Organ Builder) (ii), 344*f*.
  —— (Singer) (ii), 983.
Hasler, Leon (ii), 207.
Hasleton (ii), 32.
Hasse, J. A. (i), 479, 725; (ii), 424, 461, 540, 599, 737, 738, 788, 789, 804, 826, 827, 838, 840, 847, 852, 853, 854, 855, 870, 905, 909, 912, 914, 916, **918**, 919, 920, 943, 944, 946, 952, 953.
  —— Nic. (ii), 461.
Hawkins, Sir John (ii), 39*n*, 647*n*.
Hayden, Geo. (ii), 997.
Haydn (ii), 437, 449, 845, 880*n*, 943, 955, **958*f***.
Haym, Nic. (ii), 653, 656, 661, 673*n*, 675, 684, 701, 721, 722, 723, 724, 729, 730, 747, 753.
Hearne (i), 676.
Heath (ii), 32.
Hedington, J. and Ch. (ii), 223.
Heidegger (ii), 679, 689, 695, 760, 767, 788, 813, 817, 824, 825.
Heinechen (ii), 459, 906, 947.
Heinel, Mlle. (ii), 878, 893.
Heiro (i), 125, 335.
Helfer, Ch. D' (ii), 211.
Heliodorus (i), 401.
Hellanicus (i), 293.
Henry of Gottingen (ii), 37.
  —— II (i), 678, 696.
  —— III (i), 648.
  —— V (i), 666–7.
  —— VI (i), 675, 784; (ii), 28.
  —— VII (i), 779.
  —— VIII (i), 712, 738, 784, 799*f*, 802; (ii), 13, 25, 29, 37*n*, 123, 216, 246, 262.
Heraclides of Pontus (i), 62, 259, 281, 293, 304.
Herbst (ii), 458.
Hercules (i), 258, 259, 260, 265.
Heric (i), 488–9.
Hermannus Contractus (i), 469.
Hermes (i), 165, 168, 277.
Hermias (i), 363.
Hermippus (i), 244.
Herod (i), 210.
Herodian (i), 165.
Herodorus, Trumpeter (i), 155, 298.
Herodotus (i), 161, 165, 166, 169, 176, 216, 232, 234, 235, 247, 259, 267, 284, 286, 289, 347, 624.
Herschel (ii), 961.
Hesiod (i), 162, 212, 240, 301.
Hesychius (i), 73, 121, 308, 400.
Hexner (ii), 123.
Heyden, S. (ii), 203.
Heylanus, P. (ii), 250.
Heylin (ii), 26, 48.
Heyther, Dr. (ii), 264, 265*n*, 286, 287.
Hiero (i), 300*n*.
Hill, Aaron, (ii) 672, 673.
Hiller, J. A. (ii), 945, 948, 961.
Hilton, J. (Junr.) (ii), 293, 311, **316**, 317, 326, 328, 374.
  —— John (Senr.) (i), 774*n*; (ii), 114.
Hinestroia, Lud. Venegas de (ii), 236.
Hipparchus (i), 325, 347, 348, 362.
Hippasus of Metapontus (i), 349.
Hippias (i), 362.
Hobart, Hon. Mr. (ii), 877, 885.
Hofhaimer, Paul (ii), 203.
Hofman, Eucherus (ii), 205.
Hogarth (ii), 698, 1004.
Hogerus (i), 492*f*.

Holcomb (ii), 985.
Holder, Dr. (i), 478, 675 ; (ii), **476***f*, 498, 500.
Hollinshed (i), 680*n*, 799 ; (ii), 123, 267.
Holtzbaur (ii), 945.
Homer (i), 19, 76, 152, 158, 175, 212, 224, 229*n*, 240, 255, 256, 260, 271, 272, 273, 274, 275, 277, 279, 280, 281, 282, 283, 290, 294, 295, 301, 625 ; (ii), 191.
Hooker (ii), 34.
Hooper, E. (ii), 52, 116, 261.
Hopkins, J. (ii), 18, 49, 54, 56.
Horace (i), 17, 123, 124, 143, 253, 307, 308, 334, 368, 369, 376, 410, 561 ; (ii), 104*n*.
Howard, Dr. S. (ii), 1014.
Hubald, *see* Hucbald (i).
Hucbald (i), 433, 465, **489***f*, 501, 502, 503, 585, 645.
Hudson, Geo. (ii), 640, 641*n*, 985.
Huerga, Cyp. de la (ii), 236.
Hughes (ii), 655, **666,** 680, 681, 776*n*, 984, 985, 989.
Hugo of Vercelli (i), 501.
Hulmandel (ii), 976.
Hume (i), 428, 725*n*, 801*n*.
Hummels (ii), 962.
Humphrey, Pelham (ii), **349,** 350, 374, 381, 405, 644*n*.
Hunt, Arabella (ii), 123.
Huss, John (i), 701 ; (ii), 35, 36, 38, 42, 45, 49.
Hyagnis (i), 227, 238, 318.

Iamblicus (i), 267.
Ignatius, St. (i), 415.
India, Sigismondo D' (ii), 605.
Ingegneri, M. A. (ii), 190, 509.
Ingelo, Dr. (ii), 363.
Ion of Chios (i), 319.
Irnerius (i), 679.
Isaac, Henry (i), 707, 708, 727, 735, **759***f*, ; (ii), 201.
Isham, John (ii), 481.
Isidore, St. (i), 412, 500.
Isis (i), 168, 175, 263.
Ismenias (i), 330.
Italian, Lady, *see* Epine.
Ives, Symon (ii), 294, 295*n*, 299, 311, 327.

Jackson (i), 85 ; (ii), 1016.
Jacob (i), 192.
Jacomelli, G. B. (ii), 316.
Jamblicus (i), 342, 427*n*.
James I, King (ii), 94, 178, 260*f*.
—— II (ii), 379, 438, 651.
—— St. (i), 410.
—— Wm. (ii), 336.
Jannequin, Clement (ii), 212*f*.
Jaucourt, de (i), 161.
Jeffrey, the Harper (i), 696.
Jefferies, Judge (ii), 343.
Jehoshaphat (i), 206.
Jenkins, John (ii), 283, 285, **322***f*, 330, 333, 336.
Jephtha's Daughter (i), 194
Jermoli (ii), 886, 892.
Jerome, St. (i), 421*n*.
—— of Prague (i), 701, ; (ii), 35, 36.
Jeune, Cecilia le (ii), 47.
—— Claude le (i), 129. (ii), 38, 45, **46***f*, 52, 55, 211, **217***f*, 230, 234.
Jewel, Bishop (ii), 58.
Job (i), 210, 211.
John li Chapelain (i), 587.
—— of Fornsete (i), 682*n*.
—— of Gaunt (i), 652.
—— the Carthusian (i), 644–5.
—— Damascenus, St. (i), 442, 444.
—— XXII, Pope (i), 466, 504, 508, 511, 544.
—— Præcentor (i), 449, 482.
—— of Salisbury (i), 498, 512.
—— of Tewkesbury (i), 673.
Johnson, E. (ii), 52.
—— Robt. (i), **795,** 814–6 ; (ii), 19, 21, 28, 32, 99, 102, 115, 262.
—— Dr. S. (i), 15, 560, 648 ; (ii), 317, 955.
Jomelli (ii), 583, 852, 853, 858, 860, 874, 896, **927–934,** 935, 945.
Jones (i), 707 ; (ii), 116, 262.
—— Inigo (ii), 293, 295, 301, 304 513*n*.
Jonson, Ben (ii), 118, 267, 277, 282 293, 301, 642.
Jortin, Dr. (i), 103.
Josephus (i), 205, 210, 211.
Josquin, des Prez (i), 446, 707, 708, 709, 710, 714, 726, 727, 731, 732, **735***f*, 763, 765, 769, 770 ; (ii), 17, 137, 147, 183, 237*n*.
Jozzi (ii), 451, 599, 844, 996, 1008.
Julian, Emperor (i), 16, 223, 226, 453.
Julianus, Bishop (i), 454*n*.
Julius Pollux (i), 134, 157, 231, 298.
Jupiter (i), 220.
Justina, Empress (i), 413.
Justinian, Emperor (i), 94.
Justin Martyr (i), 411.

Kapsberger (ii), 419, 570*n*.
Kasar, Wm. (i), 785, 794.
Keeble (ii), 705, 1003, 1012, 1018.

Keirleber (ii), 459.
Keiser (ii), 405, 460, 461, **462**, 601, 941.
Kelly, Earl of (ii), 1018, 1020.
Kelner (ii), 989.
Kelway (ii), 214, 492, 493, 1003, 1009.
Kepler (i), 114 ; (ii), 459.
Kerl, J. de (ii), 251.
—— J. C. (ii), 458.
Kernberger (ii), 957.
Kindermann (ii), 457.
Kindersley (ii), 116.
King, Dr. (i), 331*n*.
Kirby, G. (ii), 52, 106.
Kircher (i), 12, 99, 100, 102, 103, 115, 136*n*, 346, 443, 469, 544, ; (ii), 204, 415, 417, 427, 435, 457, **459**, 464, 571, 573, 607, 611.
Klemme, J. (ii), 456.
Klingenstein (ii), 458.
Kloefler (ii), 213.
Knefal (ii), 207.
Knerler (ii), 461.
Knight (ii), 32.
Knox, John (ii), 36, 58.
Kozeluch (ii), 960.
Krieger (ii), 460.
Kuhnau (ii), 458.
Kuntzen (ii), 999.
Kytch, Mr (ii), 994, 1001.

Laban (i), 191.
Lambert, Mich. (ii), 466, 467, 469, 470.
—— li Cors (Tors) (i), 578, 605.
Lamia (i), 333, 334.
Lampadarius (i), 443.
Lampadius (ii), 203.
Lampe, J. F. (ii), 776*n*, 781, 1001, 1002, 1004, 1007, 1014.
Lamprus (i), 95, 349.
Lampugnani (ii), 838, 840, 841, 842, 843, 845, 847, 848, 852, 855.
Lande, La (ii), 473, 530, 971.
Landi, Stef. (ii), 572, 598.
Lane, Mrs. Fox (ii), 1013*f*.
Lanfranco (ii), 134.
Laniere, N. (ii), 277, 278, 287, 288, 311, 329, 407, 651.
Lanzetti (ii), 450.
Laroon (ii), 985.
Laschi (ii), 848, 849, 862.
Lasso, Orlando di (i), 725, 735 ; (ii), 60, 167, 211, 214, **251***f*.
Lasus (i), 320, 338, **347–9**.
Latilla (ii), 597, 848, 849, 861, 912, **925**, 929.
Latimer (ii), 31*n*.
Laud, Archb. (i), 428.
Laudino (i), 644.
Laura (i), 634–6.
Laurens, de (i), 801.
Laurenti, G. (ii), 444, 450.
Lawes, Henry (i), 628 ; (ii), 56, 293, 301, 302, 303, 304, **310***f*, 318, 320, 329, 330, 332, 373, 640, 641*n*, 651.
—— Wm. (ii), 56, 293, 294, 295, 304, **309***f*, 318, 319, 329, 330.
Lawrence (ii), 665, 679, 690.
Lebeuf (i), 420, 422*n*, 460*n*, 467, 488, 501, 502, 503, 505, 509*n*, 580, 581, 584, 590, 614, 615.
Leclair (ii), 975, 976.
Legrenzi, G. (ii), 435, 436, 541, 553, 619, 620, 621, 625, 808.
Leibnitz (i), 526.
Leighton, Sir Wm. (ii), 115, 116, 279.
L'Enclos (ii), 474.
Lemmo da Pistoja (i), 627.
Leo (ii), 583, 738, 838, 840, 853, 908, 909, **914***f*.
—— X (i), 186, 209, 736, 770 ; (ii), 131.
—— Monk (i), 564.
Leonardo dell'Arpa (ii), 177.
Leopold, Emperor (ii), 460.
Leveridge (ii), 654, 655, 660, **667**, 682, 684, 984, 1002.
Liberati, A. (ii), 154, 155, 163, 164, 414, 417, **430**, 537.
Liceti (i), 233.
Licinius Tegula (i), 376.
Lidl (ii), 1020.
Lightfoot, Peter (ii), 208*n*.
Lind, Dr. (i), 46.
Lindsey, Mrs. (ii), 655, 660, 664, 670, 984, 985.
Linley (ii), 494, 1016.
Linus (i), 168, 213, 255, **258–260**, 268, 269 ; (ii), 374.
Litchfield (ii), 262, 278.
Livy (i), 138, 144, 323, 369, 371, 372, 376.
Lobkowitz, Prince (ii), 844, 962.
Locatelli, P. (ii), 454.
Locke, M. (i), 703 ; (ii), 264, 332, 333, 349, 371, 372, 374, 375, 407, 641*n*, 644, 645.
Lolli (ii), 1020*f*.
Lombard, Peter (i), 679.
Longinus (i), 116.
Lorenzo de' Medici (i), 630.
Loreto, Vittorio (ii), 558, 570*n*, 572, 605.
Lotti, Ant. (ii), 421, 424, 556, 636, 748, 905*f*, 907, 910, 911, 943.
Lottini, Ant. (ii), 818.

Louis XII (i), 736–7; (ii), 17, 464*f*.
—— XIV (i), 116, 131, 186, 209; (ii), 464, 467, 469, 473, 651.
Lovattini (ii), 871, 872, 873, 881, 891, 900.
Lowe, Edward (i), 807*n*; (ii), 335, 337, 342, 348, 369, 382.
—— (Tenor) (ii), 1010, 1011.
Lucan (i), 220, 234, 237.
Lucchesina (ii), 813, 818, 821.
Lucchini, A. M. (ii), 909.
Lucian (i), 122, 173, 223, 248, 298, 312, 330, 360, 361, 379, 411.
Luciani (ii), 875.
Lucilius (i), 73.
Lucinda, Fr. (ii), 558.
Lucretius (i), 254.
Lulli (i), 116, 131; (ii), 211, 225, 315, 350, 367, 368, 404, 406, 407, 431, 442, 464, 466, 467, **468***f*, 546, 586, 601, 603, 605, 607, 644, 645, 673, 722, 743, 964, 970, 971, 973, 975.
Lupi (i), 727.
—— II, Didier (ii), 214.
Lupo (ii), 116, 262, 263, 283, 285, 322.
Lupus (i), 447.
Luscinius (ii), 16*n*, 203, 208.
Lusini, Signora (ii), 891, 896.
Lusitanio (ii), 240.
Luther (ii), **36***f*, 49.
Luzzaschi, L. (ii), 177.
Luzzo, Fr. (ii), 545, 547.
Lysander (i), 316.
Lychaon of Samos (i), 318.
Lycurgus (i), 287, 305.
Lydgate (i), 660, 665, 666.
Lye, Revd. Mr. (i), 560.

Mabillon (i), 430, 455, 488, 491, 663.
Macari, Giac. (ii), 909.
Maccabees (i), 209.
Maccherini (ii), 890, 891.
Mace (i), 346*n*; (ii), 58*n*, 374, **376***f*.
Machau, Guillaume de (i), **614***f*.
Machault (i), 544.
Maclaurin (i), 243.
Macrobius (i), 111, 320, 342, 369.
Macropedias (ii), 57.
Maffei (i), 562, 618, 619.
Maggiore (ii), 871, 872.
Magnasco, L. (ii), 151.
Mairan, de (i), 159.
Maire, Le (i), 476; (ii), 474.
Majo, Ciccio da (ii), 869.
Malone (ii), 641*n*.
Malvezzi, Chr. (ii), **513**.
Manchicourt, P. (ii), 250.
Mancini, Fr. (ii), 665, 785, 914, 938.
—— Giamb. (i), 479; (ii), 539.
Manelli, Fr. (ii), 542–3.
Manini (ii), 681.
Manzoli, Giov. (ii), **867***f*, 884, 911.
Mara, Madame (ii), 893, 897, 899, 1023.
Marbeck, *see* Merbeck.
Marcel (ii), 466.
Marcellinus (ii), 530.
Marcello (ii), 424, 636, **912**, 916.
Marchand (ii), 976.
Marchesi (ii), 637, **901***f*.
Marchesini, *see* Lucchesina.
Marchetti (ii), 880.
Marchetto di Padua (i), 501, **519–22**, 529, 531, 645, 672, 691, 725; (ii), 133.
Marculf (i), 564.
Marcus Aurelius (i), 384.
Marenzio, Luca (ii), 103, 104, 105, **165***f*, 180, 513, 749.
Marie (Poetess) (i), 587.
Marietti (ii), 867.
Marini, Biagio (ii), 434*n*.
Marmontel (ii), 980.
Marot, C. (i), 746*n*; (ii), 39*n*, 42, 43, 44, 45, 46, 49, 55, 154, 210.
Marpurg (i), 13, 83*n*, 96, 120, 127, 128; (ii), 207, 415, 416, 425, 457, 459, 460, 941, 948, **948***f*, 953.
Marsh, Alphonso (ii), 641*n*.
Marsham (i), 174.
Marsilius Ficinus (i), 115.
Marsyas (i), 227, 228, 232, 389, 524.
Martelli, Ludovico (i), 630.
Martianus Cap. (i), 23, 40, 71, 156, 375, 517.
Martin, Jon. (ii), 492.
Martinelli, Caterina (ii), 559.
Martini (i), 13, 113, 126, 127, 201, 214, 426, 434, 442, 445, 446, 463, 492, 493, 507, 544, 549, 671, 678, 711, 721, 723, 724*n*, 727*n*, 740; (ii), 99, 139, 147, 152, 153, 154, 162, 163, 173, 183, 195, 196, 414, 415, 416, 417, 418, 425, 436, 536, 537, 924, 929, **939**, 940.
—— (Hautbois) (ii), 405.
Martinus Capella (i), 488.
Mary, Queen (ii), 21, 22, 25, 30, 50.
—— Queen of Scotland (ii), 23*n*.
Mason (i), 117; (ii), 478, 485, 493, 504, 505, 922*n*.
Masson (ii), 978.
Mattei, Colomba (ii), 853, 855, 856, 857, 858, 859, 860. 861, 862, 863, 864, 867.
—— Filippo, (ii) 996.
—— Saverio (ii), 930, 931*f*.
Matteis, Nicola (ii), **407***f*, 652, 990.

Mattheson (ii), 461, 462, 615, 941, 943, **948.**
Mauduit, Jacques (ii), 233, 234.
Maupin La (ii), 470*f*.
Maximus Tyrius (i), 276, 410.
Mazarin (ii), 467, 468, 644, 672.
Mazzochi, D. (ii), 416, 421, 570*n*, 571, 573.
—— V. (ii), 416, 533.
Mei, Girolomo (ii), 145.
Meibomius (i), 30, 57*n*, 60, 65, 87, 112, 113, 163, 348, 349, 350, 439, 468, 806, ; (ii), 36, 205.
Mel, Rinaldo del (ii), 533.
Melampus (i), 269, 270.
Melancthon (ii), 206.
Melanippides (i), 320, 321, 338.
Melaspina (i), 622.
Melegulo (ii), 131.
Mell, Davis (ii), 336*f*.
—— Gaudio (ii), 154.
Mellini (ii), 848.
Melvil, Sir James (ii), 22*f*.
Menage (i), 467, 468, ; (ii), 43.
Mendez (ii), 493.
Menestrier (i), 414, 427, 629 ; (ii), 57, 509.
Mengocci (ii), 899, 900.
Mengoli, P. (ii), 428.
Menophilus (ii), 530.
Meon (i), 228.
Merbecke (i), 785, 794, **803*f*,** ; (ii), 18, 25, 28, 65, 343.
Mercury (Egyptian) (i), 172, 224, 229.
—— (Greek) (i), **223–5,** 266, 590.
Merighi (ii), 760*f*, 764*f*, 768, 803, 818.
Mersennus (i), 114, 129, 130, 401, 422, 476, 479, 546, 675, 737 ; (ii), 204, 222, 232, 233, 325, 464, **465*f*.**
Mersius, J. (i), 12, 349.
Merula, C. (ii), 141, 177, 432, 592.
—— T. (ii), 398*n*, 420, **422,** 606.
Mesomedes (i), 94.
Metastasio (i), 104, 144, 147, 526, 550, 617 ; (ii), 500, 507, 546, 583, 624, 643, 659, 675, 753, 770, 782, 789, 822, 840, 841, 854, 892, 905, 909, 910, 915, 917, 918, 919, 931, 942, 1015.
Michael of Pomposo (i), 465, 466, 469, 470.
Micheli (ii), 871, 872, 890.
Mico (ii), 285, 322.
Midas (i), 227, 402.
—— cf Agrigentum (i), 315.
Middlesex, Lord (ii), 817*n*, 838, 839, 846, 847.
Midias (i), 333.
Milan, Ludov. (ii), 235.
Millar (ii), 1012.
Milleville (ii), 424.
Millico (ii), 877*f*, 880, 894, 943.
Millot, Abbé (i), 567, 590.
Milton (Historian) (i), 448.
—— John (i), 145, 416, 587, 625, 628 ; (ii), 116, 301, 302, 303, 311, 989, 1004.
—— J. (Senr.) (ii), 55, 115, 116, 119.
Mimnermus (i), 308–9.
Minerva (i), **222–3,** 324, 325, 333, 347, 524.
Mingotti (ii), 852, 853, 854*n*, 855, 856, 867, 1014.
Minuccio D'Arezzo (i), 642.
Miriam (i), 192, 193, 198.
Miroclet, St. (i), 418.
Misliwecek (ii), 946.
Mitzler (ii), 948.
Moivre, De (ii), 988.
Moliere (i), 147 ; (ii), 644.
Molinaro, S. (ii), 178, 433.
Mondini (ii), 853.
Mondonville (ii), 970, 971, 975.
Monsigny (ii), 972, 973.
Montagnana (ii), 702, 771, 773, 777*f*, 781, 788, 791, 818, 822.
Montaigne (i), 148 ; (ii), 207, 433.
Montanari (ii), 447.
Monteclaire (ii), 964.
Monteverde, C. (ii), 184, **190*f*,** 312, 435, 514, 543, 607.
Montfaucon (i), 331, 404, 588.
Montford, Simon (ii), 35.
Monticelli (ii), 750, **839,** 840, 841, 843, 844, 845, 852, 854, 909, 922, 943.
Morales (i), 707, 740 ; (ii), 235, **240.**
Morelt (ii), 979.
Morelli (ii), 900, 1023.
Morigi (ii), 871, 900.
—— Signora (ii), 890.
Morin (i), 236.
Morley, Thos. (i), 477, 532, 536, 553, 677, 686, 707, 714, 784 ; (ii), 54, 55, 60, 61, 81, 86*f*, 106, 114, 115, 146, 184, 197, 292, 317, 329, 598*n*.
Morris, Richard (i), 484, 647.
Mortellari (ii), 899.
Moses (i), 166, 191, 192, 193.
Motteux (ii), 659, 661, 984.
Mountier (ii), 1001.
Mouret (ii), 964.
Mouton, John (i), 709, 710, 746, **769*f*,** ; (ii), 137.
Mozart, Leop. (ii), 950.
—— W. A. (ii), 946, 960.
Muffatt, G. (ii), 458.
Mummius (i), 135, 324, 336, 372.
Mundy, John (ii), 52, 53, 60; 118, 289.

Muratori (i), 455, 499, 566, 568, 618, 619, 620, 621, 622, 628, 636, 637; (ii), 560, 592.
Muris, John de (i), 510, 529, 531, 541*n*, 545*f*, 556, 557, 645, 669, 673, 679*n*, 689, 691, 706, 707.
Murschauser (ii), 459.
Musæus (i), 213, 255, 258, 267, **268–9,** 347.
Muscovita, The (ii), 826, 827.
Muses (i), 229, 240–4.
Müthel (ii), 98.
Myrtis (i), 312.

Nabbes (ii), 304.
Nanino, Bern. (ii), 154, 163, 414, 417, 524.
—— G. M. (ii), 154, 163, 166.
Nardini (ii), 446.
Nares (ii), 494.
Naumann (ii), 943, 946, 960.
Neal (ii), 25, 32*n*, 49*n*.
Negri, The (ii), 783, 791, 801, 805, 808, 811, 943.
Nemesis (i), 87.
Nenna, P. (ii), 533.
Nero (i), 188, 299, **379–381,** 389, 405; (ii), 214.
Neruda (ii), 943.
Nevil, Lady (ii), 79, 80.
Newton, Sir Isaac (i), 120, 171, 175, 217, 221, 244, 257, 262, 268, 288, 304, 703; (ii), 379.
Nich, Elias (ii), 207
Nichelmann (ii), 962.
Nichomachus (i), 121, 342, 349, 517.
Nicolini (ii), 541, **661***f*, 664, 665, 673, 674, 675, 676, 679, 680, 681, 693, 694, 695*f*, 699, 716, 759, 789, 906, 908, 909, 919.
Nonius, Marcellus (i), 73.
Nonnus (i), 227.
Norden (i), 176.
Norman, John (i), 785, 795.
North (Lord Keeper) (ii), 372, 373.
—— Roger (ii), 268*n*, 322, 345, 366, 369, 373, 407, 983.
Nostradamus (i), 566, 568. 574, 577, 609.
Notker of St. Gall (i), 487, 566.
Noverre (ii), 901, 971.
Novi, Ant. (ii), 558.
Numa (i), 368.

Oakland (ii), 28, 32.
Obrecht (i), 709, 713, 735, **763**; (ii), 206.
Occleve (i), 660.
Odington, Walter (i), 487*n*, **515–9,** 542, 670, 673, 699.
Odo, Bishop of Paris (i), 428.
—— of Cluny (i), 432, 465, 468, 489, 491, 492, 493, 496, 501, 585.
Okenheim (i), 707, 708, 712, 713, **727***f*, 763, 765; (ii), 140, 183.
Olen (i), 194, 234, 235, 267.
Olsii (ii), 653.
Olympus (i), 43, 44, 47, 50, 51, 69, **231***f*, 238, 288.
Onomacritus (i), 267, 269, 347.
Origen (i), 411.
Orlandini, G. M. (ii), 907, 908, 909, 937.
Ornithoparcus (i), 728, ; (ii), 202, 203, 208.
Orpheus (i), 168, 213, 251, 255, 258, **260–7,** 268, 269, 324, 347, 360, 495, 624; (ii), 374, 469.
Orta, D' (ii), 897.
Orto, De (i), 740.
Orwel (i), 707.
Osiris (i), 167, 168, 171, 175, 244, 245, 247, 263.
Otfrid of Weissemberg (i), 701.
Ottey, Mrs. Sarah (ii), 995.
Ottoboni, Cardinal (ii), 438, 440, 441, 583, 661, 907.
Ovid (i), 233, 247, 250, 254, 255.

Pacchierotti (ii), 530, 637, 854, **886***f*, 890*f*, 894, 896, 898, 902, 903, 910*n*.
Pachelbel, J. (ii), 458.
Pacini (ii), 728, 729, 733.
Paesiello (ii), 472, 886, 900, 960, 974, 975.
Paganini, Signora (ii), 859, **860**.
—— (Singer) (ii), 859, 860, 862, 875.
Paix, J. (ii), 207.
Palestrina (i), 66*n*, 706, 719*n*, 735, 740, 793; (ii), 46, 61*n*, 81*n*, 103, 129, 141, 143, 152, **153***f*, 180, 200, 216; 252, 479.
Pallavicini, B. (ii), 431, **583**.
—— Carlo (ii), 583, 584.
Palmerini (ii), 743, 751, 754.
Palscha (ii), 97.
Paolo, Agostini (ii), 414.
Paolucci (ii), 536, 537.
Pan (i), 227, 247–8.
Panacmus (i), 346.
Panichi (ii), 839.
Paolucci (ii), 938.
Pappus, Alexandrinus (i), 40.
Parabosco (ii), 135, 136.
Paradies (ii), 424, 839. 846, 912.
Paradis, Mlle (ii), 960.
Pariati (ii), 582, 942.
Parker, Archb. (ii), 50.

Parsons, Robt. (i), **795,** 816*f* ; (ii), 19, 21, 60, 74, 370.
—— Sir W. (ii), 494.
Pashe (i), 707.
Pasquali, N. (ii), 844, 848, 1014.
Pasqualini, M.A. (ii), 558, 622.
Pasquier (i), 568.
Pasquino, B. (ii), 424, 438, 541.
—— Ercole (ii), 424.
Passerini (ii), 852.
Pate (ii), 983.
Pau (i), 176, 189.
Paul Diaconus (i), 467, 508, 565.
Paul, St. (i), 410, 447 ; (ii), 38.
Paulati, A. (ii), 906.
Paulmy, Marquis de (i), 597.
Pausanias (i), 17, 152, 153, 161, 165, 223, 227, 229, 233, 235, 245, 251, 256, 259, 263, 265, 266, 267, 268, 270, 280, 287, 300, 302, 303, 313, 315, 316, 317, 323, 333.
Peacham (ii), 81, 104, 166, 214, **317**.
Pearson, Mrs. (ii), 681.
Pecci (ii), 533.
Peirson (ii), 116.
Peisistratus (i), 133*n*.
Pena, J. (i), 353.
Pendarves, Mrs., *see* Delaney.
Penllyn, William (i), 484, 647.
Penna, Lorenzo (ii), 428.
Pepin, King (i), 487, 584, 592, 725*n*, 801.
Pepusch, Godfried (ii), 985.
Pepusch, Dr. J. C. (i), 33, 34, 348, 478, 543, 670, 724*n* ; (ii), 52*n*, 76*n*, 95, 237*n*, 261, 635, 653, 704, 709, **985***f*, 1001, 1015.
Pepys, S. (ii), 345*n*, 559*n*.
Percy, Dr. (i), 565*n*, 648.
Perelli, Cosimo (ii), 444.
Peretti (ii), 681, 867, 1015.
Perez (ii), 808, 853, 857, 858, 859, 861, 867*n*, 869, 929, **934***f*.
Pergolesi (ii), 599, 637, 839, 840, 848, 849, 914, 916, **919–24,** 965, 969, 970, 971.
Peri, J. (ii), 435, 466, 510, 513, 514, 515, 516, 517, 518, 559, 564, 595, 607, 916.
Periander (i), 264.
Perichon, J. (ii), 223.
Pericles (i), 326.
Perrault, Charles (i), 42, 105, 115, 116, 117, 123, 221, 403 ; (ii), 210.
—— Claude (i), 105, 115, 116, 125, 126.
Perrin (ii), 467, 468, 646.
Perron, Cardinal du (ii), 215, 229.
Perti, G. A. (ii), 421, **536,** 542, 556.
Pertici (ii), 599, 848, 862.
Perugino, Fran. Sev. (i), 512,
—— Simone B. (ii), 151.
Pervin, J. (ii), 222.
Pescetti (ii), 806, 807, 821, 825, 826, 827, 828, 838, 857, 868, 909, **911,** 924.
Peter, St. (i), 412.
Peterborough, Earl of (ii), 691*f*.
Petrarch (i), 566, 617, 622, 625, 628, **631***f*.
Petruccio (i), 710, 767*n* ; (ii), 151.
Pez, Beanard (i), 471.
Phalaise (ii), 247.
Phelyppes, Sir Thos. (i), 774.
Phemius (i), **284–5,** 647.
Pherecrates (i), 320, 321, 335.
Philammon (i), 235, 301.
Philidor (ii), 970, 972, 975, 976.
Philip Augustus (i), 578, 586, 592, 596.
—— de Valois (i), 604
—— of Macedon (i), 323, 336.
Philips, Peter (ii), 77*n*.
Philo (i), 411.
Philopoemen (i), 317.
Philoxenus (i), 150, 320, 327.
Phocylides (i), 361.
Phœmonoe (i), 235.
Phrynis (i) 321, 325, 335, 336, 338.
Piatti (ii), 871, 872.
Piccini (ii), 472, 769, 845, 867*n*, 871, 872, 873, 874, 875, 876, 882, 934, 960, 973, **974,** 975.
Piccioli, G. A. (ii), 183.
Piccitoni (ii), 172.
Pierson, Martin (ii), 292.
Piggot, Francis (ii), 475.
Pignatta (ii), 905.
Pilkington (ii), 116, 262, 278.
Pilotti, *see* Schiavonetti.
Pinacci (ii), 771, 773.
Pindar (i), 95, 100, 125, 143, 230*n*, 267, 290, 299, **312–5,** 364.
Pinto (ii), 856, 1018.
Piozzi (ii), 885, 887.
Pipilare (i), 740.
Pirker (ii), 846.
Piscina, Rosa (ii), 678.
Pistocchi (ii), 539, 540, 541, 558, 584, 589, 597*n*, 625, 661.
Pitts (i), 549, 550, 674, 675, 678, 807,
Pittacus (i), 306.
Pizzati, Guis. (ii), 940.
Planelli (ii), 938.
Plato (i), 29, 36, 42, 48, 51, 52, 71, 110, 112, 113, 114, 115, 120, 122, 167, 169, 219, 231, 236, 268, 281, 287, 308, 326, 338, 339, 361, 403, 410 ; (ii), 141, 428, 534.
Playford, Henry (ii), 356.
—— J. (Senr.) (i), 477*n*, 774*n*, (ii), 24, 56, 287*n*, 293, 310, 313, 326, **329***f*, 349, 362, 373, 374,

Pleyel (ii), 449, 946, 952.

Pliny (i), 54, 60, 160, 161, 205, 280, 311, 330, 331, 373, 385, 400, 563; (ii), 161.

Plott, Dr. (i), 526, 652.

Plutarch (i). 11, 24, 29, 42, 43, 44, 45, 47, 48, 50, 51, 52, 60, 65, 68, 94, 95, 126, 136, 137, 141, 142, 146, 153, 156, 158, 162, 194, 227, 231, 234, 235, 238, 257, 258, 259, 262, 269, 273, 277, 280, 281, 287, 289, 292, 298, 303, 304, 314, 316, 317, 320, 321, 324, 326, 328, 329, 330, 331, 332, 334, 335, 336, 338, 340, 348, 349, 360, 364, 367, 402; (ii), 503.

Pococke (i), 176, 181.

Podio, Guillerm de (ii), 235.

Polhymnia (i), 242.

Poliaschi, Giov. Dom. (ii), 605.

Polidoro, O. (ii), 420.

Politian (i), 629; (ii), 197, **507***f*.

Pollarolo, Ant. (ii), 905, 909.

—— C. F. (ii), 556, 690, 738, 767*n*, 777, 793, 905.

Polyænus (i), 153.

Polybius (i), 149, 152, 305.

Polymnestus (i), 332.

Pompeati (ii), 844.

Pompey (i), 377.

Ponce (ii), 871.

Pontio, P. (ii), 147, 148, 156, 167, 184, 243, 251.

Pope (i), 17, 152, 216*n*, 252, 260*n*, 271, 272, 274, 275, 277, 281; (ii), 273*n*, 640, 641, 670*n*, 776*n*.

Porphry (i), 350.

Porpora, Nicola (ii), 637, 737, 782, 783, 788, 789, 791, 842, 908, 909, **915***f*, 944.

Porsile, Guis. (ii), 918*f*.

Porta, Giov. (ii), 700, 701, 907, 908, 909.

—— Constanzo (ii), 156, 172, **183***f*, 184*f*, 200.

Porter, Walter (ii), 318.

Potenza (ii), 856, 857, 858.

Potter, Archbishop (i), 273.

Power, Lyonel (i), 692*f*, 701, 707.

Pozzi, Anna (ii), 884, 890.

Praetorius (ii), 462.

Pratinas (i), 95.

Predieri, L. (ii), 906.

Priestley, Dr. (i), 268, 706.

Printz, G. (i), 13, 340, 769; (ii), 438, **459**.

Proclus (i), 171, 410.

Procopius (i), 334.

Procustes (i), 340.

Pronomus (i), 66, 327, 388.

Prudom (ii), 890.

Prynne (ii), 294, 331.

Psammenitus (i), 186.

Pseudo-Aristotle (i), 449*n*, 553.

Ptolemies, Kings of Egypt (i), 170, 186, 187.

Ptolemy (i), 31, 53, 55, 56, 57, 58, 60, 61, 65, 112, 119, 121, 352, 354, **355–8**, 421; (ii), 138.

—— Soter (i), 334.

Pulci (i), 625, 630, 642; (ii), 507.

Purcell, D. (ii), 489, 667, 984.

—— H. (i), 59, 527, 555; (ii), 333, 344, 350, 351, 352, **379–406**, 443, 485, 487, 504, 559*n*, 579, 601, 610*n*, 615, 622, 650, 667, 703, 1016.

—— H. (Senr.) (ii), 380, 381, 641*n*.

—— Thos. (ii), 380, 381.

Pylades (i), 316, 317.

Pythocritus (i), 303.

Python, Defeat by Apollo (i), 233*f*, 301.

Pythagoras (i), 71, 121, 153, 155, 166, 186, 262, 266, 267, 288, 293, 318, 319, **342–7**, 352, 353, 358, 529.

Quadrio (ii), 201, 433, 460, 559, 572, 582, 598, 661, 938.

Quagliati (ii), 434, 525.

Quantz (ii), 10, 745, 746, 782, **849***f*, 962.

Quercioli (ii), 871, 872.

Quilici (ii), 858, 864.

Quin, James (ii), 339.

Quinault (i), 116; (ii), 404, 468, 472, 644*n*.

Quintilian (i), 133*n*, 134, 157, 194.

Raaf (ii), 934.

Rabelais (i), 727, 738, 758; (ii), 211, 213, 243.

Rafter, Miss, *see* Clive, Kitty.

Raguenet (ii), 965, 989.

Raimondi (ii), 213*n*, 452.

Rambaud, de Vaqueiras (i), 609.

Rameau (i), 46, 51, 56, 706; (ii), 7, 225, 406, 472, 965*f*, 970, 971, 973, 975, 976, 978, 979, 981.

Ramis, Bartholomeo (ii), 132, 195, 235.

Ramondon (ii), 660, 663, **670**, 985.

Rampini (ii), 906.

Rauzzini (ii), **880**, 882, 894, 900.

Raval, Seb. (ii), 166.

Ravaliere, de la (i), 562, 568, 579, 586, 590, 592, 608.

Ravenscroft (i), 553, 677; (ii), 51, 52*n*, 55, 56, 106, 115, 213, 261, 279, 283.

Reading, John (ii), 476.
Reali, Gio. (ii), 909.
Rebel (ii), 964.
Record, Robt. (i), 549, 550.
Redford, John (ii), 29.
Redi (ii), 430.
Reggio (ii), 651.
Reginelli (ii), 702, 845, 846, 847.
Regis (i), 769*n*.
Regnard, Francis (ii), 215.
Reichardt (ii), 945, 946, 954, 960, 962.
Reimschneider, J. G. (ii), 760*f*, 764*f*.
Reincken (ii), 457.
Reinesius (i), 701.
Reinhold (ii), 801, 805, 809, 1011.
Reischius, Geo. (ii), 202.
Remi of Auxerre (i), 488, 496, 501, 585.
Resta, N. (ii), 848.
Rhaw, Geo. (ii), 202, 203, 206, 247.
Ricciarelli (ii), 853, 856.
Riccoboni (ii), 268, 277, 461, 663*n*.
Rich, Chris. (ii), 654, 667.
—— (ii), 788*n*, 828.
Richard 1st, of England (i), 570*f*, 577.
—— Lewis (ii), 304.
Richefort, John (ii), 246.
Rigel, Dr. Thos. (i), 492.
Rinaldodi Capua (ii), 840, 841, **925***f*.
Rinuccini, O. (ii), 467, 510, 514, 515, 519, 536, 595, 602.
Rinvoysy (ii), 46*n*.
Rishby (i), 707.
Ristori, A. (ii), 777.
Rittel (ii), 953.
Riva, Guilo (ii), 460.
Rizzio, David (i), 801 ; (ii), 178.
Robert of Gloucester (i), 783.
Robinson, Anastasia (ii), 689, **690***f*, 694, 695*f*, 699, 706, 713, 718, 719, 720, 722, 723, 725, 728, 729, 995.
—— Elizabeth (ii), 692.
—— Mrs. Turner (ii), 706, 994.
Rochois, La (ii), 470.
Rodio, Rocco (ii), 173.
Rogers, Dr. (ii), 330, 340, 342, **362***f*, 364.
Roland (i), 597.
Rolle (ii), 957.
Rolli, P.A. (ii), 712, 718, 719, 751, 781, 813.
Romano, Micheli (ii), 264, 412 413.
Romieu (ii), 978.
Romulus and Remus (i), 367.
Roncagla, Fr. **885***f*.
Ronsard (ii), 215, 233.
Rore, Cipriano (ii), 172, 213, 214, 246, **251**, 252, 253.
Rosa, Laura (ii), 858.
—— Salvator (ii), 126, **621***f*, 626*f*.
Roscius (i), 141.
Roseingrave, D. (ii), 703.
—— R. (ii), 704.
—— Thos. (ii), 345, **703***f*, 1009.
Rosenmuller (ii), 458.
Rossi (Librettist) (ii), 673, 680, 682.
—— Fr. (ii), 558, 909.
—— Lemme (ii), 428.
—— Lemma (i), 56.
—— Luigi (ii), 618*f*, 621, 522, 624.
—— Mich. Ang. (ii), 435, 572.
Roswick, Mich. (ii), 202.
Rota, Andrea (ii), 196.
Roubillac (ii), 825.
Rousseau (i), 33, 41, 43, 46, 74, 85, 128, 129, 144, 368, 424, 460*n*, 471, 476, 481, 506, 527, 540, 546 ; (ii), 99*n*, 498, 500, 554, 599, 603, 675, 964, 970, 971, **980**, 1000,
Roussell, Francois (ii), 222.
Roussier, Abbé (i), 45, 47, 121, 345*n*, 356*n*, 357, 462 ; (ii), 968, **979**, 980, 981.
Rovedino (ii), 890.
Rovetta, G. (ii), 431, 433, 543.
Roy, Adrian Le (ii), 45, 46.
Rubinelli (ii), 637, 768*n*, **898**, 899, 902, 903, 1023.
Rue, Pierre de la (i), 709, 710, 740, 746, **764***f*, 770.
Russel, Dr. (i), 46.
Rust (ii), 946.
Rymer (i), 572, 652*n*, 697 ; (ii), 13, 28.

Sabbatini, G. (ii), 427.
Sabellicus (ii), 202.
Sacadas (i), 302, 303, 332.
Sacchetti, Franco (i), 626.
Sacchi (ii), 940.
Sacchini (ii), 472, 687*n*, 873, 878, 879, 880, 882, 885, 889, 890, 892, **894***f*, 898, 912, 930, 974, 975, 977.
Sacrati (ii), 467*n*, 543, 597.
Saggione (ii), 652, 653.
Sainte Palaye (i), 568, 579.
Saintwix, Thos. (i), 680.
Salieri (ii), 974, **978**.
Salinas (i), 85, 113 ; (ii), 205, 235, **236***f*.
Sallé, Mlle. (ii), 788*n*.
Salmon (ii), 225.
—— Thos. (ii), 371, 980.
Salvadori (ii), 524.
Salvai (ii), 707, 709, 713, 718, 719, 995.

Salvini (i), 643 ; (ii), 923.
Salway (ii), 1001.
Sammartini, Bapt. (ii), 454.
—— Guis. (ii), 997, 1013.
Sammonicus (i), 562.
Samuel (i), 194.
Sandoni (ii), 690, 737.
Sandys, George (ii), 56, 57, 313, 318.
San Martini, *see* Sammartini
Sansovino (i), 630.
Santarelli (ii), 156, 157*n*, 239, 528.
Sappho (i), 286, **307–8**.
Sarro (ii), 599, 914, 917.
Sarti (ii), 637, 943.
Sartori, La (ii), 867.
Sartorio, G. (ii), 545.
Satyrs (i), 249, 250.
Saul (i), 194, 196, 198.
Savage, Mr. (ii), 818.
Savoi (ii), 871.
Saxo Grammaticus (i), 155 ; (ii), 679.
Scaletta, Hor. (ii), 428.
Scaliger Jos. (i), 349.
Scalzi (ii), 783*f*.
Scarlatti, Aless. (i), 60 ; (ii), 405, 421, 426, 434*n*, 439, 442, 541, 557, 579, 585, 586, 590, 601, 602, 624, **629***f*, 659, 662, 664, 749, 906, 914, 918, 937, 988, 991.
—— Dom. (ii), 96, 98, 405, 424, 440, 541, 558, 606, 635, 691*n*, 703, 704, 706*n*, 838, 840, 914, 937, 1009.
—— Franc. (ii), 995.
Schamelius (ii), 202.
Scheiben, J. A. (ii), 948.
Scheidemann (ii), 457.
Schein (ii), 457.
Scheitt (ii), 457.
Schiavonetti, E. P. (ii), 666, 673, 679, 682*f*, 684, 686, 694, 695*f*, 698, 699.
Schindlerin (ii), 880, **881**.
Schlinck, Arnold (ii), 208.
Schobert (ii), 956*f*.
Schop, J. (ii), 461.
Schuback (ii), 962.
Schultz (ii), 960.
Schuster (ii), 946.
Schütz (ii), 457, 460.
Schwanberger (ii), 946.
Schweiffelbut (ii), 461.
Schwindl (ii), 957*f*.
Scochetto (i), 627.
Scot, G. L. (ii), 988.
Scotti (ii), 868, 870.
Segantini (ii), 864.
Segatti (ii), 781, 788, 791.
Seneca (i), 112, 143.
Senesino (ii), 425, 700, 703, 707, 708, 709, 712*f*, 718, 719, 722, 723,
Senesino—*continued*.
728, 729, 733, 741, 742, 743, 747, 751, 754, 757, 759, 767, 768, 771, 773, 777*f*, 780, 781, 782, 788, 791, 839, 943, 995.
Sennuccio (Delbene) (i), 636, 637.
Serafini (ii), 852.
Serafino Dall'Acquilla (i), 751, 752*n*.
Serra (i), 480, 507, 508.
Serre (ii), 979.
Serven, J. (ii), 222.
Servetus (ii), 41.
Servius Tullius (i), 77, 368, 369.
Sesostris (i), 170, 171, 235.
Sestini, Signora (ii), 881.
Severino (i), 619.
Shakespeare (i), 147, 587, 625, 703 ; (ii), 23*n*, 103, 117, **268***f*, 280, 546, 643, 659.
Shelburne, Earl of (i), 686.
Shepherd, J. (i), 785, **794**, 809, 810 ; (ii), 19, 21, 28, 32, 61.
Sheryngham (i), 774.
Shield (ii), 1016.
Shirley, James (ii), 293.
—— John (i), 666.
Shore, Miss (ii), 983.
Siddons, Mrs. (ii), 649.
Sidonius Apollinaris (i), 561.
Siface (ii), 541, 558, 559.
Sigebert (i), 530.
—— of Gemblours (i), 474.
Signorelli (ii), 938.
Simonelli, M. (ii), 437, 438.
Simonides (i), 299, **309–14**.
Simpson, Chris. (ii), 330, 332, 333, 371.
Sirenas, Silva di (ii), 235.
Sirens (i), **250–3**, 260.
Slater, Dr. Wm. (ii), 56.
Smeaton, Mark (i), 801.
Smegergil (ii), 329.
Smith, Dr. (i), 508, 670*n*, 675 ; (ii), 236*n*.
—— Father (ii), 322*n*, **343***f*.
—— J. C. (ii), 494, 681, 776*n*, 780, 1002*f*.
Snegasius, Cyriacus (ii), 205.
Snetzler (ii), 344, 345*n*.
Snow, Val. (ii), 790, 801, 1011.
Socrates (i), 265, 763.
—— (Historian) (i), 413, 415.
Solomon (i), 205.
Solon (i), 154, 158, 162.
Somis, Lorenzo (ii), 446, 895.
Sophocles (i), 80, 142, 143, 144, 279, 336, 385 ; (ii), 191.
Sorbellone (ii), 859, 860.
Soriano, Fr. (ii), 163, 412.
Sourdeac, De (ii), 467, 468.

Soriano (ii), 524.
Spagna, A. (ii), 582.
Spalatinus (ii), 41.
Spataro (ii), 132, 133, 195.
Spelman (i), 409*n*.
Spenser (i), 79*n*, 587 ; (ii), 103, 280.
Squarcialuppi, A. (ii), 197.
Stamitz (ii), 945, 960, 977*n*.
Stanley, John (ii), 494, 495, 1001, 1005, 1009.
Steele, Sir R. (ii), 661, 675, 676. 677, 680.
Steffani (ii), 418, **424*f***, 460, 579, 672, 989.
Steneken, C. (ii), 461.
Sterkel (ii), 946, 960.
Sternhold (ii), 18, 20, 49, 50, 54, 56.
Stesichorus (i), 309.
Stiles, Sir Fr. Eyles (i), 58*f*, 61, 95, 124.
Stillingfleet (i), 111, 112, 113, 119, 243, 319, 343, 447, 448 ; (ii), 273*n*.
Stoppelaer (ii), 791.
Storace, A. (ii), 900.
—— (ii), 901.
Stotzel (ii), 943.
Stowe (i), 657, 658, 678 ; (ii), 68, 94, 267.
Strabo (i), 161, 169, 176, 187, 220, 227, 245, 303, 325*n*, 563.
Strada (ii), 425, 737, 760*f*, 764*f*, 766, 768, 771, 773, 777*n*, 778*f*, 782, 783, 786, 791, 798, 801, 803, 804, 805, 808, 810, 824.
Stradella (ii), 404, 405, 419, 421, 430, 436, 540*n*, **574*f***, 583, 587, 607, 615, 749.
Stradiotti (ii), 694.
Striggio, Ales. (ii), 197, 598.
Strinati, M. (ii), 582.
Strozzi, Barbara (ii), 605.
—— Claudia (ii), 597.
—— G. (ii), 467, 543, 598*n*.
—— Pietro (ii), 510.
Strutt (i), 456.
Strype (ii), 48, 68.
Stubbs (ii), 55.
Suetonius (i), 380, 389.
Suer, Countess (i), 573.
Suidas (i), 12, 94, 121, 231, 245, 258, 281, 304, 311, 318, 322, 326, 332, 335, 347, 350, 354, 407, 415, 624.
Surrey, Earl of (ii), 18*n*, 48.
Susato (i), 726*n*, 731, 753 ; (ii), 212, 216, 247, 253.
Swift (i), 17, 105, 507, 636 ; (ii), 314, 670 680.
Synethius (i), 94.
Tacitus (i), 405, 410.
Taillefer (i), 597.
Tailour (ii), 55*n*.
Tallis, Thos. (i), 686, 706, 729 ; (ii), 19, 21, 22, 24, 28, 32, 33, 50*n*, 55, 60, **65*f***, 74, 81, 93, 95, 183, 247, 263, 265, 266, 292, 311, 348, 370, 383, 479.
Tanaquil, Faber (i), 104.
Tanner (i), 542, 547*n*, 549, 550, 673, 674, 675.
Tarchi, Ang. (ii), 898.
Tarditti (ii), 525.
Tartarus (i), 264.
Tartini (i), 55, 82, 83, 111, 112, 547, 706, 728 ; (ii), 129, 405, 442, 443, **446*f***, 938, 978, 1013.
Tasca (ii), 897, 900.
Tasso (i), 528, 625, 642 ; (ii), 129, 500, 598.
Tassoni (ii), 178, 179.
Taverner (i), 708, 785, **786*f*** ; (ii), 28, 61, 94.
Taylor, Jeremy (i), 620.
Tedeschi (ii), 839.
Tedeschini (ii), 859.
Telemann (ii), 462, 941, 943, 944, 952.
Telephanes (i), 332, 333.
Temple, Sir William (i), 105.
Tenaglia (ii), 540*n*, 541, 602.
Tenducci (ii), 681, 857, 858, 860, 877, 897, 1015.
Terence (i), 134, 139, 141, 143, 400, 560 ; (ii), 191.
Terni, Guilo di (ii), 446.
Terpander (i), 153, 154, **291–4**, 318, 345 ; (ii), 374.
Terpsichore (i), 242, 385.
Terradellas (ii), 840, 846, 847, **926*f***.
Tesi, The (ii), 907, 908, 943.
Tessarini (ii), 405, 445.
Testore (ii), 939.
Testwood (ii), 25.
Tevo (i), 33, 110.
Thaletas (i), 156, 158, **287–8**.
Thalia (i), 242.
Thamyris (i), **280–1**.
Thaun, Phil. de (i), 580.
Theinred (i), 675, 700.
Theobald of Arezzo (i), 471.
Theocritus (i), 121*n*, 336.
Theodora (i), 334.
Theodoret, St. (i), 202, 415.
Theodore of Tarsus (i), 448, 455.
Theodorus (i), 330.
Theodosius (i), 412, 631.
Theon (i), 153, 349.
Theophrastus (i), 156, 157, 329, 349.

Theseus (i), 143, 264, 278, 323.
Thomas of Tewkesbury (i), 531, 553, 673.
Thibaut of Navarre (i), 608*f*.
Thoth (i), 165.
Thuanus (ii), 144.
Thucydides (i), 153, 286, 295, 407.
Thule (ii), 460.
Tignali (ii), 540*n*.
Tigrini, O. (ii), 146, 147.
Timæus of Elis (i), 297.
Timocreon (i), 361.
Timotheus (i), 150, 153, 155, 298, 317, **318–322,** 328, 330, 336, 338; (ii), 374.
Tinctor, John (i), 509*n*, 646, 677, 711, 712, 713, 717*n*, 721, 726, 727, 731, 735; (ii), 130, 172, 173, 202.
Tiresias (i), **279,** 284.
Titus Vespasian (i), 208.
Todi, The (ii), 886.
Toeski (ii), 945.
Tofts, Mrs. (ii), 653, 655, 660, 663, **667***f*, 671, 984.
Tomkins (Family) (ii), 290.
  —— Thos. (ii), 114, 263, 290.
Torelli, Gaspar (ii), 581.
  —— G. (ii), 434, 436, 443, 444, 462.
Torkesey, Johan (i), 690, 691.
Torres, Melchior de (ii), 235.
Tosi, G. F. (ii), 537, 556.
  —— P. F. (i), 478; (ii), 537*n*, 652, 662, 738, 938, 950, 989.
Tournefort (i), 428.
Traetta, T. (ii), 883, 912.
Travers, J. (ii), 492, 989.
Trebbi (ii), 881, 891*f*.
Trevisa (i), 784.
Trial (ii), 970.
Trithemius (i), 531.
Triulzi (ii), 846.
Trombetta (ii), 855.
Trovar, Francesco (ii), 235.
Tucker, Rev. W. (ii), 478.
  —— (Singer) (ii), 505.
Tudway, Dr. (ii), 67, 76, 82, 89, 95, 115, 265, 293, 344, 345*n*, 348, 349, 351, 357, **360,** 402, 476, 478, 485, 489, 704.
Tunsted (i), 555, **674***f*, 689.
Turges, E. (i), 774.
Turini, Fr. (ii), 414, 434.
Turner, Mr. (ii), 985.
  —— Mrs. (ii), 660.
  —— Dr. Wm. (ii), **361***f*.
Tusser, J. (ii), 29.
Tye, Dr. (i), 785, 793, **795**; (ii), 19, **20,** 22, 65, 292.
Tyers, J. (ii), 824, 825, 1011.
Tyndal, Wm. (i), 202, 203; (ii), 14.
Tyrtæus (i), 154, 291.
Tzetzes (i), 264, 281.

Ubaldino, Ubaldini (i), 621.
Ulysses (i), 251–3, 275, 276, 277, 282, 283.
Urania (i), 242.
Usher, Archbishop (i), 87, 259.
Utendal, Alex. (ii), 207.

Vaelboke of Brabant (ii), 202*n*.
Valderrabano, Henrico de (ii), 235.
Valente, Cieco (ii), 177.
Valentini, Guis. (ii), 437.
  —— P. F. (ii), 264, 415.
  —— (Urbani) (ii), 659, 660, 662, 664, 673, 678, 679, 682*f*, 684*f*, 686, 907.
Valeriano (ii), 682, 684*f*.
Valesecchi (ii), 864.
Valguay, Du (ii), 975.
Valle, Della (ii), 434, 435, **518***n*, **524***f*, 558, 559, 603*n*, 618.
Vallotti (ii), 939.
Vanbrugh, Sir J. (ii), 656, 657, 677.
Vaneschi (ii), 839, 841, 846, 852, 855.
Vanhal (ii), 449, 958.
Varillas (ii), 57.
Vasari (ii), 560.
Vatable (ii), 42.
Vebar (ii), 996.
Vecchi, Orfeo (ii), 190*n*.
  —— Orazio (ii), 184, 189, 190, **592***f*.
Velly, Abbe (i), 451*n*.
Vento (ii), 867, 869, 874, 878, 882, **884**.
Veracini, Ant. (ii), 437, 451.
  —— F. M. (ii), 405, 437, 443, 444, 448, 450*f*, 689, 693, 798, 821, 843, 853, 943, **990,** 1003.
Verdelot, Philip (ii), 212, **243**.
Vernizzi, Ottav (ii), 598.
Vertot, Abbé (i), 561.
Vespasian (i), 336.
Vestris (Junr.) (ii), 893, 897.
  —— (Senr.) (ii), 893.
Viadana, Ludovico (ii), 411, 412, 427, 433, 434*n*.
Vicentino (i), 544; (ii), **136,** 139, 240.
Vico, Signora Diana (ii), 694, 695*f*, 698.
Viganoni (ii), 892.
Vignati (ii), 909.
Vignola, Guis. (ii), 558.

Villani (i), 643, 644 ; (ii), 560.
Vincent, R. (ii), 1011.
—— T. (ii), 870.
Vinci, Leonardo da (ii), 128, 753.
—— (ii), 624, 733, 782, 838, 857*n*, 908, 909, 914, **916***f*, 920.
Vinders, Jerom. (i), 753.
Vinette, J. de (i), 555.
Vio, Mich. di (ii), 558.
Viola, Alfonso della (ii), 508*n*, 509, 592.
Violante, Mlle. (ii), 994.
Virdung (ii), 203*n*.
Virgil (i), 76, 255, 266, 268, 376, 407, 464, 624, 625, 627 ; (ii), 191.
Visconti (ii), 839, 841, 852.
—— House of (i), 623*f*.
Vitali, Ant. (ii), 444.
—— Filippo (ii), 570.
Vitalian, Pope (i), 454, 482, 499.
Vitruvius (i), 115, 126, 135, 136, 373, 375, 403.
Vitry, Philip de (i), 646, 671, 689.
Vittorio (i), 554 ; (ii), **241**.
Vivaldi, A. (ii), 405, **445**, 451, 637, 733, 777, 906, 908, 909.
Voltaire (i), 116, 119, 140, 359, 567 ; (ii), 472, 904.
Vossius, G. (ii), 178, 205.
—— Isaac (i), 72, 76, 81, 85, 108, 112, 387, 479 ; (ii), 987.

Wace (i), 647.
Wagenseil, G. Chr. (ii), 943, 955*f*.
Wallis, Dr. (i), 34, 57, 60, 87, 112, 118, 119, 204, 354, 355, 478 ; (ii), 498.
Walpole, Horace (ii), 729*n*, 731*n*, 739*n*, 839*n*, 841*n*, 846*n*, 852*n*, 1011*f*.
Walsh (ii), 476, 486, 488*n*, 656, 663, 703*n*, 715, 717, 767, 772*n*, 791, 804, 807, 821, 826, 827*n*, 840, 842*n*, 845, 854, 857*n*, 859, 867, 925, 926, 1003, 1008, 1013.
Walsingham, Thos. (i), 691.
Walther, J. G. (i), 438, 753, 758, 769 ; (ii), 39*n*, 154, 163, 164, 171, 173, 202, 204, 206, 212, 213, 425, 427, 435, 445, 456, 457, 458, 459, 461, 724, **947***f*.
—— J. J. (ii), 461, 634.
Walton, J. (ii), 487.
Waltz (ii), 783*f*, 791, 801.
Ward, J. (17th cent.) (ii), 262, 283, 285.
—— Dr. (ii), 93*n*, 94, 95.
Warton (ii), 20, 39*n*.
Watson, Thos. (ii), 105.
Webb (i), 81*n* ; (ii), 329.
Weelkes, Thos. (ii), **106***f*, 116, 317.
Weerbeck, Gaspar van (i), 709, 735, 736, 746, 767 ; (ii), 151.
Weldon, John (ii), 351, 481, **487***f*, 493, 654, 984.
Wentworth, Lady (ii), 670*n*.
Werckmeister (ii), 209.
West (i), 79, 296, 300.
Westphal & Co. (ii), 963.
Wharton, Mr. (i), 565*n*, 648, 696*n*.
Whitchurch, Ed. (ii), 50.
White, Robt. (ii), 19, 21, 22, 23, **61–5**.
—— Wm. (ii), 283, 285.
Whitelocke (ii), 294, 298, 299, 300.
Whythorne, Thos. (ii), 102, 103.
Wiedeman (ii), 842, 1015.
Wiely, Samuel (ii), 475.
Wilbye, John (ii), 106, 115, 116.
Wilder, Ph. van (ii), 29.
Wilkinson (i), 707.
Wilks (ii), 660, 664.
Willaert (i), 710, 736, 769, 770 ; (ii), 137, 140, 141, **170***f*, 183, 251.
William and Mary (ii), 651.
—— de Champeaux (i), 569.
—— de Lorris (i), 664.
—— of Malmsbury (i), 447, 498.
—— of Newark (i), 774.
—— of Poitou (i), 570, 590, 609.
—— the Conqueror (i), 579.
Wilson, Dr. John (ii), **314***f*, 329, 335, 337, 340, 342.
Wion, Arnold (i), 420.
Wise, Michael (ii), 349, **356***f*.
Wiseman (ii), 441, 442, 446, 447, 919.
Withers, Geo. (ii), 265.
Wolf, E. W. (ii), 957.
Wolsey, Cardinal (i), **798***f* ; (ii), 123.
Wood, Anthony (i), 673, 678, 680, 807 ; (ii), 81*n*, 94, 264, 289, 290, 315, 331, **334***f*, 342, 349, 362, 363.
Woodcock (ii), 996.
Wooton, Mr. (i), 105.
Wootton, Sir Henry (ii), 301.
Worgan, Dr. (ii), 1009.
Wyatt, Sir Thos. (i), 785 ; (ii), 18*n*, 48, 123.
Wyclif (i), 701 ; (ii), 35, 36.
Wydow, Robert (i), 680*n*.
Wylde, John (i), 686, 691.
Wynken de Werde (i), 658.

Xenocrates (i), 156.
Xenophilus (i), 349.
Xenephon (i), 155, 257, 331.

YATES, MRS. (ii), 879.
YEART, BERNARD (ii), 130, 173.
YONGE, N. (ii), 103, 105.
YOUNG, CECELIA, *see* Mrs. Arne.
—— MARY (ii), 868, 871.
—— (Sisters) (ii), 1003.

ZACCONI (i), 476*n*; (ii), **149***f*, 162*n*, 412.
ZAMPARINI (ii), 873, 877.
ZANETTI (ii), 602, 940.
ZARLINO (i), 33, 107, 346, 418*n*, 442, 444, 445, 446, 728, 736, 752; (ii), 81*n*, 125, **137***f*, 146, 171, 172, 183, 213, 243, 251, 509, 592*n*.
ZENO (ii), 134*n*, 540, 546, 560, 582, 583, 659, 675, 679, 694, 699, 719, 724, 730, 738, 767*n*, 817, 822, 827*n*, 840, 842, 892, 905, 909, 918, 942.
ZIANI, D. P. A. (ii), 545, 547.
ZIANI, M. A. (ii), 545*n*, 556, 573, 905, 941.
ZIPOLI (ii), 424.
ZUCCARI, A. (ii), 908.
ZWINGLE (ii), 36, 45.

INDEX TO SUBJECTS

VOLUMES I and II

Academy of Ancient Music (ii), 749, 775, 987.
Accents (i), 28, 525.
Accentuation of Words (ii), 125*n*.
Accompaniment. Improvement by Crexus (i), 335.
Acis and Galatea (ii), 775, 776, 788, 798, 826.
Act of Uniformity (ii), 28, 48.
Act. What in a Greek Tragedy (i), 142.
Actors, Greek (i), 144.
Acts of the Apostles. Set by Dr. Tye (ii), 20.
Agincourt, Song of (i), 667–8.
Airs. Different from Recitative or Chanting (i), 84, 104, 140.
Antiphony (i), 122; (ii), 26.
Abyssinia, Music of (i), 177*f*.
Ambrosian Chant, *see* Chant, Ambrosian (i).
Amphictyonic Counsel (i), 302.
Antiphonal Singing (i), 415.
Antiphonarium of Gregory (i), 419, 431.
—— of Guido (i), 466, 469, 471.
Arcadians, (i) 149–152, 366.
Aria. Early Use (ii), 543.
Archicembalo (ii), 137*n*.
Articles of Reformation (ii), 59*n*.
Arts. Several Times Perfected and Lost (i), 185–6.
—— Their best period in Greece (i), 286–7.
—— Their Origin (i), 164–5.
Astrology (i), 550*n*.
Athenians. Their passion for shows (i), 142.
Athens (i), 315, 324.
Athletics (i), 300.
Autos Sacramentales (i), 428.

Babylonish Captivity (i), 206–7.
Bacchanals (i), 245, 248.
Bag-pipe (i), 388, 642, 661.
—— Example (i), 398.
Ballad Operas. *Beggar's Opera* (ii), 677, 756, 986, 997*f*, 1000.
—— (ii), 1000, 1016.
Ballads, English (i), 666.
Ballata (i), 640*n*.
Ballets, Early French (ii), 223*f*.
Bard. Set over Clytemnestra (i), 152.
Bards, Gallic (i), 206.
—— Grecian (i), 279.
—— Supposed Castriti (i), 284*n*.
—— The First Historians (i), 286, 569.
—— Welsh (i), 206, 484, 647.
Bars (i), 84, 541.
Beggar's Opera, *see* Ballad Operas (ii).
Bells (i), 407, 453, 517.
Berlin. Opera in the 18th cent. (ii), 944.
Bestiarus (i), 580.
Birds. More fond of noise than music (i), 159.
Blind Organists (ii), 239, 494, 1001.
Bohemian Bretheren (ii), 36, 42, 45.

BOLOGNA, EARLY OPERAS AT (ii), 535*f*.
—— MUSIC AT, in the 16th cent. (ii), 195–6.
BOURDOUN (i), 661.
BOW. Early use in France (i), 588–591.
—— Was it known to the Ancients ? (i), 406.
BRUNSWICK, OPERAS AT (ii), 946.
BUCCINA (i), 389.
BULIMIA. Common disease among musicians (i), 305.

CANNONS (ii), 700, 775.
CANON (i), 728*f*, 739, 741, 750*f* ; (ii), 80, 96, 115*n*, 279*f*, 412, 414, 415, 459, 491.
—— Defined (i), 35.
CANONICI PSALTÆ (i), 415.
CANTATA. Early use of word (ii), 605, 606.
CANTATAS, *see* Chamber Cantatas.
CANTICA (i), 139.
CANTICUM (i), 138, 142.
CANTO FERMO, *see* Plain Song.
CANTORS (ii), 208.
CANZONE (i), 629 ; (ii), 164*n*, 174.
CAPISTRUM (i), 232, 298, 387, Example, 398.
CAPITOLINE GAMES (i), 412.
CARMEN SECULARE (i), 376.
CARNEAN GAMES (i), 293.
CARNIVAL SONGS (i), 758 ; (ii), 197.
CAROLS. Early use in French Churches (i), 581.
CAROL. Use of word (i), 641*n*.
CASTES (i), 199.
CASTRATI (ii), 126, 136, 139, 240, 528*f*, 558.
—— Bards (i), 284*n*.
CATCH CLUB (ii), 1022.
CATHEDRAL SERVICE (ii), 18, 34, 307, 481*f*.
CEMBALO (i), 641.
CHAMBER CANTATAS (ii), 601–638.
—— Origin (ii), 601.
—— Review of Carissimi's (ii), 608*f*.
—— Review of Cesti's (ii), 615*f*.
—— Review of Salvator Rosa's MSS. Book (ii), 621*f*.
—— Review of Scarlatti's (ii), 629*f*.
CHAMBER DUETS (ii), 424.
CHAMBER MUSIC. Quartets, early (ii), 435.
CHANGE RINGING (ii), 325, 326.
CHANT, AMBROSIAN. Differs from Gregorian (i), 416–7.

CHANT, AMBROSIAN—*Continued*.
—— Established at Milan (i), 413, 414.
—— Modes (i), 417.
—— Gallican (i), 663.
—— Gregorian Introduction into England (i), 448.
—— Introduction into France, (i), 449–451, 584.
—— Modes (i), 417.
—— Notation (i), 431.
—— Origin (i), 419, 420.
CHANTING (i), 197, 411, 532, 544, 583, 584.
CHAPEL ROYAL (ii), 15*f*, 65, 260, 261, 348, 774, 983.
—— Institution (i), 697*f*.
—— Organists (ii), 261, 289, 342, 362, 382, 473, 480, 487, 489, 492, 495*n*.
CHELYS (i), 405, 406.
CHILDREN OF THE CHAPEL ROYAL (i), 698–9 ; (ii), 30, 31, 261, 775.
CHIMES (ii), 207, 208, 325, 326.
CHINESE MUSIC (i), 46*f*, 703 ; (ii), 11*n*.
CHORUS. Greek Drama (i), 136, 138, 142, 143, 333, 338.
CHORUSES. In early oratorios (ii), 580.
CHROMATIC HARMONY IN GESUALDO'S WORKS (ii), 180*n*.
CHURCH MUSIC IN ENGLAND AFTER PURCELL (ii), 475–495.
—— To the time of Guido (i), 409–56.
CITHARA (i), 137, 141, 187, 243, 280, 293, 299, 302, 325, 335, 378, 380, 383, 404, 405.
—— Examples of (i), 394.
—— Timotheus' Improvements (i), 292*f*.
CLEFS (i), 470.
—— LIST OF (i), 716.
—— Singing Clefs of the Middle Ages (i), 438, 440.
COLOURED LINES (i), 468–9.
COMEDIANS, COMPANIES OF (ii), 660, 664, 666, 738, 994.
COMEDY, ROMAN (i), 141.
COMMA (i), 691.
COMPOSITIONS GIVEN, *see* under Musical Examples.
CONCENTO (i), 637.
CONCERT SPIRITUEL (ii), 885, 971, 976, 977.
CONCERTS (ii), 451, 652, 675, 690*n* 775, 823, 826, 849, 984, 985, 993, 994, 995, 996, 997, 999, 1000, 1003, 1005, 1013, 1017, 1022.
—— Ancient Music (ii), 1022.

Concerts—*Continued.*
—— Hickford's Room (ii), **451**, 493, 652, 689*n*, 770*n*, 992, 994, 995, 998, 1005, 1008, 1017.
—— Origin in England (ii), 368, 369.
—— Professional Concert (ii), 1018.
—— Swan and Castle (ii), 493, 494, 802, 1005, 1008.
—— York Buildings (ii), 652, 653, 675, 690, 985, 986, 994.
Concerto. Early use of the word (ii), 433, 434.
Concha (i), 389. Example (i), 398.
Conductus (i), 553*n*, 554.
Convocation, Court of (ii), 31, 32.
Cornet (ii), 146.
Corybantes, *see* Curetes.
Coryphæus, *see* Greek Music.
Cotton, MSS. (i), 670*f*.
Counterpoint. A new invention (i), 131.
—— Early Italian (i), 637.
—— Early use of word (i), 509*f*.
—— Example from Josquin (i), 723.
—— Examples from Marchetto da Padova (i), 520–22.
—— Example from Pietra Aaron (i), 724.
—— Invention of, (i) 457*f*, 677, 711*f*.
—— No trace in Early Missals (i), 426.
—— Specimen of (i), 127.
—— Was it known to the Greeks? (i), 105*f*.
Covent Garden (ii), 646, 788, 826, 989, 1003, 1007, 1022.
Cretan Music (i), 445.
Cretans. Their love of music (i), 150.
Crowd (i), 588*n*.
Cunning Man, The (i), 144*n*.
Curetes (Cabiri or Corybantes) (i), 217, 368, 407.
Cymbalum (i), 74, 386, 405.
—— Examples (i), 397.

Da Capo (ii), 601, 602, 857, 866.
Dancing. A Silent Poetry (i), 288*n*.
Dancing at the Opera (ii), 892, 897, 901.
Dancing. In Greek Drama (i), 138.
—— In Religious Rites (i), 410, 427, 428.
—— Pyrrhic Dance (i), 278, 344.
Dancing Masters (i), 597.
Decameron (i), 638*f*.
Defacing Monuments (ii), 27.
Defects of Wind Instruments (i), 401.
Definitions. General (i), 21.
—— Greek Modes (i), 53.
—— Mr. Mason's (i), 117*n*.
—— Terms used in early counterpoint (i), 500*f*.
Delian Girls and Games (i), 295.
Delphos, Temple of (i), 301.
Degrees, Musical (i), 678*f*.
Devin du Village (i), 144.
Diaphonia, *see* Organum.
Dichord (i), 174, 386.
—— Examples (i), 390, 397.
Dictionaries of Music. Tinctor, J. (i), 717, *note*.
Diesis (i), 49, 50, 52, 302, 691.
Diospolis (i), 175–6.
Discant (i), 461, 497, 500*f*, 514, 534, 546, 700.
Discords, Early Mention of (i), 522.
—— Greek (i), 120.
—— Monteverde's use of (ii), 190*f*.
—— Prepared and Resolved (i), 721.
—— Used as passing notes (i), 721.
—— Use of (i), 719*f*.
Disputes. Between early French and Roman Musicians (i), 449–451.
Dithyrambics (i), 133, 142, 245.
Diverbia (i), 139.
Divisions (i), 527*n*, 528; (ii), 275, 419, 466, **668***f*, **710***f*, 744, **831***f*, **850***f*.
Dolphins. Legend of Arion (i), 161*f*.
Double Flutes (i), 141, 228*n*, 401.
—— Examples (i), 394, 398.
Dragon of Wantley (ii), 1003, 1007.
Dramatic Music. Greek (i), 133*f*.
—— Purcell's (ii), 389*f*.
—— (*see* also under Theatre).
Dress. Of Troubadours and Jongleurs (i), 624.
Druids (i), 206.
Drum (i), 178, 221, 407.
Drury Lane Theatre (ii), 493, 652, 653, 654, 655, 656, 657, 666, 984, 985, 986, 993, 994, 995, 996, 1000, 1003, 1007, 1010.
Dryden's Remarks on Opera (ii), 646*f*.

Ear for Music. No proof of understanding (i), 104.
Ecclesiastical Modes, *see* Modes.
Echeia (i), 135, 136.
Effects of Music. Music of Antiquity (i), 149*f*.
Egyptian Music (i), 166.

Eleusinian Mysteries (i), 262, 264, 268.
Encores at the Opera (ii), 694, 799.
England. Dilettanti (ii), 1013*f*.
—— Establishment of Music in (i), 447–456.
—— Church Music after Purcell (ii), 475–95.
—— Early Operas (ii), 639–650.
—— Italian Opera in (ii), 651–904.
—— Music in the 16th cent. (i), 773–817; (ii), 13–127.
—— Music in the 17th cent. (ii), 260–410.
—— Music in the 18th cent. (ii), 983–1023.
Engraving of Music (ii), 408.
Epicedium, or Dirge for Pindar (i), 314.
Epigonium (i), 335.
Epigram of the Emperor Julian (i), 454.
—— on Flute Players (i), 330.
Epithalamiums (i), 369.
Equal Flutes, *see* Flutes.
Etruscan Music (i), 372*f*.

Fancies (ii), 262, 323, 366, 367, 406, 434.
Fantasias for Instruments (ii), 283, 434.
Faux-Bourdon (i), 461, 504, 584; (ii), 55.
Fayrfax Manuscript (i), 773*f*, 796; (ii), 213.
Fiddle (i), 649, 661; (ii), 267*n*.
First Days Entertainment (ii), 331.
Fistula (i), 377, 399, 401.
Florence. Music at, in the 16th cent. (ii), 196–200.
Flute (i), 66, 140, 141, 153, 154, 155, 157, 165, 168, 174, 178, 187, 219, 222, 227, 232, 238, 273, 288, 291, 297, 298, 302, 315, 319, 325, 326, 327, 329, 337, 367, 368, 370, 378, 399, 413.
—— Construction and Use of (i), 400*f*.
—— Examples (i), 394, 395, 398.
—— German (ii), 714, 949, 961, 977, 995, 997, 1008, 1015.
—— History of (i), 325*f*.
—— Use in religious rites (i), 331, 332, 410.
Flute Players, Celebrated (i), 332*f*.
—— Colleges of (i), 334.
—— Orgy of (i), 371.
—— Prosperity of (i), 330, 331.
Flutes. Equal (i), 383, 389.
—— Examples (i), 394, 395, 398.
—— Price of (i), 330.
—— Use in theatre (i), 400.
Foot in Poetry (i), 72, 74, 75, 76, 77.
Forrest-Heyther Collection of Part Books (i), 785*f*.
France. Establishment of music in (i), 447*f*.
—— Music in the 16th cent. (ii), 210–234.
—— Music in the 17th cent. (ii), 464–474.
—— Music in the 18th cent. (ii), 964–982.
French Language (i), 579*f*; (ii), 472.
French Music, Voltaire on (ii), 472.
Fugue (i), 528, 724*n*; (ii), 77*n*.
—— Common in early Church Music (i), 722*f*.
—— Origin of (i), 723.

Gamut of Guido (i), 467*f*.
Genera (*see* Greek Music).
General Satirists Like Cocles (i), 289.
Germany. Dilettanti (ii), 961–3.
—— Early Lyric Poetry (i), 701–2.
—— Instrumental Composers of the 18th cent. (ii), 946*f*.
—— Music in the 16th cent. (ii), 201–9.
—— Music in the 17th cent. (ii), 456–463.
—— Music in the 18th cent. (ii), 941–963.
—— Music Publishers (ii), 962*f*.
—— Theorists, etc., in the 18th cent. (ii), 947*f*.
Glees (ii), 375, 376.
Gondolieri (i), 626.
Grass-hoppers (i), 161, 236.
Greek Music. Apollo, Hymn to (i), **90**, 95.
—— Calliope, Hymn to (i), **89**, 95.
—— Coryphæus (i), 81, 142.
—— Dramatic Music (i), 133*f*.
—— From the Homeric Age to the conquest by the Romans (i), 286–342.
—— Genera (i), 40*f*, 51.
—— Had the Greeks any music in parts (i), 105*f*.
—— Heroes and Heroic Times (i), 254–285.
—— Melopoeia, (i), 67*f*.

GREEK MUSIC—*continued.*
—— Do. The Practice of (i), 87*f*.
—— Modern Enharmonic (i), 49*f*, 337.
—— Modes. Characteristics (i), 62; Compass (i), 54, 307, 332*n*; Definition of (i), 53; intervals (i), 55; oldest (i), 54; Ptolemy's system (i), 56*f*; table of (i), 54, 55.
—— Music during the residence of the Gods upon earth (i), 215–246.
—— Mutations (i), 64*f*.
—— Nemesis, Hymn to (i), **93,** 94, 95.
—— Ode of Pindar (i), 101, 102.
—— Old Harmonic of Olympus (i), 43*f*, 50, 52, 68.
—— Pindaric Ode (i), **101***f*.
—— Rhythm (i), 71*f*, 97*f*.
—— Table of Greek Notation (i), 38.
—— Terrestrial or Demi Gods (i), 247–253.
—— Tetrachords (i), 25*f*, 230, 266.
GREGORIAN CHANT, *see* Chant.
GRESHAM PROFESSORS (ii), 93, 94.
GUIDONIAN HAND (i), 470, 473, Diagram I, 671.
GUITAR (ii), 145.
—— Abyssinian (i), 179, 405.

HAMMERS OF PYTHAGORAS (i), 343.
HANDEL COMMEMORATION (ii), 890, **893,** 961, 1021.
HARMATIAN AIR (i), 309.
HARMONIC MEETING (ii), 884.
HARMONY. Early (i), 510, 511.
—— Guido's Definition (i), 464.
HARMONY OF THE SPHERES (i), 244, 337.
HARP (ii), 145.
HARP OF TEN STRINGS (i), 385.
HARP. Theban (i), 181–3, 384.
—— Burney's Remarks (i), 183–5
—— Plate (i), 391.
—— In the British Isles (i), 646*f*, 666.
—— TRIANGULAR, *see* Trigon.
—— Use by Troubadours (i), 589.
HARPSICHORD (i), 348; (ii), 140, 145, 635, 674, 689, 704, 754, 951, 984, 999, 1003, 1008, 1009, 1020, 1021*f*.
—— MUSIC (ii), 491, 495*n*, 703*n*, 706*n*, 772*n*, 874, 884, 910, 954, 956*f*, 992, 999, 1008.
HAUTBOIS (ii), 146, 214, 686, 699, 1008, 1022.
HAYMARKET THEATRE (LITTLE) (ii) 844, 847, 849, 853*n*, 896, 993, 997.
HAYMARKET THEATRE, *see* Opera House.
HEBREW INSTRUMENTS (i), 198, 211.
HEBREW MUSIC (i), 143, 191–214.
—— Examples (i), 392–3.
HEPTACHORD (i), 318, 345.
HERALDS (i), 274, 298, 597.
HEXACHORD (i), 459, 472*f*, 671.
HICKFORD'S ROOM, *see* under Concerts.
HOCKET (i), 511*n*.
HORNS (i), 175, 193.
—— First use in opera in England (ii), 702.
—— French (ii), 702, 708*n*, 979, 999.
HURDY GURDY (i), 588.
HYDRAULICON (i), 403, 453, 454, 498, 561.
HYMNS. Allegorical (i), 360.
—— Apollo (i), 234*f*, 238–240, 294.
—— Greek, Popular (i), 360.
—— Hercules (i), 314.
—— Lasus (i), 348.
—— Mercury (i), 292, 405.
—— of Mesemodes. Music (i), 89*f*; Notation (i), 95; Modulation or Melody (i), 95; Rhythm (i), 97.
—— of Orpheus (i), 267.
—— Theurgic (i), 360.
—— of Musæus (i), 269.
HYPERBOREANS (i), 235.

ICELAND, POETRY OF (ii), 42.
IMPRESSING OF SINGERS (ii), 28*f*.
IMPROVVISATORI (i), 195, 784.
INSTRUMENTAL MUSIC. Admisssion into the Church (i), 426.
—— In the 17th cent. (ii), 282*f*.
INSTRUMENTS, *see* under separate names.
—— Used by Minstrels (i), 594.
INTERLUDES (ii), 268.
INTERMEZZI (i), 139; (ii), 197, **597***f*, 804, 805, 970, 971.
—— Introduced into England (ii), 653.
—— La Serva Padrona, *see* under " L."
INTERVALS. Difficulties upon wind instruments (i), 51; 4th in Greek Music (i), 56; Gaudentius on Greek Concords and Discords (i), 120; Aristoxenean (i), 121; Pythagorean (i), 120, 462; Franco's Classification (i), 513–4; de Muris' Classification (i), 551–2.

Intervals—*continued.*
  —— Used in Organum (i), 460–3.
  —— Use of 4th in modern Greece (i), 445.
Isthmian Games (i), 323–4.
Italian Music in the Middle Ages (i), 622*f.*
Italy. Music in the 17th cent. (ii), 411–432.
  —— The Mecca of Musicians (i), 725*f.*

Jongleurs (i), 569, 591*f.*
  —— Prohibited in Paris (i), 596.
Juglars (i), 569.

Kettle Drum (i), 178.
Keys. Restrictions in Early Music (i), 424–5.
King of the Minstrels (ii), 365.
King's Band (ii), 287, 367*f*, 407, 646, 648, 984.
King's Theatre, *see* under Opera House.

Lacedæmonians (i), 150, 153, 290–1, 292, 304, 305.
Lady Nevil's Book (ii), 79*f.*
Lamnatzeach (i), 203–4.
Languages, Euphony of (ii), 497–505.
  —— Origin of Italian (i), 617*f.*
  —— Origin of Modern (i), 559*f.*
Lansdowne MS. No. 763 (i), 685*f.*
La Serva Padrona (ii), 599, 849, 965, 969, 970.
Laudi Spirituali (i), 629*f*; (ii), 152, 196, 563.
Laws of the Twelve Tables (i), 369.
Lays (i), 586*f.*
Lay of Aristotle (i), 607.
Lectisternium (i), 369.
Leipsic, Operas at (ii), 945*f.*
Letters Used for Notation, *see* Notation.
L'Homme Armé (i), 714, 738, 740, 742; (ii), 162, 237*n.*
Library of Music. Scheme for a, (i), 708, 709*n.*
Ligatures (i), 539–40.
  —— *see* Notation
Lincoln's Inn Fields Theatre (ii), 653, 654, 782, 788, 826, 828, 984, 985, 986, 989, 1002, 1003, 1005.
Lines, *see* Stave.
Linia. Festival of Linus (i), 259.
Lipogrammatists (i), 313, 348.
Liturgy, Establishment of (i), 426.
  —— In the reign of Edward VI (ii), 19.
  —— In the reign of Elizabeth (ii), 26*f.*
  —— In the reign of Henry VIII (ii), 14.
  —— Lutheran (ii), 37*f.*
  —— Merbecke's Booke of Common-Praier (i), 803–6.
  —— Published (i), 803; (ii), 28, 32.
Lituus (i), 384, 388.
  —— Example (i), 395.
Lombardy. Music in the 16th cent. (ii), 183–195.
Lute (i), 642, 662; (ii), 15, 21, 24, 117, 122, 123, 144, 197, 223, 263, 279, 333, 349, 377, 464, 513*n*, 531, 541, 996.
Lyra-Viol (ii), 322, 323, 562.
Lyre. Examples of (i), 394, 396, 397.
  —— Abyssinian (i), 179, 386.
  —— Example (i), 396
  —— Discovery by the Greek Mercury (i), 224.
  —— Etruscan (i), 386. Example (i), 396.
  —— Grecian (i), 49, 66, 125, 141, 152, 154, 156, 223, 225, 228, 242, 260, 262, 264, 272, 273, 274, 318, 319, 320, 332, 335, 336, 337, 367, 384, 387, 404, 406.
  —— Invention by Hermes (i), 173.
  —— Mercurian (i), 34, 173, 224, 259, 266, 292, 406.
  —— Of Orpheus (i), 266.
  —— Of Pythagoras (i), 386.
  —— Example (i), 397.
  —— Of Six Strings (i), 386.
  —— Example (i), 397.

Macbeth (ii), 645.
Madrigals (i), 629; (ii), **102*f***, 247 262, 420, 651.
Magadis (i), 335.
Magadizing (i), 124, 335.
Mannheim. Music in the 18th cent. (ii), 945.
Masks. Examples (i), 395.
  —— In stage performances (i), 134.
Masques (ii), 123, 266, **276*f***, 293*f*, 508, 509, 984.
  —— Comus (ii), 301*f*, 311.
  —— Early English (ii), 267*f.*
  —— Lovers made men (ii), 277, 278.
  —— Triumph of Peace (ii), 293*f.*
  —— Vision of Delight, The (ii), 278.

Mass. At Funeral of Henry VIII (ii), 15.
—— Institution of (i), 412.
Masses. Early Printed (i), 709–710; (ii), 156*f*.
Measured Music (i), 524*f*.
Medicinal Powers of Music (i), 156*f*.
Melody in Italy. 17th cent. (ii), 431, 432, 555.
Melody. Of early music (i), 510.
Melopoeia, *see* Greek Music.
Mesolabe (ii), 138.
Metres of Greek Verse (i), 75*f*.
—— of Latin Verse (i), 76, 77.
Meurs, Location of (i), 551.
Military Music (i), 273, 305.
Military Songs (i), 597.
Minstrels (i), 569, 591, 592*f*, 648*f*, 676, 696*f*.
—— At Chester Fair (i), 651–2.
—— At Tutbury (i), 652*f*.
—— Fees in the reign of Henry VI (i), 676, 696.
—— Granted a Charter (Paris) (i), 595*f*, 697*n*.
—— Granted a Charter by Edward IV (i), 697.
—— In the service of the Earl of Northumberland, A.D. 1512 (i), 796–8.
—— King of the (ii), 366.
—— Les Deux (i), 593*f*.
—— Ordnance Regulating (1316) (i), 657.
—— Performance by (1377) (i), 657.
Missa Papæ Marcelli (ii), 157.
Modes. Ambrosian Modes (i), 417.
—— Ecclesiastical (i), 61, 463, 465, 496, 517, 723; (ii). 124, 204.
—— Ecclesiastical. Differ from the Greek Modes (i), 417, 421.
—— Greek, *see* under Greek Music.
—— Gregorian (i), 417.
—— Greek, *see* Greek Music (i).
—— Signs of the (i), 548.
Monochord (i), 344*n*, 351, 353; (ii), 138, 140.
Moods (i), 84, 535*f*, 671, 691, 714.
Morality Plays (ii), 57, 267, 560.
Motellus (i), 553, 554.
Motets (i), 552, 553, 554, 555, 726*n*, 747*f*; (ii), 67.
Motet. Verbum bonum (ii), 170, 171.
Musars (i), 569.
Music and Words (i), 84, 526, 528; (ii), 125*n*.
Music in the Eastern Church (i), 415.
Music in the Early Church (i), 409–456.
—— Traces of Greek Music (i), 422.
Music in the Reign of Charles II (ii), 340*f*.
Music in the Reign of Elizabeth (ii), 22*f*.
Music During the Commonwealth (ii), 321–340.
Music in the Reign of James I (ii), 260*f*.
Music in the Reign of Mary (ii), 21, 22.
Music Schools. Greek (i), 244.
Musica Ficta (i), 646, 672.
Musica Sacra. Dr. Croft's (ii), 481*f*.
Musical Criticism, Essay on (ii), 7–11.
Musical Establishment of Charles I (ii), 287*f*.
—— Charles II (ii), 347*f*.
—— Edward VI (ii), 15*f*.
—— Elizabeth (ii), 25.
—— Henry VIII (i), 800; (ii), 13*f*.
—— Cardinal Wolsey (i), 799*f*.
Musical Examples. Animuccia, Chant (ii), 153.
—— Aridsti. *Air* from *Vespasian* (ii), 726.
—— Arkadelt. Madrigal (ii), 244–5.
—— Bandini. Fragment of a Cantata (ii), 620.
—— Barbella. *Tinna nonna* (ii), 452.
—— Bassani. Symphonies in Cantatas (ii), 628.
—— *Benedicamus Domino* (*from Gerbert*) (i), 556.
—— Benedict. *On the death of Josquin* (i), 754–7.
—— Blow, Dr. Crudities (ii), 353–5.
—— Bontempi. *Paride* (ii), 551–2.
—— Broschi, R. Air from *Artaxerxes* (ii), 833*f*.
—— Brumel. *Duo* (i), 766.
—— Bull, Dr. Specimens of Difficulties (ii), 99–101.
—— Byrd. Fortune (Virginals) (ii), 102.
—— Byrd. " My Mind to me " (ii), 84*f*.
—— Byrd. " O Lord my God " (ii), 82*f*.
—— Byrd. The Carman's Whistle (ii), 78.

Musical Examples—*continued.*
—— Caccini. *Euridice* (ii), 520, 523.
—— Caccini. *Le Nuove Musiche* (ii), 603–5.
—— Perissone Cambio. Villota (ii), 175.
—— Canis. Chanson (ii), 248–9.
—— *Cantilena Guidonis Majoris* (i), 687.
—— Carissimi. *Cantata, Mary Queen of Scots* (ii), 608, 609.
—— Carissimi. *Extracts from Cantatas* (ii), 611–615.
—— Caurroy. Eust. du Noël (ii), 231–2.
—— Cavaliere's. *L'Anima et di Corpo* (ii), 567*f.*
—— Cavalli. Air (ii), 620.
—— Cavalli. *Erismena* (ii), 549–551.
—— Cesti, M.A. *Extracts from Cantatas* (ii), 615–618.
—— Cesti, M.A. *Orontea* (ii), 548–9.
—— *Chanson du Châtelain de Coucy* (i), 602–4.
—— *Chant for New Year's Day* (i), 584.
—— *Chant for the Feast of St. John* (i), 583.
—— Deering. Canticum Sacrum (ii), 375.
—— Divisions in the first Operas performed in England (ii) 668*f.*
—— Divisions in Italia Operas (ii), 710–11.
—— Divisions sung by Farinelli (ii), 831*f.*
—— Divisions, 1740–55 (ii), 850*f.*
—— Donato, B. Canzone (ii), 176.
—— Dowland, J. Lamentation à 4 (ii), 119; à 5 (ii), 120.
—— Early Welsh Music (i), 485–6.
—— Examples of Early Notation, (i), 431, 432, 433, 434, 435, 436.
—— Extracts from Le Balet Comique de la Royne (ii), 226–9.
—— *Faus Semblant* (i), 616.
—— Fayrfax. *Gloria* (i), 793–4; *Qui Tollis* (i), 791–2; *Quoniam Tu* (i), 792–3.
—— Fayrfax, Dr. R. *That was my woo* (i), 778–9.
—— Federici. *Santa Caterina* (ii), 586, 587.
—— Ferrabosco. Song (ii), 282.
—— Ferrabosco. Ayres (ii), 121, 122.

Musical Examples—*continued.*
—— Festa. "Motetus" (ii), 198–200.
—— Fevin, Anthony. *Et Vitam Venturi* (i), 768.
—— Fevin Anthony. *Kyrie* (i), 767–8.
—— Ford. Canon (ii), 327; Canon (ii), 328.
—— Gastoldi. Il Bell 'Humore (ii), 188; L'Innamorato (ii), 189.
—— Gesualdo. Madrigal (ii), 181–2.
—— Goudimel. Motetus (ii), 218–219.
—— Greek Music (i), 88–93, 101.
—— Handel. *Recit. from Athalia* (i), 65*n.*
—— Hilton, J. Canon (ii), 328.
—— Hymn. *Alta Trinita* (i), 631
—— Henry Isaac. *Anima Mea* (i), 760–1.
—— Henry Isaac. *De Testimonis* (i), 762–3.
—— Italian Melody, 17th cent. (ii), 431, 432.
—— Ives, S. Canon (ii), 327.
—— Jenkins, J. The Five Bell Consort (ii), 324–5.
—— Claude le Jeune. Chanson. (ii), 220–222.
—— Jeune, C. le. Psalm No. 134 (The "Old Hundredth") (ii), 47.
—— Johnson, Robert. Alman. (ii), 102.
—— Johnson, Robert. *Sabbatum Maria* (i), 814–6.
—— Josquin. *Benedictus* (i), 744*f.*
—— Josquin. *Canons* (i), 742.
—— Josquin. *Canons, Pleni sunt and Agnus dei* (i), 739.
—— Josquin. *Canon. Pleni sunt* (i), 741.
—— Josquin. *Deploration de Jehan Okenheim* (i), 732–4.
—— Josquin. *Motet* (i), 747–9.
—— Josquin. *Osanna* (i), 743*f.*
—— Josquin. *Specimen of Counterpoint* (i), 723.
—— Lasso, Orlando di. Cantio (ii), 254–5.
—— Lawes, H. *Air in Comus* (ii), 303.
—— Lawes, H. Psalm (ii), 320.
—— Lawes, H. Song (ii), 313.
—— Lawes, Wm. Psalm (ii), 319
—— Legrenzi. *Aria* (ii), 620.
—— Leo, di. *Aria, alla Lecese* (ii), 454.
—— Locke, M. Glee (ii), 376.

Musical Examples—*continued.*
—— Luther. Easter Hymn. (ii), 40.
—— Luther. Ein Feste Burg (ii), 40.
—— Luther. " Es woll uns Gott " (ii), 40.
—— Luther. Prayer against the Turks (ii), 51.
—— Luther. Psalm No. 128 (ii), 39.
—— Marenzio. Madrigal (ii), 168–170.
—— Mazzochi. *Recit.* (ii), 571.
—— Merbecke. Extract from " The Booke of Common-Praier, Noted " (i), 803–6.
—— Milton, J. Ayre (ii), 119.
—— Monteverde. Discords (ii), 191.
—— Monteverde. Madrigal (ii), 192–5.
—— Monteverde. *Orfeo,* extracts (ii), 517*f*, 521*f*.
—— Morley, Thos. Canzonets (ii), 89*f*.
—— Mouton. *Mixolydian Example* (i), 772.
—— Mouton. *Quam Pulcra es* (i), 770–2.
—— Mundy. " In Deep Distresse " (ii), 53–54.
—— Newark, William. Yowre Counturfetyng (i), 775*f*.
—— Okenheim. *Canon* (i), 728*f*; *Kyrie* (i), 730 ; *Benedictus* (i), 730.
—— Palestrina. Attempts at Expression (ii), 16.
—— Palestrina. Extract from the Magnificat in the 2nd Tone (ii), 143.
—— Palestrina. Motetus (ii), 158–160.
—— Pammelia. Rounds, etc., from (ii), 280–1.
—— Parsons, Robt. Song (i), 816*f*.
—— Peri. *Euridice* (ii), 520, 523
—— Pistocchi. *Aria* (ii), 589.
—— Pontio, P. " Sicut Erat " (ii), 148.
—— Porta. Fugue for 7 Voices (ii), 184–7.
—— *Prologue to the paraphrase of the Epistle for St. Stephen's Day* (i), 581–2.
—— Purcell. *Mad Bess* (i), 59.
—— Purcell, H. (Senr.). Song (ii), 381.
—— Purcell, Thos. Chant (ii), 381.
—— *Roman d'Alexandre* (i), 606.

Musical Examples—*continued.*
—— Rore, Cyprian di. Cantio (ii), 256–7.
—— Rosa, Salvator. Specimens (ii), 626*f*.
—— Rossi, Luigi. *Extracts from Cantatas* (ii), 619.
—— Rue, Pierre de la. *Benedictus* (i), 764–5.
—— Salinas, Examples from (ii), 238, 239.
—— Scarlatti, A. *Aria* (ii), 590
—— Scarlatti, A. Extracts from Cantatas (ii), 631*f*.
—— J. Shepherd. *Motettus* (i), 809–810.
—— Sheryngham. *My Woful Hart* (i), 777–8.
—— Songs by Thibaut of Navarre (i), 610*f*.
—— *Song of Agincourt* (i), 668.
—— *Song of Roland* (i), 598.
—— *Song on the death of Richard I*, by Anselm Faidit (i), 574–5.
—— Stradella. Duet from *St. John the Baptist* (ii), 587–9.
—— *Sumer is i cumen in* (i), 681–5.
—— Tallis. Derelinquit Impius (ii), 71*f*.
—— Tallis. *Heare the Voice* (ii), 33, 34.
—— Tallis. Salvator Mundi (ii), 69*f*.
—— Tartini. *Aria del Tasso* (ii), 453.
—— Taverner. *Dum Transisset* (i), 787–9 ; *Qui Tollis* (i), 790.
—— Turges, Edmund. *Alas it is I* (i), 780–1.
—— Turini, Fr. Canon (ii), 414.
—— Tye, Dr. Mass, *Euge Bone* (i), 811–13.
—— Vecchi. *Amfiparnasso* (ii), 595.
—— Weelkes. Madrigal, " My Flocks Feed Not " (ii), 107–112.
—— Robt. White. Anthem for five voices (ii), 62–64.
—— Whitelock. *Coranto* (ii), 300.
—— Wise, Michael. Anthem (ii), 357–9.
—— Zarlino. Canon (ii), 142.
Musical Fund, *see* Royal Society of Musicians.
Musical Instruments. French (*c.* 1250) (i), 604–5.
—— See under separate names.
—— Reflections on the use and construction of (i), 399–407.

Musical Instruments—*continued.*
—— Mentioned by Chaucer (i), 661–2.
—— Mentioned by Luscinius (ii), 203, 204.
—— Used by Minstrels (i), 657–8.
Musical Terms, Early Use of (ii), 606*n*.
Musical Theorists, *see* Theorists.
Musicians' Company (City of London) (ii), 285; Westminster (ii), 305*f*, 364.
Mythology, Egyptian (i), 172.

Nakers (i), 605.
Naples. Music at, in the 16th cent. (ii), 172–182.
—— Opera in the 17th cent. (ii), 557–9.
—— Opera in the 18th cent. (ii), 914–936.
National Music, *see* under separate countries.
Nebel (i), 385.
Nemean Games (i), **317–322**.
Netherlands. Music in the 16th cent. (ii), 243–259.
Neumes, *see* Notation.
Noels, *see* Carols.
Nomes (i), 227, 308, 322, 332.
Nomodictai (i), 299.
Notation. Accidentals (i), 646.
—— Boethius on (i), 429, 430.
—— Coloured Notation (i), 543, 553.
—— Early Music (i), 428*f*.
—— Early use of the sharp sign (ii), 253.
—— Early Welch Notation, from William Penllyn's Book (i), 484–7.
—— Eastern Church (i), 439–447
—— Franco's Notation (i), 536*f*.
—— Greek Notation (i), 23*f*, 30; Table of Greek Notation (i), 38; Hymns of Mesemodes (i), 95.
—— Guidonian (i), 467*f*.
—— Hucbalds (i), 493*f*.
—— Improvements ascribed to St. Gregory (i), 430, 431.
—— Ligatures (i), 539, 540, 715.
—— Musical Characters used by Morley (i), 714*f*,.
—— Neumes (i), 436–7, 440, 441, 528.
—— Odington's (i), 517, 518, 519.
—— Plica (i), 538–9, 543.
—— Points, use of (i), 431, 433, 459, 715–6.
—— Prolation (i), 691–2.

Notation—*continued.*
—— Prolation. Signs used by Josquin (i), 745.
—— Rests and Pauses (i), 540.
—— Roman Letters used (i), 429, 430.
—— Syllabic (i), 459.

Obelisks, at Rome (i), 170*f*.
Odes of Greek Tragedy (i), 143.
Ode of Pindar (i), 101, 102.
Olympic Games (i), 233, **294–300,** 379
Opera. At Berlin in the 18th cent. (ii), 944.
—— At Brunswick (ii), 946.
—— At Dresden (ii), 460, 943.
—— At Hamburg (ii), 461, 663*n*, 941.
—— At Leipsic (ii), 945.
—— At Naples in the 18th cent. (ii), 914–936.
—— At Munich (ii), 460, 945.
—— At Rome in the 18th cent. (ii), 937*f*.
—— At Stuttgard (ii), 945.
—— At Venice, *see* under Venice
—— Beginnings in England (ii), 331.
—— Buffa. In the 17th cent. (ii), 592–600.
—— Decline of Italian Opera in England (ii), 814.
—— Dryden on (ii), 647*f*.
—— Early English (ii), 639–650.
—— Early French (ii), 467*f*.
—— Establishment in Italy (ii), 506–559.
—— In France in 18th cent. (ii), 984*f*.
—— German (ii), 460, 461.
—— House (Haymarket) (ii), 656, 660*n*, 664, 678, 838, 843.
—— Italian Opera in England (ii), 651–904.
—— of the Nobility (ii), 737, 780, 781*f*, 788*f*, 817*n*.
—— Orchestra in Early (ii), 435
—— Prices of Admission (ii), 660, 662, 663, 665, 679, 689, 694, 699.
Operas, *see* also under *Ballad Operas* and *Pasticcios*.
—— Abos. *Tito Manlio* (ii), 854.
—— Addison and Clayton. *Rosamond* (ii), 657*f*.
—— Ariosti. *Artaserse* (ii), 730.
—— Ariosti. *Ciro* (ii), 716, 721.
—— Ariosti. *Dario* (ii), 733.

Operas—*continued.*
—— Ariosti. *Lucius Verus* (ii), 742.
—— Ariosti. *Marcus Coriolanus* (ii), 722, 729, 775.
—— Ariosti. *Vespasian* (ii), **724***f*
—— Arne. *Artaxerxes* (ii), 643.
—— Arne. *Olimpiade* (ii), 868.
—— Bach, J. C. *Adriano* (ii), 869.
—— Bach, J. C. *Orione* (ii), 865*f*
—— Bach, J. C. *Zanaida* (ii), 865*f*.
—— Barthelemon. *Pelopida* (ii), 870.
—— Bononcini, G. B. *Asiarto* (ii), **707***f*, 712, 718, 721, 782.
—— Bononcini, G. B. *Astyanax* (ii), 747.
—— Bononcini, G. B. *Calphurnia* (ii), 729.
—— Bononcini, G. B. *Crispo* (ii), 719, 721.
—— Bononcini, G. B. *Erminia* (ii), 723.
—— Bononcini, G. B. *Farnace* (ii), 724.
—— Bononcini, G. B. *Griselda* (ii), **719***f*, 780.
—— Bononcini. *Thomyris* (ii), 659, 660, 664.
—— Bononcini, M. A. *Camilla* (ii), 656, 657, 659, 660, 663, 664.
—— Caccini. *Euridice* (ii), 516.
—— Cavaliere. *Disperatione di Fileno* (ii), 511.
—— Cavaliere. *Il Satiro* (ii), 512.
—— Cavalli. *Erismena* (ii), 545*f*.
—— Cesti. *Orontea* (ii), 544, 601, 621.
—— Cherubini. *Giulio Sabino* (ii), 899.
—— Ciampi, L. V. *Adriano* (ii), 849.
—— Ciampi, L. V. *Bertoldo* (ii), 862.
—— Ciampi, L. V. *Didone* (ii), 852.
—— Ciampi, L. V. *Il Negligente* (ii), 849.
—— Ciampi, L. V. *Il Trionfo de Camilla* (ii), 849.
—— Cimarosa. *Giannina* (ii), 899.
—— Cimarosa. *L'Italiana in Londra* (ii), 901.
—— Clayton. *Arsinoe* (ii), 655.
—— Cocchi. *Alessandro nell Indie* (ii), 862.

Operas—*continued.*
—— Cocchi. *Ciro Riconosciuto* (ii), 857*f*.
—— Cocchi. *Creso* (ii), 856.
—— Cocchi. *Erginda* (ii), 859.
—— Cocchi. *Il Tempo della Gloria* (ii), 858.
—— Cocchi. *Issipile* (ii), 856.
—— Cocchi. *La Clemenza di Tito* (ii), 858, 870.
—— Cocchi. *La Famiglia in Scompilia* (ii), 862.
—— Cocchi. *Le Nozze di Dorina* (ii), 862.
—— Cocchi. *Tito Manlio* (ii), 861*f*.
—— Cocchi. *Zenobia* (ii), 856*f*.
—— Conforto, N. *Antigono* (ii), 855.
—— Conti. *Clotilda* (ii), 663.
—— Conti, Fr. *Wenceslaus* (ii), 767.
—— Corri. *Alessandro nell'Indie* (ii), 880.
—— Davenant. *First Day's Entertainment* (ii), 639, 640.
—— Davenant. *Siege of Rhodes* (ii), 640*f*.
—— Freschi. *Berenice* (ii), 553.
—— Galliard. *Calypso* (ii), 680, 681.
—— Galuppi. *Antigono* (ii), 845
—— Galuppi. *Enrico* (ii), 841, 842, 847, 852.
—— Galuppi. *Euristeo* (ii), 855.
—— Galuppi. *Gli Amanti Ridicoli* (ii), 875.
—— Galuppi. *Il Filosofo di Campagna* (ii), 860, 862, 875.
—— Galuppi. *Il Mercato di Malmantile* (ii), 862.
—— Galuppi. *Il Mondo della Luna* (ii), 859.
—— Galuppi. *La Calamita de' Cuori* (ii), 864.
—— Galuppi. *Penelope* (ii), 839, 852.
—— Galuppi. *Riccimero* (ii), 853, 854.
—— Galuppi. *Scipione* (ii), 840.
—— Galuppi. *Sirbace* (ii), 842.
—— Gasparini. *Ambleto* (*Hamlet*) (ii), 679.
—— Gasparini, Fr. *Antiochus* (ii), 679, 681.
—— Giardini. *Enea e Lavinia* (ii), 867.
—— Giardini. *Il re Pastore* (ii), 869.
—— Giardini. *Rosmira* (ii), 855,
—— Gluck. *Artamene* (ii), 845.

OPERAS—*continued.*
—— Gluck. *La Caduta de'Giganti* (ii), 844.
—— Gluck. *Orpheus* (ii), 876, 897.
—— Grabu. *Albion and Albanius* (ii), 647.
—— Gresnech. *Alceste* (ii), 899.
—— Guglielmi. *Ifigegnia* (ii), 874.
—— Handel. *Admetus* (ii), **742***f*, 751, 758, 770, 852.
—— Handel. *Alcina* (ii), 792, 796, 803, 812.
—— Handel. *Alessandro* (ii), **736***f*, 753, 777.
—— Handel. *Amadigi* (ii), 694*f*, 699, 857.
—— Handel. *Ariadne* (ii), **783***f*, 788, 854.
—— Handel. *Ariodante* (ii), 791, **793***f*, 800.
—— Handel. *Berenice* (ii), 810*f*.
—— Handel. *Deidamia* (ii), 828.
—— Handel. *Ezio* (ii), **770***f*.
—— Handel. *Faramond* (ii), **817***f*, 823.
—— Handel. *Flavius* (ii), 723, 775.
—— Handel. *Floridante* (ii), **718***f*, 721, 747, 780.
—— Handel. *Giustino* (ii), **806***f*, 810, 812.
Handel. *Il Pastor Fido* (ii), 682*f*, 788.
—— Handel. *Imeneo* (ii), 828.
—— Handel. *Julius Cæsar* (ii), **725***f*, 730, 764, 766, 773, 900.
—— Handel. *Jupiter in Argos* (ii), 826.
—— Handel. *Lotario* (ii), **760***f*.
—— Handel. *Orlando* (ii), **777***f*, 780.
—— Handel. *Otho* (ii), **721***f*, **724**, 733, 742, 782, 791.
—— Handel. *Parnasso in Festa* (Serenade) (ii), 785*f*, 809, 828.
—— Handel. *Parthenope* (ii), **764***f*, 767, 805, 806.
—— Handel. *Poro* (ii), **768***f*, 770, 804, 805.
—— Handel. *Radamisto* (ii), **701–3,** 707, 712, 718, 753, 760.
—— Handel. *Ricardo Primo* (ii), **751***f*.
—— Handel. *Rinaldo* (ii), **673***f*, 679, 693, 694, 698, 699, 770.
—— Handel. *Rodelinda* (ii), **730***f*, 733, 770.
—— Handel. *Scipio* (ii), **734***f*, 767.
—— Handel. *Siroe* (ii), **753***f*.
—— Handel. *Sosarmes* (ii), **773***f*, 788.
—— Handel. *Tamerlane* (ii), 729, 770.
—— Handel. *Terpsichore* (*Ballet*) (ii), 788.
—— Handel. *Theseus* (ii), 685*f*.
—— Handel. *Tolomeo* (ii), **757***f*, 766, 777.
—— Handel. *Xerxes* (ii), 821.
—— Hasse. *Artaserse* (ii), 870.
—— Hasse. *Il Re Pastore* (ii), 855.
—— Hasse. *Olimpe in Ebuda* (ii), 827.
—— Hasse. *Siroe* (ii), 804, 806.
—— Jomelli. *Andromaca* (ii), 853.
—— Jomelli. *Attilio* (ii), 852.
—— Jomelli. *La Disfatta di Dario* (ii), 862.
—— Lampugnani. *Alceste* (ii), 843.
—— Lampugnani. *Alessadro nell'Indie* (first produced as *Roxana*) (ii), 845.
—— Lampugnani. *Alfonso* (ii), 842.
—— Lampugnani. *Roxana* (ii), 842, 847.
—— Lampugnani. *Siroe* (ii), 852, 855.
—— Latilla. *Madama Ciana* (ii), 849.
—— Leo. *Cato* (ii), 777.
—— Locke. *Psyche* (ii), 644, 654.
—— Locke. *Tempest* (ii), 644.
—— Mancini. *Hydaspes* (ii), 665, 666, 672, 678, 679, 694, 698.
—— Monteverde. *Ariadne* (ii), 514, 519.
—— Monteverde. *Orfeus* (ii), 516*f*.
—— Mortellari. *Armida* (ii), 899
—— *Muzio Scevola* (ii), **712***f*, 721.
—— Paesiello. *Gli Schiavi per Amore* (ii), 900.
—— Paesiello. *Il Re Teodoro* (ii), 901.
—— Paesiello. *Il Tutor Burlato* (ii), 900.
—— Paesiello. *Le due Contesse* (ii), 886.
—— Paradies. *Phaeton* (ii), 846.
—— Perez. *Didone Abbanndonata* (ii), 861.
—— Perez. *Ezio* (ii), 853.
—— Perez. *Farnace* (ii), 858.
—— Peri. *Dafne* (ii), 510, 514, 515.

Operas—*continued.*
—— Peri. *Euridice* (ii), 515, 536.
—— Pescetti. *Busiri* (ii), 828.
—— Pescetti. *Demetrio* (ii), 806, 807, 812.
—— Pescetti. *Diana and Endymion* (ii), 826.
—— Pescetti. *La Conquista del Vello d'Oro* (ii), 821, 823.
—— Piccini. *Buono Figliuola* (ii), 871*f*, 875.
—— Piccini. *Buona Figliuola Maritata* (ii), 873.
—— Piccini. *Schiava* (ii), 873, 875.
—— Politian. *Orfeo* (ii), 507*f*.
—— Porpora. *Ariadne* (ii), 781, 782, 800.
—— Porpora. *Feast of Hymen* (ii), 800.
—— Porpora. *Ferdinando* (ii), 782.
—— Porpora. *Polifemo* (ii), 791, 793, 797.
—— Porpora. *Temistocle* (ii), 842.
—— Porta, Giov. *Numitor* (ii), 700, 707.
—— Purcell. *Bonduca* (ii), 398*f*.
—— Purcell. *King Arthur* (ii), 392, 648.
—— Rameau. *Castor and Pollux* (ii), 966*f*, 969.
—— Rauzzini. *La Vestale* (ii), 900.
—— Sacchini. *Creso* (ii), 885, 890.
—— Sacchini. *Erifile* (ii), 885.
—— Sacchini. *Il Cid* (ii), 878.
—— Sacchini. *Nitteti e Perseo* (ii), 880.
—— Sacchini. *Lucio Vero* (ii), 879, 880.
—— Sacchini. *Tamerlano* (ii), 878.
—— Sarti. *Giulio Sabino* (ii), 902.
—— Scarlatti, A. *Pyrrhus and Demetrius* (ii), 661, 663, 664, 672, 698, 699.
—— Scarlatti, D. *Narciso* (ii), 703, 706.
—— Terradellas. *Bellerophon* (ii), 847.
—— Terradellas. *Mitridate* (ii), 846.
—— Vecchi. *Amfiparnasso* (ii), 593*f*.
—— Vento. *Demofoonte* (ii), 869.
—— Vento. *La Vestale* (ii), 882.
—— Veracini. *Adriano* (ii), 798.

Operas—*continued.*
—— Veracini. *L'Errore di Solomone* (ii), 843.
—— Veracini. *Partenio* (ii), 821, 823.
—— Veracini. *Roselinda* (ii), 843.
—— Vinci. *Elpidia* (ii), 733.
Operas, Unknown Composers (ii).
—— *Æneas* (ii), 782.
—— *Almahide* (ii), 664, 678, 679.
—— *Arbaces* (ii), 783, 787.
—— *Arsace* (ii), 716, 717, 718, 823.
—— *Ceffalo e Procri* (ii), 840.
—— *Cleartes* (ii), 698, 699, 700.
—— *Demofoonte* (ii), 813, 854.
—— *Dido* (ii), 809, 812.
—— *Honorius* (ii), 799.
—— *Ifigenia* (ii), 792.
—— *Il Giocatore* (*Intermezzo*) (ii), 804, 805.
—— *Il Trionfo D'Amore* (ii), 681.
—— *Issipile* (ii), 792.
—— *Lucio Vero* (ii), 694, 698.
—— *La Pescatrice* (ii), 861.
—— *Merope* (ii), 805.
—— *Ormisda* (ii), 766, 767.
—— *Pourceaugnac* (*Intermezzo*) (ii), 805.
—— *Sabrina* (ii), 813.
—— *Semiramis* (ii), 782.
—— *Tito* (ii), 813.
—— *Venceslao* (ii), 699.
Operatic Conventions (ii), 688*n*.
Oracle of Delphos (i), 234.
Orang-outang (i), 249.
Oratorio (ii), 152, 510, 560*f*, 775, 806, 807, 818, 825, 841*n*, 843, 877, 1010, 1015*f*.
—— Beginnings of (ii), 560–591
—— Conventions of (ii), 582.
Oratorios (ii).
—— Bach, J. C. *Gioas* (ii), 877.
—— Cavaliere. *Dell Anima, e de Corpo* (ii), 510, 511, 564*f*.
—— Handel. *Alexander's Feast* (ii), 798, 807, 809, 812, 825, 826.
—— Handel. *Athalia* (ii), 786*f*.
—— Handel. *Deborah* (ii), 780, 787.
—— Handel. *Esther* (ii), 775, 776, 780, 798, 807.
—— Handel. *Il Trionfo del Tempo* (ii), 807, 809, 825.
—— Handel. *Israel in Egypt* (ii), 825.
—— Handel. *Judas Maccabæus* (ii), 841, 847.
—— Handel. *Messiah* (ii), 1005*f*
—— Handel. *Saul* (ii), 818, 825,

Oratorios—*continued.*
—— Jomelli. *Betulia Liberata* (ii), 874.
—— Jomelli. *La Passione* (ii), 877.
—— Porpora. *David* (ii), 792.
—— Stradella. *St. John the Baptist* (ii), 578*f*.
Orchestra. At Manheim (ii), 945.
—— In early operas (ii), 435.
—— In Monteverde. *Orfeo* (ii), 519.
—— In Peri. *Euridice* (ii), 516.
—— In the first oratorio (ii), 565.
—— Opera, in the 18th cent. (ii), 693*f*, 790, 853, 856, 871.
Organ (ii), 26, 65, 207, 239, 291, 322*n*, 418, 473, 704, 705, 798, 951, 953, 1008.
—— Early English (i), 453.
—— Early use in Europe (i), 454–5, 482, 487–8, 499, 517, 528, 643.
—— Invention of Pedals (ii), 201.
—— In France in the 17th cent. (ii), 473; 18th cent. (ii), 975*f*.
—— In Germany in the 17th cent. (ii), 456*f*; 18th cent. (ii), 951, 953.
—— In Jewish Worship (i), 213.
—— Mentioned by Chaucer (i), 663.
Organ Builders (ii), 343*f*.
—— Music. Early Notation (i), 710*n*.
—— Water, *see* Hydraulicon.
Organizing (i), 450, 460*n*, 484, 498, 500.
—— Introduction into the Ritual (i), 502*f*.
Organum (i), 460, 461, 490*f*, 494*f*, 500, 503, 509, 513, 519.
Orgel Probe (ii), 209*n*.
Orgia (i), 245–6.
Orpheus Britannicus (ii), 390*f*.
Orphic Beliefs (i), 262.
Overture (ii), 586, 945.
Oxford, Music at (i), 452; (ii), 315, 334–340, 479.
—— Music Lecture founded by Dr. W. Heyther (ii), 286–7.
—— Marbles (i), 28, 227, 268, 291, 316.

Pammelia (ii), 279*f*, 326.
Panathenæan Games (i), 324*f*, 335, 362, 368.
Pan Pipes, *see* Syrinx.
Pantheon (ii), 882, 885, 893, 915.
Papal Bulls. John XXII (i), 504, 505, 511.
Part Music, Early English (i), 665*n*.
Passion (i), 414.
Pasticcios. *Alessandro in Persia* (ii), 838*f*, 840, 841.
—— *Alessandro nell'Indie* (ii), 855.
—— *Alessandro Severus* (Handel) (ii), 821.
—— *Annibale in Capua* (ii), 845.
—— *Antigona* (ii), 859.
—— *Aquilio* (ii), 729.
—— *Arianna e Teseo* (Galuppi, etc.) (ii), 859*f*, 861, 875.
—— *Aristodemo* (ii), 843.
—— *Arminio* (ii), 689, 693, 694, 858.
—— *Arsace* (ii), 712, 817.
—— *Artaxerxes* (ii), 788, 792, 798, 799, 800, 852, 878.
—— *Astarto* (ii), 864.
—— *Attalo* (ii), 857.
—— *Belmira* (ii), 782.
—— *Berenice* (Bach, Galuppi, etc.) (ii), 869.
—— *Cajus Fabricius* (ii), 782, 783.
—— *Cleonice* (ii), 867.
—— *Creso* (ii), 689, 690, 693.
—— *Demetrio* (Cocchi, etc.) (ii), 856, 857, 858.
—— *Demofoonte* (ii), 886.
—— *Dido* (Hasse, etc.) (ii), 847.
—— *Didone* (Sacchini, etc.) (ii), 882.
—— *Didone Abbandonata* (ii), 897.
—— *Dorinda* (ii), 684, 685, 689.
—— *Elisa* (ii), 733.
—— *Ernelinda* (ii), 684, 689, 693, 694.
—— *Etearco* (ii), 672.
—— *Ezio* (ii), 868.
—— *Gianguir* (Hasse, etc.) (ii), 840, 841.
—— *Gli Stravaganti* (ii), 871.
—— *Hercules* (ii), 680.
—— *Il Trionfo della Continenza* (ii), 845.
—— *Il Tutore e la Pupilla* (ii), 864.
—— *Ipermestra* (Hasse and Lampugnani) (ii), 852, 855.
—— *La Cascina* (ii).
—— *Leucippe e Zenocrita* (ii), 867
—— *L'Incostanza Delusa* (ii), 844.
—— *L'Ingratitudine Punita* (ii), 847.
—— *Lucio Papirio Dittatore* (ii), 776.
—— *Lucio Vero* (Handel) (ii), 847
—— *Mandane* (ii), 841.

Pasticcios—*continued.*
 —— *Meraspe* (Pergolesi, etc.) (ii), 840.
 —— *Meride e Selinunte* (ii), 827.
 —— *Mitridate* (ii), 798.
 —— *Nerone* (ii), 852.
 —— *Olimpiade* (Galuppi, etc.) (ii).
 —— *Orestes* (Handel) (ii), 788.
 —— *Orfeo* (Hasse, Vinci, Porpora) (ii), 798, 799, 800.
 —— *Polidoro* (ii), 840.
 —— *Semiramis* (Hasse, etc.) (ii), 847*f*.
 —— *Sifare* (ii), 874.
 —— *Siroe* (ii), 867.
 —— *Solimano* (ii), 856.
 —— *Tigrane* (ii), 873.
 —— *Tito Manlio* (ii), 700.
 —— *Tolomeo* (ii), 862.
 —— *Trakebarne* (ii), 871.
 —— *Virginia* (Tarchi, etc.) (ii), 898.
 —— *Vologeso* (ii), 858.
Patent Granted to Tallis and Byrd (ii), 66*n*.
Pentathlon (i), 297.
Percussion Instruments (i), 407.
Phonasci (i), 146*n*.
Phorminx (i), 284, 405.
Photinx (i), 175, 188.
Pianoforte. First use in England (ii), 874*n*.
Plain Song (i), 82, 96, 131, 231, 722; (ii), 55.
 —— Opponents of (i), 424.
 —— Use of Accidentals (i), 419.
Plectrum (i), 225, 407.
Plica (i), 538–9.
Poetical and Musical Contests (i), 296*f*, 372, 395.
Poetry. An Eloquent Dance (i), 288*n*.
 —— Saxon (i), 783*f*.
Points, Use of, *see* Notation.
Points D'orgue (i), 497.
Poliphant (ii), 24.
Polypthongum (i), 404.
Prayer Book, *see* Liturgy.
Prizes Given (i), 299, 316.
Processional Singing (i), 413.
Prolation, *see* Notation.
Prophecy and Music (i), 194*f*.
Proses (i), 565–6.
Psalmody, Metrical (ii), 18, 20, 26, 35*f*, 48*f*, 127, 313, 314, 341, 364.
 —— Origin of (ii), 38*f*.
Psalmody (i), 746*n*.
 —— In Scotland (ii), 58.
Psalms (i), 196.
 —— Instruments mentioned (i), 199–201.
Psalms—*continued.*
 —— Singing of, in Early Church (i), 410.
 —— Titles Prefixed to (i), 202*f*.
Psalters, Early English (ii), 18*n*, 28, 49*f*.
 —— Genevan (ii), **43***f*.
Psaltery. Example (i), 396, 661.
Psaltriæ (i), 372.
Publications in the Reign of Charles I (ii), 317–8.
 —— in the Reign of Charles II (ii), 369*f*.
Puppets Used in Operas (ii), 556*n*, 597*n*.
Puritans and Music (ii), 25, 31, 34, 59, 307, 308, **321***f*, 341, 342.
Pyrrhic Dance (i), 278, 344.
Pythic Air (i), 302.
 —— Games (i), 233, 288, 290, **300–16**, 337.

Quadrivium (i), 451, 585, 679.
Quarter-tones (i), 50, 52, 337 (*see* also Diesis).
Queen's Theatre, *see* under Opera House.

Ranelagh Gardens (ii), 493, 1008, 1011*f*.
Ratios (i), 342*f*, 351*f*, 356*f*.
Rebec (i), 588, 662.
Recapitulation of History of Greek Music (i), 337–341.
Recitative, Invention of (ii), 506–559, 564.
 —— Italian (i), 104, 140, 147; (ii), 466, 584, 607, 651.
 —— Old French Opera (i), 81.
Redoute (Ridotto) (ii), 995.
Reformation, The (i), 807; (ii), 14*f*, 32, 59.
Regle de L'Octave (i), 718.
Religious Rites, Use of Music in (i), 273, 366, 367.
Rests and Pauses, *see* under Notation.
Rhapsodists (i), 279, 294, 299.
Ritornels (i), 378.
Roman D'Alexander (i), 604.
Roman Drama (i), 369–370.
 —— Imitators of Greeks (i), 374
 —— Public Games (i), 381–2.
 —— School of Composition (ii), 150–170.
Romance Language (i), 562*f*.

Rome. Castrati in the 17th cent. (ii), 528*f*.
—— Indebtedness to Etruria (i), 372.
—— Instrumentalists in the 17th cent. (ii), 526, 527.
—— Music in Ancient (i), 366–382.
—— Music at Rome in the 18th cent. (ii), 937–940.
—— Opera at (ii), 525*f*, 540*f*, 937*f*.
—— Oratorio in the 17th cent. (ii), 564*f*.
—— Singers in the 17th cent. (ii), 527.
Rotte (i), 588*n*, 661.
Roundelays (i), 515.
Royal Academy. *Calls on Subscribers* (ii), 703*n*, 717, 718, 723, 730*n*, 733*n*, 742, 747, 750, 751, 753, 753*n*.
Royal Academy of Music (ii), 699, 700, 703*n*, 723, 725, 729, 730*n*, 751, 753, 759, 767, 943, 994.
—— Meetings of Directors (ii), 703*n*, 742.
Royal Society of Musicians (ii), 1004*f*.

Salii (i), 368.
Saltarello (i), 368*n*.
Saltatores (i), 368.
Sam Buca (i), 404.
Scale of Terpander (i), 345.
—— Systems. Scotch (i), 45, 46; Chinese (i), 45; Greek, *see* Greek Music.
Scales, Comparison of Old and New (i), 718–9*n*.
Scenici (i), 370.
School of Music, Canterbury (i), 451.
Schools of Music. Founded by St. Gregory (i), 419*n*, 725.
—— Hebrew (i), 195.
Scolia (i), **359–365,** 368, 410; (ii), 597.
—— How Performed (i), 360.
—— Varieties of (i), 360.
Score. Origin of the word (i), 705.
Scotch Music (i), 45*f*, 49, 52, 55.
Secular Music, Early English (i), 774*f*.
—— Restricted to a few keys (i), 424, 425.
Selah (i), 204*f*.
Semibreve, Invention of (i), 542
Servi Symphoniaci (i), 377.
Shakespeare, Adaptations of (ii), 642*f*.
Shakespeare's References to Music (ii), 268*f*.
Sicyon Register (i), 332.
Sicily. Influence upon Rome (i), 373.
Simicum (i), 335.
Singers, Guidos Verses on (i), 463–4.
Singing, French (ii), 466.
—— In England. According to G. Cambrensis (i), 482–4.
Sistrum (i), 74, 179, 189, 378, 387.
—— Example (i), 397.
Solmisation (i), 470*f*.
—— Early Example (i), 471.
Sonates, Early (ii), 332, 434*f*, 915, 924.
Song of Richard I of England (i), 572–3.
Sonnet on Josquin (i), 752.
Sons of the Clergy, Festival (ii), 386, 388.
Spain. Music in the 16th cent. (ii), 235–241.
Species of Octave (i), 56, 61, 423.
Spectator, The (ii), 665, 675, 678, 681.
Spinet (ii), 210.
Stave, in Early MSS. (i), 419, 432, 434*n*, 464, 468*f*, 514.
Stuttgard, Opera at (ii), 945.
Sumer Is I Cumen In (i), 681–5, 723 726.
Swans and Music (i), 236, 237, 261.
Symphonia, Hucbald's (i), 494; —— Odington's (i), 516.
Symphonies, Early (ii), 945, 958.
Syrinx (i), 146, 222, 224, 247, 272, 273, 383, 389, 402.
—— Example of (i), 394.

Tambour de Basque (i), 641.
Tarantula (i), 157.
Tatler, The (ii), 661, 669, 677, 985.
Temperament (i), 348, 357.
Tempest, The (ii), 644*f*.
Testudo (i), 385.
—— Examples (i), 396.
Tetrachords, *see* Greek Music.
Theatre, Music in the. Shakespeare (ii), 268*f*.
—— Gammer Gurton's Needle (ii), 266, 267.
—— Gorbuduc (ii), 268.
—— in London (ii), 655*n*.

Theatres in the Reign of Charles I (ii), 304–5.
Theban Harp, *see* Harp.
Thebes, Building of (i), 175*f*.
Theorbo (i), 405.
Theorists, Anonymous. Cotton MSS. (i), 671*f*.
—— Aristoxenus (i), 349–352.
—— Bede (i), 448.
—— Boethius (i), 429.
—— Chilston (i). 694.
—— Cotton, John (i), 506*f*.
—— Cutell, Richard (i), 700–1.
—— Didymus (i), 354–5.
—— Euclid (i), 353–4.
—— Franco of Cologne (i), 513*f*, 529–44.
—— Guido (i), 430*f*, 458*f*.
—— Hamboys (i), 678.
—— Handlo, Robert, de (i), 543.
—— Hogerus (i), 492*f*.
—— Hucbald (i), 489*f*.
—— Lansdowne MS. No. 763 (i), 685*f*.
—— Lasus (i), 347–9.
—— Marchetto da Padova (i), 519–522.
—— Morley, Thos. (ii), 86, 87.
—— Muris, J. de (i), 545*f*, 669–70
—— Odington, Walter (i), 515-19, 542.
—— Power, Lyonel, (i) 692*f*.
—— Ptolemy (i), 355–8.
—— Pythagoras (i), 342–7.
—— Salinas (ii), 237*f*.
—— Theinred of Dover (i), 675.
—— Tinctor, J. (i), 712.
—— Torkesey (i), 690.
—— Tunstede (i), 673–5.
—— Vitry, de Philip (i), 552–6.
—— Walsingham, Thos. (i), 691.
—— Wylde, John (i), 686–8.
—— French, in the 18th cent. (ii), 978*f*.
—— German, in the 16th cent. (ii), 201*f*; in the 17th cent. (ii), 947*f*.
—— in Italy in the 16th cent. (ii), 129*f*; in the 17th cent. (ii), 938*f*.
Thorough-bass, Invention (ii), 411.
Three Choirs Festival (ii), 493, 995.
Timbrel (i), 384, 389, 407.
—— Example (i), 395, 398.
Time Table, Formation of (i), 525*f*, 714*f*.
Tintinnabula (i), 407.
Trigon (i), 367, 385.
—— Example (i), 396.
Tritone (i), 276.
Triumphs of Oriana (ii), 112*f*.
Trivium (i), 451, 585, 679.
Tromba Marina (i), 389.
Troubadours (i), 562, 567*f*.
—— Bibliography (i), 612*n*.
Trumpet (i), 155, 156, 175, 178, 193, 297, 298, 369, 383, 389; (ii), 919. 979, 995, 996.
—— of the Jubilee.
—— Example (i), 395.
Tuba (i), 383.
—— Example (i), 395.
Turkish Music (i), 784.
Twelve Tables, Laws of (i), 369.

Utricularius (i), 388.

Vases, for Augmenting Sound, *see* Echeia.
—— Used in Calculating Ratios (i), 349.
Vaudevilles (i), 612.
Vauxhall Gardens (ii), 493, 824, 825, 1009, 1011, 1015.
Venice, Early Opera At (ii), 542–557.
—— Opera in the 18th cent. (ii), 905–913.
—— Intermezzi At, in the 18th cent. (ii), 599.
—— List of 17th cent. Opera Composers (ii), 557.
—— Music At, in the 16th cent (ii), 170–2.
Versus Fescennini (i), 369.
Vielle, *see* Hurdy Gurdy.
Villanella (ii), 174*f*.
Vingt Quatre Violons (ii), 464, 468.
Viol (i), 569, 588, 642; (ii), 123, 233, 235, 284, 332, 333.
Viol da Gamba (ii), 1019*f*.
Viol D'Amore (ii), 699, 725.
Viola D'Arco (ii), 144.
Violette Marine (ii), 779.
Violin (i), 588, 718; (ii), 24, 122, 146, 207, 223, 335, 403, 406*f*, 433*f*, 461*f*, 464, 468, 625, 628, 856, 871*n*, 895*f*, 915, 924, 951*f*, 956, 976, 985, 990*f*, 1008, 1010, 1020.
—— In England, in the 17th cent. (ii), 406–10.
—— In Germany, in the 17th cent. (ii), 461, 462.
—— In Italy, from the 16th cent. (ii), 433–455.

VIOLIN—*continued*.
—— Invention of the Half Shift (ii), 445*n*.
—— Use in Early Oratorios (ii), 573.
VIOLONCELLO (ii), 629, 1003, 1005, 1008, 1012, 1018.
VIOLONE (ii), 144, 146.
VIRGINAL MUSIC (i), 784; (ii), 24, 66, **76**, 89, **96***f*.
—— COLLECTIONS OF (ii), 79, 95, 98*f*, 321, 332.
VIRGINALS (ii), 16*n*, 21, 23, 24, 122.
VOICES, CLASSIFICATION OF (i), 716–7.

WAITES (i), 698.
WALDENSES (ii), 35*n*.
WOMEN AND RELIGIOUS RITES (i), 192.

YORK BUILDINGS, *see* under Concerts

ADDENDA and CORRIGENDA

VOLUME I.

p. 5. For Tunsted read Power.

p. 30. Editor's Note—read Jans for Jais.

p. 432 Delete Editor's Note.

p. 463. Delete Editor's Note and insert:—In some MSS the name *Enchiridion* is given to the *Dialogus De Musica* of Odo of Cluny. Odo studied music under Remy d'Auxerre at Paris, and later achieved fame as a trainer of choir-boys.

On account of mention of the note *gamma ut* as the lowest note of the scale, this tract has sometimes been attributed to Guido. This theory is not tenable, however, as the *gamma ut* was not an innovation made by Guido.

p. 495. Editor's Note—for p. 433 read p. 463.

p. 687. Guido minor is probably Guy, Abbot of Chalis, who lived in the 12th or 13th centuries He wrote a tract, *Regulæ de Arte Musica*, which Coussemaker included in his *Scriptores* (*Vol. II.*).

p. 688. The *Metrologus Liber* is by an unknown writer. There is another copy in the B.M. (Arundel MSS, No. 130). The Bod. 515 tract is Tunsted's *De Quatuor Principalibus*, which Burney describes on p. 674.

p. 704. Editor's Note—for *mendane* read *mundane*.

p, 741. In the *Pleni Sunt*, by Josquin, read Tenor clef for Alto in the third score.

p. 759. Editor's Note—for Isaacs read Isaac.

p. 760. The last note in the highest voice part of the penultimate bar should be a minim.

VOLUME II.

p. 118. Editor's Note **—insert the word " published " after " also."

p. 216. Editor's Note—for Re Roy read Le Roy.

p. 243. Note (t)—for p. 259 read p. 212.

p. 304. Lewis Richard. His name is included in 1618 as a servant of Queen Anne (wife of James I) in the accounts for her funeral. In 1625, during the reign of Charles I, he is one of the Queen's servants " who came over with her," and ordered to have black cloth for liveries. (H. C. Lafontaine, *The King's Musick*, *pp*. 52 & 59.)

p. 434. Editor's Note **—insert the word " in " after " reprinted."

p. 465. Editor's Note—the *Grove's* reference should be *Vol*. 3, *p*. 695.

p. 541. Line 9—for Cavilli read Cavalli.

p. 557. Note (*q*)—Allatius (Allacci) died in 1669.

p. 596. Vecchi's *Amfiparnasso*, 2nd score, bar 2. The Breve in the treble part should be C♯

p. 659. Editor's Note **—for Warley read Wanley.

p. 700. Bononcini—for Giov. Mar. read Giov. Battista.

p. 807. Editor's Note *—for *Tempa* read *Tempo*.

p. 818. Note (*m*)—for December 29th read December 24th.

p. 883. Editor's Note ***—for *Amida* read *Armida*.

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